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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
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5	BSO Kneisel Quartet	1892-1893
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78	BSO	1947-1949
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80	BSO	1949-1951
81	Tanglewood	1950-1951
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83	BSO Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
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93	BSO Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
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106	Tanglewood	1962
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MATERIALS NOT FILMED

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TECHNICAL DATA

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IMAGELINK™ HQ
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Sp 425
DEVELOP BEFORE 07/1995
1461-0325-012-02
CAT 840 3594
19-03

REEL 3

Volume 3-4

BSO 1891
to
Promenade 1892

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1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
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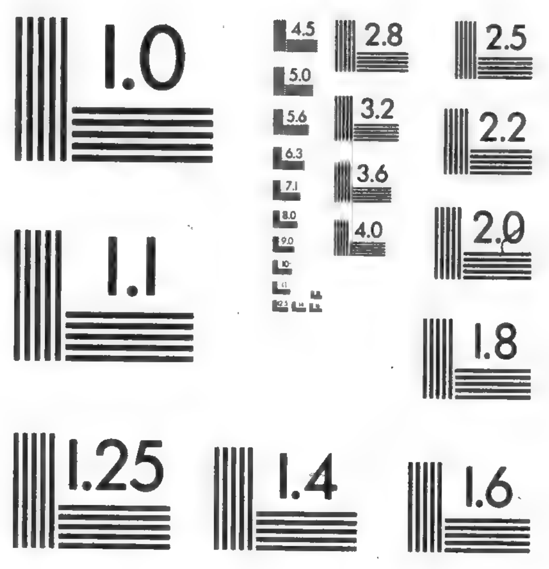
PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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St. Paul, MN 55119

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 3

BSO

1891 - 1892

SHIPMAN'S
Invoice & Scrap
BOOK

L. W. Temple

[1]

FADED TEXT

RETURN OF MME. NORDICA.

Welcome News to Music Lovers This Side the Ocean.

Foreign Triumphs of the Great New England Prima Donna—Story of Her Early Struggles, Marriage and Separation from Her Husband—Fame Won by True Merit.

The return of Mme. Nordica to America is welcome news, for we have too few first-class dramatic singers to allow New England's best soprano to devote her talents and rich voice to the older countries of Europe.

Lillian Norton and Lillian Bailey were promising young singers in Boston at almost the same time, and today they are recognized as two of the best artists in London.

Lillian Norton, if report speaks truly, was a protege of Mr. Eben Jordan, who has done much during his life to help young artists toward the goal they hoped to win. Before Miss Norton went to Europe to study, she was for a time the soprano at the old Unitarian Church in Eliot square, Roxbury, over which the late Dr. George Putnam was so long the beloved pastor. In those days, Lillian Norton sung occasionally in concerts; but, although her voice was sweet and brilliant, it was by no means assured that it would develop, as it has done, into one of the few great voices of the day.

During her first absence in Europe, when she was studying with diligence for the operatic stage, Miss Norton met Mr. Frederick Gower, the millionaire, and, after a short courtship, became his wife. Gower was by no means adverse to his wife's continuing her operatic career, and he did what he could with his money to smooth the rough path a young prima donna often has to walk.

After she had sung with success in Europe in opera and in concert, she returned to America with her husband, and her successful reappearance on the Boston concert stage, at the Symphony concert of Nov. 21, 1885, at which she sung Handel's "Let the Bright Seraphim," is even now remembered with pleasure.

Early in January, 1886, Mme. Nordica returned to Boston with Her Majesty's Italian opera, under the management of Mr. Mapleson. Here she appeared as Gilda, in "Rigoletto," and Violetta, in "Traviata," and strengthened the good impression she had made in concert.

In the spring of 1886 Mme. Nordica returned to Europe, and it was then that she is said to have decided to obtain a

Separation from Her Husband.

She had good reasons for this decision, but subsequent events proved that there was no necessity of making them public. The story is that on the very day that Mrs. Gower took the first legal steps toward a separation, Mr. Gower went up in a balloon and never came down again. There have been sensational reports that he had used the balloon as a blind, and that he had run away and was living elsewhere in seclusion. There was no truth in such reports. These tales probably originated from the fact that his large fortune seemed to vanish into space with him. During these years Mme. Nordica was not able to find any property belonging to her husband, and it was only when she came to this country in 1890 that she was able to effect some sort of a compromise with Mr. Gower's brothers, and at last come into possession of some of the property to which she considered herself entitled.

Thrown entirely on her own resources, after having had all the comforts and luxuries of a large income, Mme. Nordica, with true New England determination, decided to win a fortune and fame by her own exertions and talents. London seemed a good starting point; for she already was known somewhat socially and had made a success singing with Mapleson both in London and the provinces. Her reportory at that time comprised, beside Gilda and Robetta, Marguerite in "Faust," Susanne in "The Marriage of Figaro," and Donna Elvira in "Don Giovanni." She soon made warm friends in London—among others Lady de Gray and Mrs. Ronalds, both of whom did much to advance her interests. As her voice grew stronger, she dropped the lighter roles from her reportory and became one of the few dramatic singers in London. Elsa in "Lohengrin," "Aida," Valentine in "The Huguenots," Desdemona in "Othello," and Leonora in "Trovatore" [illegible] added to her list of roles, while at the same time she became acknowledged throughout England as one of the best of resident oratorio singers.

In 1887 Mme. Nordica joined the forces of Mr. Augustus Harris and sang in "Faust," "The Huguenots" and "Don Giovanni" with the famous De Reszke brothers, Maurel and Del Puente. Her Marguerite is

A Delightful Performance—

one of the best seen in London since the palmy days of Christine Nilsson—and her Valentine is full of dramatic fervor. In that year—the year of the Queen's jubilee—Mme. Nordica sang at one of the state concerts at Buckingham palace and made a brilliant success. The Princess of Wales personally thanked the American prima donna for the pleasure she had given her, and the Prince immediately afterward came forward to congratulate her upon her success. By royal command Mme. Nordica sang at Westminster Abbey on the day after the jubilee, and, standing on a high pedestal in the middle of the abbey, her rich, dramatic voice rang out with splendid effect; and she thrilled the vast assemblage by her rendering of "Let the Bright Seraphim." It was a great compliment to our countrywoman to be "commanded" to sing at such an occasion, and before such a splendid audience; but the artistic worth of the singer as well as the merits of the woman were worthy of the favor shown her.

During the next two seasons Mme. Nordica sang with Augustus Harris' forces at Covent Garden, and added Elsa and Aida to her repertory; as Elsa, our prima donna is seen perhaps at her best, for not only is her voice [illegible] suited to Wagner's music, but her dramatic action is poetic enough to suit the "Lohengrin" legend. Although London has seen Albani, Melba, Eames, Hauck and Tavary within the last few years as Elsa, the musical public, as a rule, realize that Nordica comes nearer to the ideal of the character than has any of her rivals. She makes a beautiful picture in this character, as, indeed, she does in every role she assumes; for her fine figure and graceful carriage is always set off by appropriate and [illegible] costumes, while she is acknowledged to be one of the most beautiful women on the [illegible].

[illegible] years ago Mme. Nordica took [illegible] and pretty house in [illegible] making it [illegible] Mme. Nordica [illegible]

[illegible] never nearer town. The season she has had a comfortable house in Finchley Road—not far from the residences of Mr. Charles Wyndham and Miss Geraldine Ulmar—while her new house at Clarendon Gate was being put in perfect order. Mrs. Norton, who has recently been an invalid, is always with her daughter, and her brother-in-law and sister—Mr. and Mrs. George A. Walker of Boston—have passed the greater portion of the last year with Mme. Nordica. Miss Walker, her niece, has been studying singing under the best teachers, and those who have heard her sing predict a brilliant future for this girl, who has not yet been allowed to sing in public.

No American singer has ever been so popular in London society as has been Mme. Nordica. The Prince and Princess of Wales are admirers of her talents, and the Duke and Duchess of Teck are great friends of hers. After the garden party, this summer, given by the Tecks in honor of their silver wedding, Mme. Nordica had the honor of staying to the informal supper, at which only the immediate family and most intimate friends were expected. Again, at a concert at the Wimborne House, the Duke of Teck made a point of rising and speaking to Mme. Nordica while she was waiting for her accompanist to find his music. The Duchess of Manchester and the Duchess of Marlborough are fast friends of Nordica, and she was one of the few guests invited to Blenheim for the house party, when the new organ in the music room was to be dedicated. Lady de Gray has always been charming to Nordica, and has often lent her opera box to the prima donna.

During this last season she only sang once in opera, and that was when "Aida" was revived. Mr. Harris wanted to give several performances of "Don Giovanni" with a special cast, and wisely endeavored to engage Nordica for Donna Elvira. At that time Mme. Nordica had so many concert engagements that she was not able to sing in opera. Since she has sung "Valentine" and "Elsa" she has naturally clashed with Mme. Albani, who is still exceedingly popular in London, although her voice is by no means what it was 15 years ago. Albani is very anxious not to lose her hold on her public, and does not like to give up the roles with which she has so long been associated. She even sings now Ern in "Die Meistersinger" and Desdemona in "Othello," roles for which she is singularly unsuited both in voice and figure. There seems to be no room in a company for both Albani and Nordica. More is the pity. And perhaps this is the reason why Mme. Nordica's name does not appear in the list of singers engaged by Mr. Abbey for his American Italian opera season.

The Triumphs of Mme. Nordica

in London this season were quite as great as if she had been one of the Covent Garden company. She sang at the great farewell benefit concert to Sims Reeves in Albert Hall, and made an immense sensation with the great audience. Christine Nilsson, who made a special appearance on that occasion, was hardly as popular with the audience as was Nordica. Later, she sung again at Albert Hall, at the state visit of the German Emperor, and again was awarded the plaudits of a brilliant audience. During the Handel festival at Crystal Palace, Mme. Nordica was acknowledged to have by far the most telling and brilliant voice of the soloists, and it is by no means an easy task to sing in that colossal space. In comparison with Nordica's voice, Albani's sounded thin and worn, and there is little doubt but that it cannot much longer bear the strain of singing in such a vast auditorium. Perhaps, however, it was at the Richter concert that Mme. Nordica made her greatest success this season. Her selection from Wagner was received with absolute enthusiasm by the most musical audience to be found in London.

Mme. Nordica will probably make her reappearance in Arsenia at the Worcester festival, after which she is engaged by Mr. Ellis, the efficient business manager of the Boston Symphony orchestra, to appear in a large number of concerts in the leading cities. Mr. Ellis has done a good thing in inducing Mme. Nordica to return to us this winter, and it is to be hoped that the Handel and Haydn Society will not let the season pass without engaging her for one or two of the oratorios, as she is now one of the best, if not the best, soprano oratorio singer in England or America. There is still a chance that she may join Mr. Abbey's forces for a series of performances before his operatic season closes, and it is to be hoped that she may be seen in some of her greater roles, surrounded by such an efficient company as Mr. Abbey has engaged.

Boston Transcript

SATURDAY, SEPTEMBER 5, 1891.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March. 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September [illegible]. [illegible]

SUNDAY HERALD.

BOSTON, AUGUST 30, 1891.

TWENTY-FOUR PAGES.

The Symphony Concerts--Plans for Ticket Sales.

The Operatic Outlook—A Possibility for an Abbey Season—Comic Opera in Ample Supply—A Band Tournament Association Formed—Home and Foreign News, Gossip and Comment.

The Music Hall offices, which during the summer have been given over to the force of mechanics engaged in the alterations and repairs decided upon early in the season, have again assumed an air of business, and Manager Charles A. Ellis and his assistants are busily engaged in preparing for the fall and winter campaign.

Naturally the Symphony concerts take a prominent place in the preparatory work of the season, and the plans for the ticket sales were duly announced yesterday for the first time.

As in former years, there will be 24 Friday afternoon public rehearsals, and the same number of Saturday evening concerts, the first rehearsal occurring on Friday, Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, these weeks being given to the occasional tours of the orchestra over the usual route, New York, Philadelphia, Baltimore and Washington.

No change will be made in the prices of tickets or in the divisions of the hall from those of last season, the best seats being sold for $12 for both the rehearsals and concerts, and all others at $7.50 for the season, save that the upper balcony seats will again be left for admission ticket holders at the public rehearsals, these tickets being sold at 25 cents for each week's rehearsal.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

Director Nikisch, who has recently returned from Europe, has given his vacation time very largely to the interests of the Symphony orchestra and the concerts of the coming season. The few vacancies in the membership of the organization caused by the changes incidental to any large body of musicians have been supplied by players equally competent, and the numerical strength of the orchestra will be maintained the same as last season.

Director Nikisch also improved his absence abroad by collecting from the leading sources of supply on the continent everything of value in the way of new orchestral composition, as well as several works for chorus and orchestra, all of which he hopes to introduce to notice during the season. With the additions made to the library of the orchestra during this visit, the organization will possess a supply of compositions and works affording the widest variety in programme, making during the season an opportunity which will doubtless be fully improved by Director Nikisch.

It appears that the announcement of a permanent chorus as a part of the Symphony concert scheme, made at the close of last season, was somewhat premature. Director Nikisch greatly desires, as he always has desired since he assumed his present position, to produce works for both chorus and orchestra, and it is more than possible that some plan for such a union of chorus and orchestra as was hinted at last spring may yet come about.

In the matter of soloists, although no "official utterances" have been made as yet, it is safe to entertain the most satisfying anticipations, and there is good reason to suppose that the great vocalists of the world will be most happily represented in the season's engagements.

It will interest many readers to know that Manager Ellis will again have as an associate Mr. Fred R. Comee, who will, as usual, give his especial attention to the analytical programme book, for the editing of which the able assistance of Mr. George H. Wilson has again been secured.

The Music Hall offices are now open for all who desire further information regarding the concerts or other events of the season.

THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, SEPT. 6, 1891

Arthur Nikisch of Boston is back from his European trip and hard at work with his rehearsals of the Boston Symphony orchestra. As in former years there will be twenty-four public rehearsals and the same number of Saturday evening concerts, the first rehearsal occurring on Friday, Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, these weeks being given to the occasional tours of the orchestra over the usual route, New York, Philadelphia, Baltimore and Washington.

The first symphony rehearsal of the season is to be given on the afternoon of Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 [illegible]

Gazette

BOSTON, SUNDAY MORNING, SEPT. 6.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NICKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891 to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

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Tickets for the series of Concerts and for the series of Rehearsals, $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

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The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 18th, at 10 A. M.

Bids will be accepted for seats in the regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

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Musical Notes.

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The Philharmonic Orchestra announces in another column the sale of season tickets for its eight concerts that are to be given at the Tremont Theatre on Thursday afternoons during the winter. Mr. Listemann has already shown his skill as a programme-maker, and public interest in the present series will be by no means lessened by the announcement of many brilliant and pleasing novelties collected by him during his recent visit to the musical centres of Europe, and which will be given their first American hearing at these concerts. First-class solo talent is to appear, and arrangements have already been made for the appearance of Mme. Helen Hopekirk, Miss Gertrude Franklin, Mr. William H. Sherwood, Mr. Conrad Ansorge, Mr. Adolph Brodsky, and both Mr. Listemann and Mr. Giese. The dates on which the concerts are to be given are Nov. 5 and 19, Dec. 10 and 31, Jan. 14 and 28, Feb. 18, and March 3.

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FADED TEXT

SUNDAY HERALD

AUGUST 23, 1891

RETURN OF MME. NORDICA.

Welcome News to Music Lovers This Side the Ocean.

Foreign Triumphs of the Great New England Prima Donna—Story of Her Early Struggles, Marriage and Separation from Her Husband—Fame Won by True Merit.

The return of Mme. Nordica to America is welcome news, for we have too few first-class dramatic singers to allow New England's best soprano to devote her talents and rich voice to the older countries of Europe.

Lillian Norton and Lillian Bailey were promising young singers in Boston at almost the same time, and today they are recognized as two of the best artists in London.

Lillian Norton, if report speaks truly, was a protegee of Mr. Eben Jordan, who has done much during his life to help young artists toward the goal they hoped to win. Before Miss Norton went to Europe to study, she was for a time the soprano at the old Unitarian Church in Eliot square, Roxbury, over which the late Dr. George Putnam was so long the beloved pastor. In those days, Lillian Norton sung occasionally in concerts; but, although her voice was sweet and brilliant, it was by no means assured that it would develop, as it has done, into one of the few great voices of the day.

During her first absence in Europe, when she was studying with diligence for the operatic stage, Miss Norton met Mr. Frederick Gower, the millionaire, and, after a short courtship, became his wife. Gower was by no means adverse to his wife's continuing her operatic career, and he did what he could with his money to smooth the rough path a young prima donna often has to walk.

After she had sung with success in Europe in opera and in concert, she returned to America with her husband, and her successful reappearance on the Boston concert stage, at the Symphony concert of Nov. 21, 1885, at which she sung Handel's "Let the Bright Seraphim," is even now remembered with pleasure.

Early in January, 1886, Mme. Nordica returned to Boston with Her Majesty's Italian opera, under the management of Mr. Mapleson. Here she appeared as Gilda, in "Rigoletto," and Violetta, in "Traviata," and strengthened the good impression she had made in concert.

In the spring of 1886 Mme. Nordica returned to Europe, and it was then that she is said to have decided to obtain a

Separation from Her Husband.

She had good reasons for this decision, but subsequent events proved that there was no necessity of making them public. The story is that on the very day that Mrs. Gower took the first legal steps toward a separation, Mr. Gower went up in a balloon and never came down again. There have been sensational reports that he had used the balloon as a blind, and that he had run away and was living elsewhere in seclusion. There was no truth in such reports. These tales probably originated from the fact that his large fortune seemed to vanish into space with him. During these years Mme. Nordica was not able to find any property belonging to her husband, and it was only when she came to this country in 1890 that she was able to effect some sort of a compromise with Mr. Gower's brothers, and at last come into possession of some of the property to which she considered herself entitled.

Thrown entirely on her own resources, after having had all the comforts and luxuries of a large income, Mme. Nordica, with true New England determination, decided to win a fortune and fame by her own exertions and talents. London seemed a good starting point; for she already was known somewhat socially and had made a success singing with Mapleson both in London and the provinces. Her reportory at that time comprised, beside Gilda and Robetta, Marguerite in "Faust," Susanne in "The Marriage of Figaro," and Donna Elvira in "Don Giovanni." She soon made warm friends in London—among others Lady de Gray and Mrs. Ronalds, both of whom did much to advance her interests. As her voice grew stronger, she dropped the lighter roles from her reportory and became one of the few dramatic singers in London. Elsa in "Lohengrin," "Aida," Valentine in "The Huguenots," Desdemona in "Othello," and Leonora in "Trovatore" [illegible] added to her list of roles, while at the same time she became acknowledged throughout England as one of the best of resident oratorio singers.

In 1887 Mme. Nordica joined the forces of Mr. Augustus Harris and sang in "Faust," "The Huguenots" and "Don Giovanni" with the famous De Reszke brothers, Maurel and Del Puente. Her Marguerite is

A Delightful Performance—

one of the best seen in London since the palmy days of Christine Nilsson—and her Valentine is full of dramatic fervor. In that year—the year of the Queen's jubilee—Mme. Nordica sang at one of the state concerts at Buckingham palace and made a brilliant success. The Princess of Wales personally thanked the American prima donna for the pleasure she had given her, and the Prince immediately afterward came forward to congratulate her upon her success. By royal command Mme. Nordica sang at Westminster Abbey on the day after the jubilee, and, standing on a high pedestal in the middle of the abbey, her rich, dramatic voice rang out with splendid effect; and she thrilled the vast assemblage by her rendering of "Let the Bright Seraphim." It was a great compliment to our countrywoman to be "commanded" to sing at such an occasion, and before such a splendid audience; but the artistic worth of the singer as well as the merits of the woman were worthy of the favor shown her.

During the next two seasons Mme. Nordica sang with Augustus Harris' forces at Covent Garden, and added Elsa and Aida to her repertory; as Elsa, our prima donna is seen perhaps at her best, for not only is her voice singularly suited to Wagner's music, but her dramatic action is poetic enough to suit the "Lohengrin" legend. Although London has seen Albani, Melba, Eames, Hauck and Tarony within the last few years as Elsa, the musical public, as a rule, realize that Nordica comes nearer to the ideal of the character than has any of her rivals. She makes a beautiful picture in this character, as, indeed, she does in every role she assumes; for her fine figure and graceful carriage is always set off by appropriate and lovely costumes, while she is acknowledged to be one of the most beautiful women on the operatic stage.

A couple of years ago Mme. Nordica took the long lease of a new and pretty house in Hampstead. After furnishing it and making it thoroughly comfortable, Mme. Nordica unexpectedly joined Mr. Abbey's forces, and came to America with Patti, Tamagno and

Her New House

was too far from Mayfair, and decided to release it and find another house nearer town. This season she has had a comfortable house in Finchley Road—not far from the residences of Mr. Charles Wyndham and Miss Geraldine Ulmar—while her new house at Clarendon Gate was being put in perfect order. Mrs. Norton, who has recently been an invalid, is always with her daughter, and her brother-in-law and sister—Mr. and Mrs. George A. Walker of Boston—have passed the greater portion of the last year with Mme. Nordica. Miss Walker, her niece, has been studying singing under the best teachers, and those who have heard her sing predict a brilliant future for this girl, who has not yet been allowed to sing in public.

No American singer has ever been so popular in London society as has been Mme. Nordica. The Prince and Princess of Wales are admirers of her talents, and the Duke and Duchess of Teck are great friends of hers. After the garden party, this summer, given by the Tecks in honor of their silver wedding, Mme. Nordica had the honor of staying to the informal supper, at which only the immediate family and most intimate friends were expected. Again, at a concert at the Wimborne House, the Duke of Teck made a point of rising and speaking to Mme. Nordica while she was waiting for her accompanist to find his music. The Duchess of Manchester and the Duchess of Marlborough are fast friends of Nordica, and she was one of the few guests invited to Blenheim for the house party, when the new organ in the music room was to be dedicated. Lady de Gray has always been charming to Nordica, and has often lent her opera box to the prima donna.

During this last season she only sang once in opera, and that was when "Aida" was revived. Mr. Harris wanted to give several performances of "Don Giovanni" with a special cast, and wisely endeavored to engage Nordica for Donna Elvira. At that time Mme. Nordica had so many concert engagements that she was not able to sing in opera. Since she has sung "Valentine" and "Elsa" she has naturally clashed with Mme. Albani, who is still exceedingly popular in London, although her voice is by no means what it was 15 years ago. Albani is very anxious not to lose her hold on her public, and does not like to give up the roles with which she has so long been associated. She even sings now Ern in "Die Meistersinger" and Desdemona in "Othello," roles for which she is singularly unsuited both in voice and figure. There seems to be no room in a company for both Albani and Nordica. More is the pity. And perhaps this is the reason why Mme. Nordica's name does not appear in the list of singers engaged by Mr. Abbey for his American Italian opera season.

The Triumphs of Mme. Nordica

in London this season were quite as great as if she had been one of the Covent Garden company. She sang at the great farewell benefit concert to Sims Reeves in Albert Hall, and made an immense sensation with the great audience. Christine Nilsson, who made a special appearance on that occasion, was hardly as popular with the audience as was Nordica. Later, she sung again at Albert Hall, at the state visit of the German Emperor, and again was awarded the plaudits of a brilliant audience. During the Handel festival at Crystal Palace, Mme. Nordica was acknowledged to have by far the most telling and brilliant voice of the soloists, and it is by no means an easy task to sing in that colossal space. In comparison with Nordica's voice, Albani's sounded thin and worn, and there is little doubt but that it cannot much longer bear the strain of singing in such a vast auditorium. Perhaps, however, it was at the Richter concert t at Mme. Nordica made her greatest success this season. Her selection from Wagner was received with absolute enthusiasm by the most musical audience to be found in London.

Mme. Nordica will probably make her reappearance in Arsenia at the Worcester festival, after which she is engaged by Mr. Ellis, the efficient business manager of the Boston Symphony orchestra, to appear in a large number of concerts in the leading cities. Mr. Ellis has done a good thing in inducing Mme. Nordica to return to us this winter, and it is to be hoped that the Handel and Haydn Society will not let the season pass without engaging her for one or two of the oratorios, as she is now one of the best, if not the best, soprano oratorio singer in England or America. There is still a chance that she may join Mr. Abbey's forces for a series of performances before his operatic season closes, and it is to be hoped that she may be seen in some of her greater roles, surrounded by such an efficient company as Mr. Abbey has engaged.

SUNDAY HERALD.

BOSTON, AUGUST 30, 1891.

TWENTY-FOUR PAGES.

The Symphony Concerts--Plans for Ticket Sales.

The Operatic Outlook—A Possibility for an Abbey Season—Comic Opera in Ample Supply—A Band Tournament Association Formed—Home and Foreign News, Gossip and Comment.

The Music Hall offices, which during the summer have been given over to the force of mechanics engaged in the alterations and repairs decided upon early in the season, have again assumed an air of business, and Manager Charles A. Ellis and his assistants are busily engaged in preparing for the fall and winter campaign.

Naturally the Symphony concerts take a prominent place in the preparatory work of the season, and the plans for the ticket sales were duly announced yesterday for the first time.

As in former years, there will be 24 Friday afternoon public rehearsals, and the same number of Saturday evening concerts, the first rehearsal occurring on Friday, Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, these weeks being given to the occasional tours of the orchestra over the usual route, New York, Philadelphia, Baltimore and Washington.

No change will be made in the prices of tickets or in the divisions of the hall from those of last season, the best seats being sold for $12 for both the rehearsals and concerts, and all others at $7.50 for the season, save that the upper balcony seats will again be left for admission ticket holders at the public rehearsals, these tickets being sold at 25 cents for each week's rehearsal.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put u in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

Director Nikisch, who has recently returned from Europe, has given his vacation time very largely to the interests of the Symphony orchestra and the concerts of the coming season. The few vacancies in the membership of the organization caused by the changes incidental to any large body of musicians have been supplied by players equally competent, and the numerical strength of the orchestra will be maintained the same as last season.

Director Nikisch also improved his absence abroad by collecting from the leading sources of supply on the continent everything of value in the way of new orchestral composition, as well as several works for chorus and orchestra, all of which he hopes to introduce to notice during the season. With the additions made to the library of the orchestra during this visit, the organization will possess a supply of compositions and works affording the widest variety in programme, making during the season an opportunity which will doubtless be fully improved by Director Nikisch.

It appears that the announcement of a permanent chorus as a part of the Symphony concert scheme, made at the close of last season, was somewhat premature. Director Nikisch greatly desires, as he always has desired since he assumed his present position, to produce works for both chorus and orchestra, and it is more than possible that some plan for such a union of chorus and orchestra as was hinted at last spring may yet come about.

In the matter of soloists, although no "official utterances" have been made as yet, it is safe to entertain the most satisfying anticipations, and there is good reason to suppose that the great vocalists of the world will be most happily represented in the season's engagements.

It will interest many readers to know that Manager Ellis will again have as an associate Mr. Fred R. Comee, who will, as usual, give his especial attention to the analytical programme book, for the editing of which the able assistance of Mr. George H. Wilson has again been secured.

The Music Hall offices are now open for all who desire further information regarding the concerts or other events of the season.

Boston Transcript

SATURDAY, SEPTEMBER 5, 1891.

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THE BOSTON TIMES

TWENTY-SIXTH YEAR.

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Arthur Nikisch of Boston is back from his European trip and hard at work with his rehearsals of the Boston Symphony orchestra. As in former years there will be twenty-four public rehearsals and the same number of Saturday evening concerts, the first rehearsal occurring on Friday, Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, these weeks being given to the occasional tours of the orchestra over the usual route, New York, Philadelphia, Baltimore and Washington.

The first symphony rehearsal of the season is to be given on the afternoon of Oct. 9, and the first concert on Saturday, Oct. 10. The series will be continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

Gazette

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On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

Boston Courier.

SUNDAY MORNING, SEPT. 6, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

MR. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A.M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 17, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, Sept. 18, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, Sept. 19.

THE SYMPHONY CONCERTS.

There is probably no other news today that will be read with so much interest by genuine Bostonians as will be the announcement of the Symphony Concerts to be found in another column. The concerts will as last year be under the conductorship of Mr. Arthur Nikisch and will be twenty-four in number, the first occurring Saturday, Oct. 10, and the last March 19. There will also as usual be twenty-four public rehearsals on Friday afternoons. Tickets for the series of concerts and for the series of rehearsals will be sold at $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 14, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 A. M. Any rehearsal tickets not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats will be sold at auction, at Music Hall, on Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 A. M. All tickets remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

The Boston Symphony Orchestra,

Mr. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

SIX GRAND CONCERTS

In Infantry Hall, • Providence,

On Wednesday evenings, October 21st, November 18th, December 16th, 1891, January 27th, Monday, February 29th, and Wednesday, April 6th, 1892.

MME. LILLIAN NORDICA,
MLLE. CLEMENTINE DE VERE,
MME. FANNY BLOOMFIELD-ZEISLER,
MRS. ARTHUR NIKISCH,
MR. ALWIN SCHROEDER,
MONS. CH. MOLE,
AND
HERR EUGEN D'ALBERT,
WILL APPEAR AS SOLOISTS.

Season Tickets with reserved seats, Five Dollars.

The sale of Season Tickets opens at 93 Westminster Street (store formerly occupied by Messrs. B. H. Gladding & Co.) Monday, October 12th, at 9 A.M.

To insure a fair distribution of tickets, not more than ten will be sold to any one person.

C. A. ELLIS, Manager.

BOSTON MUSIC HALL,
OCTOBER 5, 1891.

The Boston Symphony Orchestra

Offers its Providence patrons the accompanying announcement for its Eleventh Season (the tenth of its acquaintance with the musical public of this city).

With full appreciation of the favor extended these concerts last season, every effort will be made to maintain, and, if possible, raise the standard of artistic achievement already established.

While the principal attraction must always be the playing of this great body of musicians, the management considers itself fortunate in being able to announce a list of soloists of such distinction.

Sterling programmes will be performed, including some worthy novelties secured by Mr. Nikisch during his summer in Europe.

As has been the custom, programme books with descriptive notes on the works to be performed will be mailed in advance of each concert to purchasers of season tickets.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

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SUNDAY, SEPT. 6, 1891.

BOSTON MUSIC HALL.

ELEVENTH SEASON, 1891-92.

The Boston Symphony Orchestra

85 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS FROM OCT. 10, 1891, TO APRIL 23, 1892, OMITTING NOV. 7, DEC. 12, 1891, JAN. 16, FEB. 13 AND MARCH 19, 1892, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 9, 1891, TO APRIL 22, 1892, OMITTING NOV. 6, DEC. 11, 1891, JAN. 15, FEB. 12 AND MARCH 18, 1892.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, on **Monday**, Sept. 14, at 10 A. M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday**, Sept. 15, at 10 A. M. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the Concerts will be sold at auction, at Music Hall, on **Thursday**, Sept. 17, at 10 A. M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday**, Sept. 18, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

aturday, Sept. 19.

BOSTON MUSIC HALL.

TWELFTH SEASON 1892-93.

THE

Boston Symphony Orchestra,

—90 PERFORMERS,—

Mr. ARTHUR NIKISCH, Conductor.

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 15, 1892, TO APRIL 29, 1893, OMITTING NOV. 5, DEC. 10, 1892, JAN. 14, FEB. 11, AND MARCH 18, 1893, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCTOBER 14, 1892, TO APRIL 28, 1893, OMITTING NOV. 4. DEC. 9, 1892, JAN. 13, FEB. 10, AND MARCH 17, 1893.

A select Chorus will participate occasionally in the Concerts and the best available Soloists will appear.

TICKETS for the series of Concerts and for the series of Rehearsals, $12.00 *and* $7.50, *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, **Monday,** *September 19th, at 10, A. M.*

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall **Tuesday,** *September 20th, at 10, A. M. Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 21st.*

The $12 Seats for the Concerts will be sold at auction, at Music Hall, on **Thursday,** *September 22d, at 10, A. M.*

The $7.50 Seats for the concerts will be sold in like manner at the same place, on **Friday,** *September 23d, at 10. A. M.*

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 24th.

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new symphony by Sgam-
. 5, Tschaikowsky; also
The Tempest," and suite
e composer; symphonic
Richard Strauss; "Rhap-
Emanuel Chabrier; "Car-
vendsen: ballet music,
nzie; prelude, "Cavallera
gni; symphonic poem,
lovich; "Faschingsbil-
y symphony by Dvorak;
or, Feix Draesecke. All
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"Spring Symphony;"
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ssenet; "Reformation
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minor, Spohr; "Ocean
stein; "Harold Sym-
verture, "King Lear,"
tter of course, many of
by Beethoven, Mozart,
Brahms and Wagner.
ll information as to the

may now be obtained

BOSTON DAILY ADVERTISER.

Established 1813.

MONDAY MORNING, SEPT. 7, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A.M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A.M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A.M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

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THE SYMPHONY CONCERTS.

Announcement of Some of the Soloists and the Selections of the Season.

The thousands of patrons of the Boston Symphony Orchestra will read with great interest the announcement of the plans of the management, so far as completed, for the coming season (the 11th) of this splendid organization. As usual, 24 concerts will be given on consecutive Saturday evenings, beginning Oct. 10, omitting Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. They will be preceded by 24 public rehearsals on Friday afternoons of the same weeks.

Among the soloists promised are the following famous artists: Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D' Albert, I. J. Paderewski, Alfred Gruenfeld, Mr. Busoni and Alwin Schroeder.

Some of the novelties and works of special interest named by Mr. Nikisch for performance during the season are the following: A new symphony by Sgambati; symphony No. 5, Tschaikowsky; also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America.

Interesting features of the concerts will be J. K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubin stein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

The sale of season tickets, as last year, will be by auction, this method having given general satisfaction. It does away entirely with the annoyance of standing in line for many hours or employing messengers, and enables everyone to secure his own seats in comfort. To ladies especially it is a great convenience. On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock the $7 50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7 50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made in any way to force the premium beyond the figures readily obtained. A large diagram will be displayed on the stage, and each seat will be marked off as sold. Circulars giving full particulars of the sale may be had on application at Music Hall.

[illegible] MORNING, [illegible] 7, [illegible]

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PULIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12 and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the Rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any Rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

MWS sep7

The Coming Symphony Concerts.

The announcement of the sale of tickets for the approaching season of the Boston Symphony Orchestra indicates the beginning of the music season in this city. Director Nikisch has employed his vacation in Europe in obtaining works for performance that are new to this country, and it is understood that the American composer has not been forgotten in making up a list of proposed numbers. Among them are: A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America.

Interesting features will be John K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. Van Der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubenstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

A number of famous solo artists have already been engaged, some of whom will be heard here for the first time in these concerts.

Mme. Nordica has been selected to appear at the opening concert on Oct. 10, and later comes Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugen D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

Very few changes have been made in the membership of the orchestra, and none that will impair its efficiency. The $12 seats for the public rehearsals of Friday afternoon, the first of which takes place Oct. 9, are to be sold at public auction in Music Hall Monday next, Sept. 14, at 10 A. M. On Tuesday the $7 50 seats for the same rehearsals will be sold.

On Thursday the $12 seats for the Saturday evening concerts will be offered, and Friday the $7 50 seats. The experiment of last year, wherein all the seats were sold at auction, resulted so favorably and was so well received by the public that it will be continued this year, and the rules of previous seasons will obtain. No more than four seats will be sold to any one person—the seats will be sold in regular order, beginning at the right of the stage, and no bid less than 25 cents will be received. The concerts will take place weekly during the season, excepting the weeks ending Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, when the tours of the orchestra to New York, Philadelphia and other cities will be made. This year six concerts and six public rehearsals will be given in Brooklyn under the auspices of the Philharmonic Society.

March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 a.m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction at Music Hall, on **THURSDAY**, September 17, at 10 a.m.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18, at 10 a.m.

Bids will be accepted for seats in the regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on an after Saturday, September 19.

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by Dvorak and Sgamboti. Symphony No. 5. Tschaikwosky, also symphonic poem "La Tempete" and Suite op. 55 by the same composer; symphonic poem "Don Juan," Richard Strauss; Rhapsodie Espagnale, Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music "Colombe," Mackenzie; symphonic poem "La Sirene," Mihalovich; symphony in F major, Felix Draesecke: prelude "Cavaliera Rusticana," Mascagni; Faschingsbilder," Nicoda. American compositions to be performed are John K. Paine's spring symphony; Carnival scenes, Arthur Bird; "Pagina d'Amore," F. van der Stucken and some others yet to be selected. Other works to be given are the Reformation Symphony, Mendelssohn; Symphony in C minor, Spohr; Ocean Symphony, Rubinstein; Harold Symphony, Berlioz; "Scenes Alsacciennes," Massonet; overture "Le Roi D'Ys," Lalo; overture "King Lear," Littolf; and of course many of the standard works of Beethoven, Haydn, Mozart, Mendelssohn, Brahms and Wagner. Some notable engagements with soloists have been made, including Mme. Nordica, Miss Emma Eames, Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugene d' Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

Circulars giving full particulars of the sale of season tickets, etc., may be had at Music Hall.

[4]

Boston Sunday Globe.

SUNDAY, SEPT. 6, 1891.

BOSTON MUSIC HALL.

ELEVENTH SEASON, 1891-92.

The Boston Symphony Orchestra

85 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,

WILL GIVE A SERIES OF

TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS FROM OCT. 10, 1891, TO APRIL 23, 1892, OMITTING NOV. 7, DEC. 12, 1891, JAN. 16, FEB. 13 AND MARCH 19, 1892, AND

TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCT. 9, 1891, TO APRIL 22, 1892, OMITTING NOV. 6, DEC. 11, 1891, JAN. 15, FEB. 12 AND MARCH 18, 1892.

TICKETS for the series of Concerts and for the series of Rehearsals, **$12.00** *and* **$7.50,** *according to location.*

The $12 Seats for the Rehearsals will be sold at auction, at Music Hall, on **Monday**, Sept. 14, at 10 A. M.

The $7.50 Seats for the Rehearsals will be sold at auction, at Music Hall, **Tuesday**, Sept. 15, at 10 A. M.

Any Rehearsal Seats not sold at auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the Concerts will be sold at auction, at Music Hall, on **Thursday**, Sept. 17, at 10 A. M.

The $7.50 Seats for the Concerts will be sold in like manner at the same place, on **Friday**, Sept. 18, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, Sept. 19.

COMING CONCERTS.

Pleasant Promises by the Symphony Orchestra.

Nordica, Eames, D'Albert, Paderewski and Other Famous Soloists Engaged.

Philharmonic Announcements—Music at the Pines—Gossip.

The concerts of the Boston Symphony orchestra are occasions of rare enjoyment to thousands of music lovers, and the annual announcement of the management is always awaited with interest by the musical public.

The plans already made for the coming season give promise of an exceptionally attractive series of performances.

The orchestra will number 85 musicians, very few changes in the membership being made since last year.

The 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exception of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock, Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

Engagements have been effected with a number of solo artists of high repute, among whom may be named Mme. Nordica, Miss Emma Eames, Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugene D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni and Mr. Alwin Schroeder.

From a great number of new works submitted to Mr. Nikisch for examination during his tour abroad this summer, he has selected the following novelties, which will probably find places in his programmes during the season: A new symphony by Sgambati; symphony No. 5, Tschaikowsky; also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen: ballet music, "Colombe," Mackenzie; prelude, "Cavallera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Feix Draesecke. All of these so far as known are absolute novelties in America.

Interesting features of the concerts will be John K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldon played); Symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelsshon, Brahms and Wagner.

Circulars giving full information as to the sale of season tickets may now be obtained at Music Hall.

Boston Post

MONDAY MORNING, SEPT. 7, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor

Eleventh Season---1891-92.

TWENTY-FOUR CONCERTS

On Consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 a.m.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction at Music Hall, on **THURSDAY**, September 17, at 10 a.m.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18, at 10 a.m.

Bids will be accepted for seats in the regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on an after Saturday, September 19.

THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, will give a series of twenty-four concerts on consecutive Saturday evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13 and March 19, 1892, and twenty-four public rehearsals on consecutive Friday afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12 and March 18, 1892. The $12 seats for the rehearsals will be sold at auction, at Music Hall, Monday, Sept. 14, at 10 a.m. The $7 50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 a. m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats for the concerts will be sold at auction at Music Hall, on Thursday, Sept. 17, at 10 a.m. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 a.m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought, or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

Among the novelties promised for performance this coming season are new symphonies by Dvorak and Sgamboti, Symphony No. 5, Tschaikwosky, also symphonic poem "La Tempete" and Suite op. 55 by the same composer; symphonic poem "Don Juan," Richard Strauss; Rhapsodie Espagnale, Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music "Colombe," Mackenzie; symphonic poem "La Sirene," Mihalovich; symphony in F major, Felix Draesecke; prelude "Cavaliera Rusticana," Mascagni; Faschingsbilder," Nicoda. American compositions to be performed are John K. Paine's spring symphony; Carnival scenes, Arthur Bird; "Pagina d'Amore," F. van der Stucken and some others yet to be selected. Other works to be given are the Reformation Symphony, Mendelssohn; Symphony in C minor, Spohr; Ocean Symphony, Rubinstein; Harold Symphony, Berlioz; "Scenes Alsacciennes," Massonet; overture "Le Roi D'Ys," Lalo; overture "King Lear," Littolf; and of course many of the standard works of Beethoven, Haydn, Mozart, Mendelssohn, Brahms and Wagner. Some notable engagements with soloists have been made, including Mme. Nordica, Miss Emma Eames, Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugene d' Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

Circulars giving full particulars of the sale of season tickets, etc., may be had at Music Hall.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, SEPT. 7, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A.M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A.M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A.M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A.M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

s7 9 12

THE SYMPHONY CONCERTS.

Announcement of Some of the Soloists and the Selections of the Season.

The thousands of patrons of the Boston Symphony Orchestra will read with great interest the announcement of the plans of the management, so far as completed, for the coming season (the 11th) of this splendid organization. As usual, 24 concerts will be given on consecutive Saturday evenings, beginning Oct. 10, omitting Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. They will be preceded by 24 public rehearsals on Friday afternoons of the same weeks.

Among the soloists promised are the following famous artists: Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D' Albert, I. J. Paderewski, Alfred Gruenfeld, Mr. Busoni and Alwin Schroeder.

Some of the novelties and works of special interest named by Mr. Nikisch for performance during the season are the following: A new symphony by Sgambati; symphony No. 5, Tschaikowsky; also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America.

Interesting features of the concerts will be J. K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubin stein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

The sale of season tickets, as last year, will be by auction, this method having given general satisfaction. It does away entirely with the annoyance of standing in line for many hours or employing messengers, and enables everyone to secure his own seats in comfort. To ladies especially it is a great convenience. On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock the $7 50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7 50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made in any way to force the premium beyond the figures readily obtained. A large diagram will be displayed on the stage, and each seat will be marked off as sold. Circulars giving full particulars of the sale may be had on application at Music Hall.

Boston Journal.

MONDAY MORNING, SEPT. 7, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PULIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12 and March 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the Rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the Rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any Rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

MWS sep7

The Coming Symphony Concerts.

The announcement of the sale of tickets for the approaching season of the Boston Symphony Orchestra indicates the beginning of the music season in this city. Director Nikisch has employed his vacation in Europe in obtaining works for performance that are new to this country, and it is understood that the American composer has not been forgotten in making up a list of proposed numbers. Among them are: A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America.

Interesting features will be John K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. Van Der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubenstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

A number of famous solo artists have already been engaged, some of whom will be heard here for the first time in these concerts.

Mme. Nordica has been selected to appear at the opening concert on Oct. 10, and later comes Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugen D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

Very few changes have been made in the membership of the orchestra, and none that will impair its efficiency. The $12 seats for the public rehearsals of Friday afternoon, the first of which takes place Oct. 9, are to be sold at public auction in Music Hall Monday next, Sept. 14, at 10 A. M. On Tuesday the $7 50 seats for the same rehearsals will be sold.

On Thursday the $12 seats for the Saturday evening concerts will be offered, and Friday the $7 50 seats. The experiment of last year, wherein all the seats were sold at auction, resulted so favorably and was so well received by the public that it will be continued this year, and the rules of previous seasons will obtain. No more than four seats will be sold to any one person—the seats will be sold in regular order, beginning at the right of the stage, and no bid less than 25 cents will be received. The concerts will take place weekly during the season, excepting the weeks ending Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19, when the tours of the orchestra to New York, Philadelphia and other cities will be made. This year six concerts and six public rehearsals will be given in Brooklyn under the auspices of the Philharmonic Society.

[4]

Boston Transcript

TUESDAY, SEPTEMBER 8, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March. 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th. [†]7t[A] s5

A DELIGHTFUL PROSPECT.

Many Musical Novelties to be Given at the Symphony Concerts This Season—Nordica and Paderewski are Among the Soloists.

Few announcements of coming events arouse such general interest as the statement of the plans for the winter's season of Symphony concerts. In the past attractive programmes have been announced but there has never been a list of novelties that compares with that to be given this winter. The following-named pieces are to be given during the season of concerts and all are absolute novelties in America:

A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite, op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F. major, Feix Draesecke.

American composers will have an unusually prominent position in the programmes of the season, and among the numbers already selected are John K. Paine's "Spring Symphony," Arthur Bird's "Carnival Scenes," and F. Van der Stueken's "Pagina D'Amare," while other works are still to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scènes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf; and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

While the principal attraction of these concerts must ever be the splendid playing of this fine body of musicians, which has been continued for the coming season almost without change, the management is not unmindful of the expectations of patrons as regards soloists. Engagements have been already effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld, ~~Mr.~~ Busoin, Alwin Schroeder and others.

As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

On Monday morning Sept. 14, at ten o'clock, the $12 seats for the public rehearsals will be offered by auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than twenty-five cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at ten o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at ten o'clock, $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at ten o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

Boston Daily Traveller

TUESDAY, SEPTEMBER 8, 1891.

MUSIC HALL.

Boston Symphony Orchestra.

Mr. Arthur Nikisch, Conductor.

Eleventh Season, 1891-92.

Auction Sale of $12 Season Tickets for Public Rehearsals at Music Hall, Monday, Sept. 14, at 10 A. M.

Auction Sale of $7.50 season tickets for Public Rehearsals at Music Hall, Tuesday, Sept. 15, at 10 A. M.

Auction Sale of $12 season tickets for Concerts at Music Hall, Thursday, Sept. 17, at 10 A. M.

Auction Sale of $7.50 season tickets for Concerts at Music Hall, Friday, Sept. 18, at 10 A. M.

SYMPHONY CONCERTS.

New and Desirable Compositions for the Coming Season.

The Boston Symphony Orchestra has attained a reputation that is widespread, and the many European composers are anxious to take advantage of its fame. It has been no small task for Conductor Arthur Nikisch to examine the compositions from all countries in Europe, that have come to him at Leipsic, where he has been spending the summer, and many weeks have been devoted to the consideration of the repertoire of the Boston Orchestra.

Upon his arrival at Leipsic he was at once visited by publishers and composers anxious to have their productions introduced in the New World by such an organization as the Boston Symphony Orchestra. Conductor Nikisch has made his selections of new works in a most liberal spirit, and it has been his aim to accept meritorious and desirable works wherever found.

Some of the novelties and works of special interest to be expected during the season are the following: A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55, by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Feix Draesecke. All of these, so far as known, have never been performed in America.

Interesting features of the concerts will be John K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); Symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

The selection of soloists is, for many reasons, not as yet fully completed, but a number of great artists have already been definitely decided upon, these including Mme. Nordica, Miss Emma Eames, Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugen D. Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

But a very few changes have been made in the membership of the orchestra, and these have preserved its excellence in every way.

As already stated, the 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual Western tour will also be made during the spring months.

Boston Transcript

WEDNESDAY, SEPTEMBER 9, 1891.

REAL ESTATE MATTERS.

A Novelty in a Choice of Names for Streets.

For the nine new streets which W. B. Blakemore has just laid out at Mount Bellevue, he has chosen the names of German musicians and composers. The main thoroughfare parallel to Washington street has been named Nikisch avenue, and the streets connecting the avenue and Washington street are called respectively, Wagner, Goldmark, Schubert, Schumann, Liszt, Brahms, Mendelssohn and Rubinstein. The two great names of German melody, Mozart and Beethoven have already been taken for streets in other parts of the city, but the general impression is that Mr. Blakemore has made a good selection. He facetiously says that the Symphony concert tickets are to be so high this year that he thought best to have the composers right at home by placing their names on guide boards. It is possible that these names may attract a music-loving people, so that Mt. Bellevue will boast of a piano in every house. These streets are all forty feet wide, and with the exception of Nikisch avenue, all about seven hundred feet long.

Boston Transcript

THURSDAY, SEPTEMBER 10, 1891.

....The auctions of the Symphony tickets next week will bring people back to town who would come for nothing else.

Clipping from Daily Amesbury

Date 9-9

The Symphony Orchestra concerts and rehearsals in Boston, promise to be even better this year than in previous seasons. Director Nikisch has made a study of new music, in an extended European tour, and his famous orchestra will render many numbers never heard before by a New England audience. Of course the standard selections from great composers will be given as usual. Boston and New England may well feel proud of possessing the best orchestra in America; and one of the best in the world.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, SEPT. 12, 1891.

SYMPHONY TICKET SALES.

Many inquiries at Music Hall indicate the usual lively demand for tickets for the public rehearsals and concerts of the Boston Symphony Orchestra. The auction sales will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Besides the standard works Conductor Nikisch will present during the season many attractive novelties, and the list of soloists includes such great artists as Mme. Nordica, Mme. Joachin, D'Albert, Paderewski and Gruenfeld.

Boston Journal.

WITH SUPPLEMENT.

SATURDAY MORNING, SEPT. 12, 1891.

The Symphony Concerts.

The sales of season tickets for the public rehearsals and concerts of the Boston Symphony Orchestra will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week, and are occasions in which the musical public are deeply interested. The orchestra will enter upon its eleventh season in better form than ever before for the maintenance of the high standard of excellence which is expected. The fame of the solo artists engaged, among whom are Mme. Nordica, Mme. Joachim, D'Albert, Paderewski and Gruenfeld, and the interesting novelties promised make it reasonable to expect an exceptionally brilliant season.

Boston Post

SATURDAY MORNING, SEPT. 12, 1891.

THE SYMPHONY CONCERTS.

The $12 seats for the Symphony rehearsals will be sold at auction in Music Hall next Monday, Sept. 14, at 10 a.m. The $7 50 seats for the rehearsals will be sold at auction Tuesday, Sept. 15, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats for the concerts will be sold at auction Thursday, Sept. 17, at 10 a.m. The $7 50 seats for the concerts will be sold in like manner Friday; Sept. 18, at 10 a.m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

Circulars giving full particulars of the sale of season tickets, etc., may be had at Music Hall.

The Beacon.

BOSTON, SATURDAY, SEPT. 12, 1891.

THE SYMPHONY SALE.

The swift circuit of the year is marked again by the appointment of the Symphony season, without which entertainment Boston would hardly know how to exist. As usual, the first concert will come early in October, and the other twenty-three will follow on as heretofore, the nominal weekly sequence being interrupted a few times in order that the orchestra may give at their regular intervals the concerts granted to other cities. In another column will be found Manager Ellis's official announcement of the sales of tickets, giving the days when each set is to be offered. As last year, the whole house will be put up at auction, the box-office taking only the seats left over; the prices remain at their familiar figures and the usual conditions will govern the sale. Of course no details of the season are yet known, but it is understood that Mr. Nikisch has exerted himself during his absence abroad to secure new music of an important and interesting character.

Boston Daily Globe.

SATURDAY, SEPT. 12.

Symphony Ticket Sales.

The thousands of patrons of the Boston Symphony orchestra are reminded that the auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Auctioneer Jackson will conduct the sales as usual. The splendid performances always to be expected of this fine body of musicians, the famous solo artists engaged and the interesting novelties promised ensure a season of exceptional brilliancy, and there is little doubt that tickets will be in great demand.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 12, 1891

THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra announces its eleventh season with the assurance that it is if possible even better equipped than ever before for the maintenance of the high standard of excellence which is expected and which has been attained by this superb organization in past seasons. The personnel with but few exceptions remains the same. The repertoire has been enlarged by the acquisition of many worthy novelties by Conductor Nikisch during the summer.

While the principal attraction of the concerts is always the playing of this fine body of musicians, the management have not been unmindful of the expectations of patrons in regard to soloists. A number of famous artists have been engaged, among whom are Mme. Nordica, Mme. Joachim, Mr. Eugene D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, and Mr. Alwin Schroeder.

As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning October 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays November 7, December 12, January 16, February 13, and March 19.

On Monday morning, September 14, at ten o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than twenty-five cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, September 15, at ten o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, September 17, at ten o'clock, the $12 seats for the Saturday evening concerts will be sold at tho same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at ten o'clock Friday, September 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic society. The annual western tour will also be made during the spring months.

Boston Transcript

SATURDAY, SEPTEMBER 12, 1891.

Coming Concerts.

Next week will be largely taken up with the auction sales of tickets for the symphony rehearsals and concerts. The appointments are as follows: Monday, Sept. 14, sale of the $12 seats for the rehearsals; Tuesday, Sept. 15, sale of the $7.50 seats for the rehearsals; Thursday, Sept. 17, sale of the $12 seats for the concerts; Friday, Sept. 18, sale of the $7.50 seats for the concerts. In all cases the auction sale will begin at 10 A. M. As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

The Kneisel Quartet will give six concerts of chamber music at Union Hall, on Monday evenings, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7.

Boston Transcript

TUESDAY, SEPTEMBER 8, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday Afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March. 18, 1892.

Tickets for the series of Concerts and for the series of Rehearsals $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7.50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, September 17th, at 10 A. M.

The $7.50 seats for the concerts will be sold in like manner at the same place on **FRIDAY**, September 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th. [†]7t[A] s5

A DELIGHTFUL PROSPECT.

Many Musical Novelties to be Given at the Symphony Concerts This Season—Nordica and Paderewski are Among the Soloists.

Few announcements of coming events arouse such general interest as the statement of the plans for the winter's season of Symphony concerts. In the past attractive programmes have been announced but there has never been a list of novelties that compares with that to be given this winter. The following-named pieces are to be given during the season of concerts and all are absolute novelties in America:

A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite, op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F. major, Feix Draesecke.

American composers will have an unusually prominent position in the programmes of the season, and among the numbers already selected are John K. Paine's "Spring Symphony," Arthur Bird's "Carnival Scenes," and F. Van der Stueken's "Pagina D'Amare," while other works are still to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scènes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf; and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

While the principal attraction of these concerts must ever be the splendid playing of this fine body of musicians, which has been continued for the coming season almost without change, the management is not unmindful of the expectations of patrons as regards soloists. Engagements have been already effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld, Mr. Busoin, Alwin Schroeder and others.

As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

On Monday morning Sept. 14, at ten o'clock, the $12 seats for the public rehearsals will be offered by auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than twenty-five cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at ten o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at ten o'clock, $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at ten o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, ander the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

Boston Daily Traveller

TUESDAY, SEPTEMBER 8, 1891.

MUSIC HALL.

Boston Symphony Orchestra.

Mr. Arthur Nikisch, Conductor.

Eleventh Season, 1891-92.

Auction Sale of $12 Season Tickets for Public Rehearsals at Music Hall, Monday, Sept. 14, at 10 A. M.

Auction Sale of $7.50 season tickets for Public Rehearsals at Music Hall, Tuesday, Sept. 15, at 10 A. M.

Auction Sale of $12 season tickets for Concerts at Music Hall, Thursday, Sept. 17, at 10 A. M.

Auction Sale of $7.50 season tickets for Concerts at Music Hall, Friday, Sept. 18, at 10 A. M.

SYMPHONY CONCERTS.

New and Desirable Compositions for the Coming Season.

The Boston Symphony Orchestra has attained a reputation that is widespread, and the many European composers are anxious to take advantage of its fame. It has been no small task for Conductor Arthur Nikisch to examine the compositions from all countries in Europe, that have come to him at Leipsic, where he has been spending the summer, and many weeks have been devoted to the consideration of the repertoire of the Boston Orchestra.

Upon his arrival at Leipsic he was at once visited by publishers and composers anxious to have their productions introduced in the New World by such an organization as the Boston Symphony Orchestra. Conductor Nikisch has made his selections of new works in a most liberal spirit, and it has been his aim to accept meritorious and desirable works wherever found.

Some of the novelties and works of special interest to be expected during the season are the following: A new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55, by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Feix Draesecke. All of these, so far as known, have never been performed in America.

Interesting features of the concerts will be John K. Paine's "Spring Symphony;" Carnival Scenes, Arthur Bird; "Pagina D'Amare," F. van der Stucken, and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); Symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

The selection of soloists is, for many reasons, not as yet fully completed, but a number of great artists have already been definitely decided upon, these including Mme. Nordica, Miss Emma Eames, Mme. Joachim, Mrs. H. H. A. Beach, Mr. Eugen D. Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, Mr. Alwin Schroeder and others.

But a very few changes have been made in the membership of the orchestra, and these have preserved its excellence in every way.

As already stated, the 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual Western tour will also be made during the spring months.

Boston Transcript

WEDNESDAY, SEPTEMBER 9, 1891.

REAL ESTATE MATTERS.

A Novelty in a Choice of Names for Streets.

For the nine new streets which W. B. Blakemore has just laid out at Mount Bellevue, he has chosen the names of German musicians and composers. The main thoroughfare parallel to Washington street has been named Nikisch avenue, and the streets connecting the avenue and Washington street are called respectively, Wagner, Goldmark, Schubert, Schumann, Liszt, Brahms, Mendelssohn and Rubinstein. The two great names of German melody, Mozart and Beethoven have already been taken for streets in other parts of the city, but the general impression is that Mr. Blakemore has made a good selection. He facetiously says that the Symphony concert tickets are to be so high this year that he thought best to have the composers right at home by placing their names on guide boards. It is possible that these names may attract a music-loving people, so that Mt. Bellevue will boast of a piano in every house. These streets are all forty feet wide, and with the exception of Nikisch avenue, all about seven hundred feet long.

Boston Transcript

THURSDAY, SEPTEMBER 10, 1891.

....The auctions of the Symphony tickets next week will bring people back to town who would come for nothing else.

Clipping from Daily Amesbury Ne

Date 9-9

The Symphony Orchestra concerts and rehearsals in Boston, promise to be even better this year than in previous seasons. Director Nikisch has made a study of new music, in an extended European tour, and his famous orchestra will render many numbers never heard before by a New England audience. Of course the standard selections from great composers will be given as usual. Boston and New England may well feel proud of possessing the best orchestra in America; and one of the best in the world.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, SEPT. 12, 1891.

SYMPHONY TICKET SALES.

Many inquiries at Music Hall indicate the usual lively demand for tickets for the public rehearsals and concerts of the Boston Symphony Orchestra. The auction sales will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Besides the standard works Conductor Nikisch will present during the season many attractive novelties, and the list of soloists includes such great artists as Mme. Nordica, Mme. Joachin, D'Albert, Paderewski and Gruenfeld.

Boston Journal.

WITH SUPPLEMENT.

SATURDAY MORNING, SEPT. 12, 1891.

The Symphony Concerts.

The sales of season tickets for the public rehearsals and concerts of the Boston Symphony Orchestra will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week, and are occasions in which the musical public are deeply interested. The orchestra will enter upon its eleventh season in better form than ever before for the maintenance of the high standard of excellence which is expected. The fame of the solo artists engaged, among whom are Mme. Nordica, Mme. Joachim, D'Albert, Paderewski and Gruenfeld, and the interesting novelties promised make it reasonable to expect an exceptionally brilliant season.

Boston Post

SATURDAY MORNING, SEPT. 12, 1891.

THE SYMPHONY CONCERTS.

The $12 seats for the Symphony rehearsals will be sold at auction in Music Hall next Monday, Sept. 14, at 10 a.m. The $7 50 seats for the rehearsals will be sold at auction Tuesday, Sept. 15, at 10 a.m. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats for the concerts will be sold at auction Thursday, Sept. 17, at 10 a.m. The $7 50 seats for the concerts will be sold in like manner Friday; Sept. 18, at 10 a.m. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

Circulars giving full particulars of the sale of season tickets, etc., may be had at Music Hall.

The Beacon.

BOSTON, SATURDAY, SEPT. 12, 1891.

THE SYMPHONY SALE.

The swift circuit of the year is marked again by the appointment of the Symphony season, without which entertainment Boston would hardly know how to exist. As usual, the first concert will come early in October, and the other twenty-three will follow on as heretofore, the nominal weekly sequence being interrupted a few times in order that the orchestra may give at their regular intervals the concerts granted to other cities. In another column will be found Manager Ellis's official announcement of the sales of tickets, giving the days when each set is to be offered. As last year, the whole house will be put up at auction, the box-office taking only the seats left over; the prices remain at their famili ar figures and the usual conditions will govern the sale. Of course no details of the season are yet known, but it is understood that Mr. Nikisch has exerted himself during his absence abroad to secure new music of an important and interesting character.

Boston Daily Globe.

SATURDAY, SEPT. 12.

Symphony Ticket Sales.

The thousands of patrons of the Boston Symphony orchestra are reminded that the auction sales of season tickets for the public rehearsals and concerts will be held at Music Hall on Monday, Tuesday, Thursday and Friday of next week. Auctioneer Jackson will conduct the sales as usual. The splendid performances always to be expected of this fine body of musicians, the famous solo artists engaged and the interesting novelties promised ensure a season of exceptional brilliancy, and there is little doubt that tickets will be in great demand.

BOSTON HOME JOURNAL.

SATURDAY, SEPTEMBER 12, 1891

THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra announces its eleventh season with the assurance that it is if possible even better equipped than ever before for the maintenance of the high standard of excellence which is expected and which has been attained by this superb organization in past seasons. The personnel with but few exceptions remains the same. The repertoire has been enlarged by the acquisition of many worthy novelties by Conductor Nikisch during the summer.

While the principal attraction of the concerts is always the playing of this fine body of musicians, the management have not been unmindful of the expectations of patrons in regard to soloists. A number of famous artists have been engaged, among whom are Mme. Nordica, Mme. Joachim, Mr. Eugene D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, and Mr. Alwin Schroeder.

As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning October 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays November 7, December 12, January 16, February 13, and March 19.

On Monday morning, September 14, at ten o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than twenty-five cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, September 15, at ten o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, September 17, at ten o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at ten o'clock Friday, September 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic society. The annual western tour will also be made during the spring months.

Boston Transcript

SATURDAY, SEPTEMBER 12, 1891.

Coming Concerts.

Next week will be largely taken up with the auction sales of tickets for the symphony rehearsals and concerts. The appointments are as follows: Monday, Sept. 14, sale of the $12 seats for the rehearsals; Tuesday, Sept. 15, sale of the $7.50 seats for the rehearsals; Thursday, Sept. 17, sale of the $12 seats for the concerts; Friday, Sept. 18, sale of the $7.50 seats for the concerts. In all cases the auction sale will begin at 10 A. M. As already stated, the twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7 Dec. 12, Jan. 16, Feb. 13 and March 19.

The Kneisel Quartet will give six concerts of chamber music at Union Hall, on Monday evenings, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7.

THE CHRONICLE.

BROOKLINE, MASS., SEPT. 12, 1891.

SYMPHONY CONCERTS.

Music lovers are delighted with the announcement that twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. While the principal attraction of these concerts must ever be the splendid playing of this fine body of musicians, which has been continued for the coming season almost without change, the management is not unmindful of the expectations of patrons as regards soloists. Engagements have been already effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld, Mr. Busoin, Alwin Schroeder and others. Many absolute novelties from foreign composers are announced, but American composers will have an unusually prominent position in the programmes of the season, and among the numbers already selected are John K. Paine's "Spring Symphony," Arthur Bird's "Carnival Scenes," and F. Van der Stueken's "Pagina D'Amare," while other works are still to be selected. Others numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture "King Lear," Littolf; and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner. Seats will be offered at auction at Music Hall on Monday, Tuesday and Thursday of next week.

The Beverly Citizen.

SATURDAY, SEPT. 12, 1891.

Symphony Concerts.

The twenty-four public Symphony rehearsals and concerts will be given in Music hall, Boston, on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. The $12 seats for the public rehearsals will be sold at auction on Monday morning, Sept. 14, at 10 o'clock, and the $7.50 seats will be sold on Tuesday morning, Sept. 15, at 10 o'clock. The $12 seats for the Saturday-evening concerts will be sold on Thursday morning, Sept. 17, and the $7.50 concert tickets will be sold on Friday morning, Sept. 18. All unsold tickets at these auction sales will be offered at the box office on the Wednes day and Saturday mornings after the sales at the advertised prices, and will be sold to the highest bidder. Engagements have already been effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfield, Mr. Busoin, Alwin Schroeder and others.

NORFOLK COUNTY GAZETTE.

HYDE PARK, MASS.

S. R. MOSELEY, Publisher and Proprietor.

SATURDAY, SEPTEMBER 12, 1891.

Boston Symphony Concerts.

The Boston Symphony concerts are the musical events of the season. The managers have arranged a most attractive program of novelties that will compare favorably with preceding years. Some of the great soloists of the country have been engaged to render effectively some of the new compositions of American composers. A fine body of carefully selected musicians will render the music. The twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and Mar. 19. On Monday next at ten o'clock the sale of seats for the public rehearsals will be offered by auction at Music Hall, and will continue on Tuesday and Thursday. All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices.

Boston Courier.

SUNDAY MORNING, SEPT. 6, 1891.

THE SYMPHONY CONCERTS.

There is probably no other news today that will be read with so much interest by genuine Bostonians as will be the announcement of the Symphony Concerts to be found in another column. The concerts will as last year be under the conductorship of Mr. Arthur Nikisch and will be twenty-four in number, the first occurring Saturday, Oct. 10, and the last March 19. There will also as usual be twenty-four public rehearsals on Friday afternoons. Tickets for the series of concerts and for the series of rehearsals will be sold at $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 14, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 A. M. Any rehearsal tickets not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats will be sold at auction, at Music Hall, on Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 A. M. All tickets remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

Boston Weekly Amusement Bulletin.

BOSTON, SATURDAY, SEPT. 12, 1891.

BOSTON SYMPHONY ORCHESTRA.

The eleventh season of the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor opens at Music Hall, Oct. 10th. As usual twenty-four concerts will be given on Saturday evenings preceded by twenty-four public rehearsals on Friday afternoons of the same weeks. Some famous solo artists will appear during the season including Mme. Nordica, Mme. Joachim, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld and others and many interesting musical novelties are promised.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

The Kneisel quartette will give their annual series of six concerts at Union Hall, Boylston Street, Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan 25, Feb. 15 and March 7.

Boston Daily Traveller

SATURDAY, SEPTEMBER 12, 1891

The Symphony Concerts.

The $12 seats for the Symphony rehearsals will be sold at auction in Music Hall next Monday, Sept. 15, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction Tuesday, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats for the concerts will be sold at auction Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner Friday, Sept. 18, at 10 A. M. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid.

Tickets will be delivered in the hall, and must be paid for as soon as bought or they will be resold. All seats remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS).

Mr. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON, 1891-92.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music H Tomorrow (Monday), Beginning at 10 o'clock.

Auction Sale of $7.50 Seats for Rehearsals, Tuesday, Sept. 15, at 10 A. M.
Auction Sale of 12.00 Seats for Concerts, Thursday, Sept. 17, at 10 A. M.
Auction Sale of 7.50 Seats for Concerts, Friday, Sept. 18, at 10 A. M.

THE SYMPHONY CONCERTS.

The unusually explicit announcements regarding the series of home concerts by the Boston symphony orchestra have been productive of excellent results, and all familiar with this great enterprise in past years express a belief that the success of the coming season will be entirely unprecedented. The various agents who make a business of attending the ticket sales in the interest of their customers all report a very extensive list of orders, and a large proportion of these are given "at discretion," showing a very general determination among the regular attendants to maintain their positions and retain their seats, at whatever expense is made necessary by the competitions incidental to the sales.

It is necessary each year to correct the impression that ladies cannot attend the ticket sales and successfully compete for the purchase of seats. There has been a steady gain in the attendance of ladies in recent years at these sales, and all who desire to be present will find that every effort is made to give them all possible attention.

The bidding is so conducted that the most inexperienced person can readily compete for any seat, and ladies will find that their bids will be carefully watched for by the auctioneer, who never "dwells," or makes any effort to force the premium above its apparent limits.

As already stated, the 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13, and March 19.

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Boston Courier.

SUNDAY MORNING, SEPT. 13, 1891.

THE SYMPHONY CONCERTS.

The announcement by the managers of the Boston Symphony Orchestra of their plans for the coming season is full of interest. Mr. Nikisch, who has passed the summer abroad, spent much time in examining a large number of new orchestral works. The list of those that were favorably considered by him is large and important. It includes new symphonies by Tschaikowsky (No. 5), Sgambati, Dvorak and Felix Draesecke (in F major). Those that admire the symphonic poem, that delightful form of modern musical composition, toward which all the younger composers of the day are strongly inclined, will be delighted to have opportunities of hearing "La Tempete," by Tschaikowsky; "La Sirene," by Michalovich; and the "Don Juan" of the brilliant and successful Richard Strauss. Other new works are: A "Rhapsodie Espagnole," by Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Columbe," Mackenzie; "Faschingsbilder," Nicode; suite opus 55, Tschaikowsky; "Scenes Alsaciennes," Massenet; and the prelude to Mascagni's opera "Cavalleria Rusticana." Besides this gorgeous feast of novelties from the pens of foreign composers, several works by talented Americans are also to be presented. John K. Paine's "Spring Symphony" will be heard once more, and receieve a cordial welcome, as doubtless will Arthur Bird's "Carnival Scenes," F. van der Stucken's "Pagina D'Amore." As a matter of course, works of the standard composers will find their proper places in the programme, including Rubinstein's "Ocean," and Berlioz's "Harold" symphonies. Among the soloists already engaged are Mme. Nordica, Mme. Joachim, Miss Emma Eames, Mrs. H. H. A. Beach, D' Albert, Paderewski, Greunfield (the Vienna pianist), Mr. Busoni and Mr. Alwin Schroeder. The managers of Boston's pet institution have so long and steadfastly kept faith with their patrons, that this announcement is by no means a necessity, so far as the financial success of the Symphony concerts is concerned. That, as has been proved year after year has become a matter of course. Nevertheless, it will without doubt be read with pleasure and not a few throbs of anticipation by the thousands of music lovers whose interests in them never wanes; and the infinite pains that have been taken to make the season of 1891-92 even more attractive than any one of past years deserves the heartiest praise. The particulars of the sale of tickets are as follows: Tickets for the series of concerts and for the series of rehearsals will be sold at $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 14, A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 A. M. Any rehearsal ticket not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats will be sold at auction, at Music Hall, on Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 A. M. All tickets remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

THE COMMONWEALTH

ESTABLISHED IN 1862.

BOSTON, SATURDAY, SEPTEMBER 12, 1891.

NOTES AND ANNOUNCEMENTS.

The symphony rehearsals and concerts for the coming season will be given on successive Friday afternoons and Saturday evenings beginning October 9 and 10, with the exception of the weeks ending November 7, December 12, January 16, February 13 and March 19. Some of the novelties and works of special interest to be expected during the season are the following: a new symphony by Sgambati; symphony No. 5, Tschaikowsky, also a symphonic poem. "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emmanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem. "La Sirène," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America. Interesting features of the concerts will be John K. Paine's "Spring Symphony;" "Carnival Scenes," Arthur Bird; "Pagina D'Amore," F. van der Stucken; and other works by American composers yet to be selected. Other numbers to be mentioned are: overture "Le Roi D'Ys," Lalo; "Scènes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); Symphony in C minor, Spohr; "Harold Symphony," Berlioz; overture, "King Lear," Litolff, and as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner. The selection of soloists is, for many reasons, not as yet fully completed, but a number of great artists have already been decided upon, these including Mme. Nordica, soprano; Miss Emma Eames, soprano; Mme. Joachim, contralto; Mrs. H. H. A. Beach, Mr. Eugen D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, pianists; Mr. Busoni, 'cello, and Mr. Alwin Schroeder, pianist, and others. The seats for both concerts and rehearsals will be sold at auction next week.

THE CHRONICLE.

BROOKLINE, MASS., SEPT. 12, 1891.

SYMPHONY CONCERTS.

Music lovers are delighted with the announcement that twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. While the principal attraction of these concerts must ever be the splendid playing of this fine body of musicians, which has been continued for the coming season almost without change, the management is not unmindful of the expectations of patrons as regards soloists. Engagements have been already effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld, Mr. Busoin, Alwin Schroeder and others. Many absolute novelties from foreign composers are announced, but American composers will have an unusually prominent position in the programmes of the season, and among the numbers already selected are John K. Paine's "Spring Symphony," Arthur Bird's "Carnival Scenes," and F. Van der Stueken's "Pagina D'Amare," while other works are still to be selected. Others numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alssaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture "King Lear," Littolf; and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner. Seats will be offered at auction at Music Hall on Monday, Tuesday and Thursday of next week.

The Beverly Citizen.

SATURDAY, SEPT. 12, 1891.

Symphony Concerts.

The twenty-four public Symphony rehearsals and concerts will be given in Music hall, Boston, on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. The $12 seats for the public rehearsals will be sold at auction on Monday morning, Sept. 14, at 10 o'clock, and the $7.50 seats will be sold on Tuesday morning, Sept. 15, at 10 o'clock. The $12 seats for the Saturday-evening concerts will be sold on Thursday morning, Sept. 17, and the $7.50 concert tickets will be sold on Friday morning, Sept. 18. All unsold tickets at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the sales at the advertised prices, and will be sold to the highest bidder. Engagements have already been effected with a number of famous solo artists, among whom are Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfield, Mr. Busoin, Alwin Schroeder and others.

NORFOLK COUNTY GAZETTE.

HYDE PARK, MASS.

S. R. MOSELEY. Publisher and Proprietor.

SATURDAY, SEPTEMBER 12, 1891.

Boston Symphony Concerts.

The Boston Symphony concerts are the musical events of the season. The managers have arranged a most attractive program of novelties that will compare favorably with preceding years. Some of the great soloists of the country have been engaged to render effectively some of the new compositions of American composers. A fine body of carefully selected musicians will render the music. The twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and Mar. 19. On Monday next at ten o'clock the sale of seats for the public rehearsals will be offered by auction at Music Hall, and will continue on Tuesday and Thursday. All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices.

Boston Courier.

SUNDAY MORNING, SEPT. 6, 1891.

THE SYMPHONY CONCERTS.

There is probably no other news today that will be read with so much interest by genuine Bostonians as will be the announcement of the Symphony Concerts to be found in another column. The concerts will as last year be under the conductorship of Mr. Arthur Nikisch and will be twenty-four in number, the first occurring Saturday, Oct. 10, and the last March 19. There will also as usual be twenty-four public rehearsals on Friday afternoons. Tickets for the series of concerts and for the series of rehearsals will be sold at $12 and $7.50, according to location.

The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 14, at 10 A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 A. M. Any rehearsal tickets not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats will be sold at auction, at Music Hall, on Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 A. M. All tickets remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

Boston Weekly Amusement Bulletin.

BOSTON, SATURDAY, SEPT. 12, 1891.

BOSTON SYMPHONY ORCHESTRA.

The eleventh season of the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor opens at Music Hall, Oct. 10th. As usual twenty-four concerts will be given on Saturday evenings preceded by twenty-four public rehearsals on Friday afternoons of the same weeks. Some famous solo artists will appear during the season including Mme. Nordica, Mme. Joachim, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld and others and many interesting musical novelties are promised.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

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The Kneisel quartette will give their annual series of six concerts at Union Hall, Boylston Street, Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan 25, Feb. 15 and March 7.

Boston Daily Traveller

SATURDAY, SEPTEMBER 12, 1891

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SUNDAY HERALD.

BOSTON, SEPTEMBER 13, 1891.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS).

Mr. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON, 1891-92.

Auction Sale of $12 Seats for the Friday Afternoon Public Rehearsals at Music Hal Tomorrow (Monday), Beginning at 10 o'clock.

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THE SYMPHONY CONCERTS.

The unusually explicit announcements regarding the series of home concerts by the Boston symphony orchestra have been productive of excellent results, and all familiar with this great enterprise in past years express a belief that the success of the coming season will be entirely unprecedented. The various agents who make a business of attending the ticket sales in the interest of their customers all report a very extensive list of orders, and a large proportion of these are given "at discretion," showing a very general determination among the regular attendants to maintain their positions and retain their seats, at whatever expense is made necessary by the competitions incidental to the sales.

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these sales, and all who desire to be present will find that every effort is made to give them all possible attention.

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All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales at the advertised prices.

The Kneisel quartet follows the Boston Symphony orchestra in its attack upon the musical prejudices of Gotham, and is quite as likely to conquer the leadership in the chamber concerts there as the Symphony players are to gain supremacy in their larger field. The Kneisel quartet concerts in New York are to be given at Sherry's new music hall, Thirty-seventh street and Fifth avenue.

Boston Courier.

SUNDAY MORNING, SEPT. 13, 1891.

THE SYMPHONY CONCERTS.

The announcement by the managers of the Boston Symphony Orchestra of their plans for the coming season is full of interest. Mr. Nikisch, who has passed the summer abroad, spent much time in examining a large number of new orchestral works. The list of those that were favorably considered by him is large and important. It includes new symphonies by Tschaikowsky (No. 5), Sgambati, Dvorak and Felix Draesecke (in F major). Those that admire the symphonic poem, that delightful form of modern musical composition, toward which all the younger composers of the day are strongly inclined, will be delighted to have opportunities of hearing "La Tempete," by Tschaikowsky; "La Sirene," by Michalovich; and the "Don Juan" of the brilliant and successful Richard Strauss. Other new works are: A "Rhapsodie Espagnole," by Emanuel Chabrier: "Carnival in Paris," Svendsen; ballet music, "Columbe," Mackenzie; "Faschingsbilder," Nicode; suite opus 55, Tschaikowsky; "Scenes Alsaciennes," Massenet; and the prelude to Mascagni's opera "Cavalleria Rusticana." Besides this gorgeous feast of novelties from the pens of foreign composers, several works by talented Americans are also to be presented. John K. Paine's "Spring Symphony" will be heard once more, and receieve a cordial welcome, as doubtless will Arthur Bird's "Carnival Scenes," F. van der Stucken's "Pagina D'Amore." As a matter of course, works of the standard composers will find their proper places in the programme, including Rubinstein's "Ocean," and Berlioz's "Harold" symphonies. Among the soloists already engaged are Mme. Nordica, Mme. Joachim, Miss Emma Eames, Mrs. H. H. A. Beach, D' Albert, Paderewski, Greunfield (the Vienna pianist), Mr. Busoni and Mr. Alwin Schroeder. The managers of Boston's pet institution have so long and steadfastly kept faith with their patrons, that this announcement is by no means a necessity, so far as the financial success of the Symphony concerts is concerned. That, as has been proved year after year has become a matter of course. Nevertheless, it will without doubt be read with pleasure and not a few throbs of anticipation by the thousands of music lovers whose interests in them never wanes; and the infinite pains that have been taken to make the season of 1891–92 even more attractive than any one of past years deserves the heartiest praise. The particulars of the sale of tickets are as follows: Tickets for the series of concerts and for the series of rehearsals will be sold at $12 and $7.50, according to location. The $12 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 14, A. M. The $7.50 seats for the rehearsals will be sold at auction at Music Hall, Tuesday, Sept. 15, at 10 A. M. Any rehearsal ticket not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16. The $12 seats will be sold at auction, at Music Hall, on Thursday, Sept. 17, at 10 A. M. The $7.50 seats for the concerts will be sold in like manner at the same place on Friday, Sept. 18, at 10 A. M. All tickets remaining unsold after the auction will be on sale at the box office on and after Saturday, Sept. 19.

THE COMMONWEALTH

ESTABLISHED IN 1862.

BOSTON, SATURDAY, SEPTEMBER 12, 1891.

NOTES AND ANNOUNCEMENTS.

The symphony rehearsals and concerts for the coming season will be given on successive Friday afternoons and Saturday evenings beginning October 9 and 10, with the exception of the weeks ending November 7, December 12, January 16, February 13 and March 19. Some of the novelties and works of special interest to be expected during the season are the following: a new symphony by Sgambati; symphony No. 5, Tschaikowsky, also a symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem. "La Siréne," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All of these so far as known are absolute novelties in America. Interesting features of the concerts wlll be John K. Paine's "Spring Symphony;" "Carnival Scenes," Arthur Bird; "Pagina D'Amore," F. van der Stucken; and other works by American composers yet to be selected. Other numbers to be mentioned are: overture "Le Roi D'Ys," Lalo; "Scénes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); Symphony in C minor, Spohr; "Harold Symphony," Berlioz; overture, "King Lear," Litollf, and as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner. The selection of soloists is, for many reasons, not as yet fully completed, but a number of great artists have already been decided upon, these including Mme. Nordica, soprano; Miss Emma Eames, soprano; Mme. Joachim, contralto; Mrs. H. H. A. Beach, Mr. Eugen D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, pianists; Mr. Busoni, 'cello, and Mr. Alwin Schroeder, pianist, and others. The seats for both concerts and rehearsals will be sold at auction next week.

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THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 13, 1891.

THE SYMPHONY CONCERTS.

The Boston Symphony orchestra's eleventh season bids fair to open even better equipped than ever before for the maintenance of the high standard of excellence of this superb organization. The personnel remains practically the same. The répertoire has been enlarged by the acquisition of many worthy novelties by Conductor Nikisch during the summer. While the principal attraction of the concerts is always the playing of this fine body of musicians, the management have engaged a number of famous artists, among whom are Mme. Nordica, Mme. Joachim, Mr. Eugene D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, and Mr. Alwin Schroeder.

The twenty four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13, and March 19.

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In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic society. The annual western tour will also be made during the spring months.

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The patrons of the Boston Symphony orchestra are reminded that the auction sales of season tickets for the public rehearsals and concerts will be held at Music hall on Monday, Tuesday, Thursday and Friday of this week. Auctioneer Jackson will conduct the sales.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, SEPTEMBER 12, 1891.

Conductor Nikisch as a Waiter.

[From a Boston Girl's Letter from Bayreuth.]

After the opera every one goes to dinner, and got a glimpse of real Bohemian life through Mr. ———'s kindness. He took me all around Bayreuth and showed me the places of interest, the principal one of which, judging by the crowd, was the old house where Wagner used to go evenings and drink his beer. As the performances begin at 4 we had all to eat our dinner afterward. Such a gathering at the different gardens and restaurants you never saw! Everybody knows everybody else, and they are all so jolly! In our party at the operas were Mr. ———, a Berlin critic, a young lady whose name I have forgotten, Mr. Arthur Nikisch, of the Boston Symphony, and his father and myself. Mr. Nikisch rushed ahead and secured seats. He felt a little out of place, but I assure you it was quite the thing, and they were all very nice to us. Mr. Nikisch is charming. They never have enough waiters over here, and they never prepare food enough, even though they know they will be crowded. He waited in vain for a waiter some fifteen minutes, then Mr. Nikisch became desperate and rushed out into the kitchen, and in a few minutes was back again, loaded down with plates of delicious roast beef, potatoes, &c., which he served as if he were to the manner born. They looked at us so pityingly when we said we preferred water to beer, but they got it for us. Next winter, when I see Mr. Nikisch conducting his orchestra in such a dignified manner, I shall think of him as he looked scurrying through that dining-room, with his arms filled with plates of meat, his hair flying over his face, and a set look in his eyes as he balanced those plates.

PHILADELPHIA, PA.

• MUSIC AND DRAMA •

SATURDAY, SEPTEMBER 12, 1891.

—The Boston Symphony Orchestra will begin its season October 9; the usual series of twenty-four public rehearsals and concerts will continue each week throughout the season, with the exception of the weeks ending on Saturdays November 7, December 12, January 16, February 13 and March 19, these weeks being given to the occasional tours of the orchestra over the usual route, New York, Philadelphia, Baltimore and Washington.

Boston Post

MONDAY MORNING, SEPT. 14, 1891.

BOSTON

Symphony Orchestra

ELEVENTH SEASON.

AUCTION SALE OF $12 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL, THIS (MONDAY) MORNING, AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for rehearsals, tomorrow (TUESDAY) at 10. Auction sale of $12 seats for concerts, THURSDAY, Sept. 17. Auction sale of $7.50 seats for concerts, FRIDAY, Sept. 18.

This morning at 10 o'clock the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve. The $7 50 seats for the public rehearsals will be sold tomorrow morning at 10 o'clock at the same place and under the same rules. The seats for the Saturday evening concerts will be sold Thursday and Friday morning in a similar manner.

Mr. Clarence E. Hay has resigned his position as director of the Polymnia Club of Roxbury, and the club has therefore thought it advisable to disband, much to the regret of its many friends.

Boston Sunday Globe.

SUNDAY, SEPT. 13, 1891.

Seats for Symphony Concerts in Demand.

Soloists and Popular Programmes Promise Successful Season.

Happenings to Singers and Players of Note—Today's Concerts.

The high standard of excellence always maintained by the Boston Symphony orchestra has made the concerts of this organization almost indispensable to music lovers, and the annual sales of season tickets are occasions which interest the entire musical community.

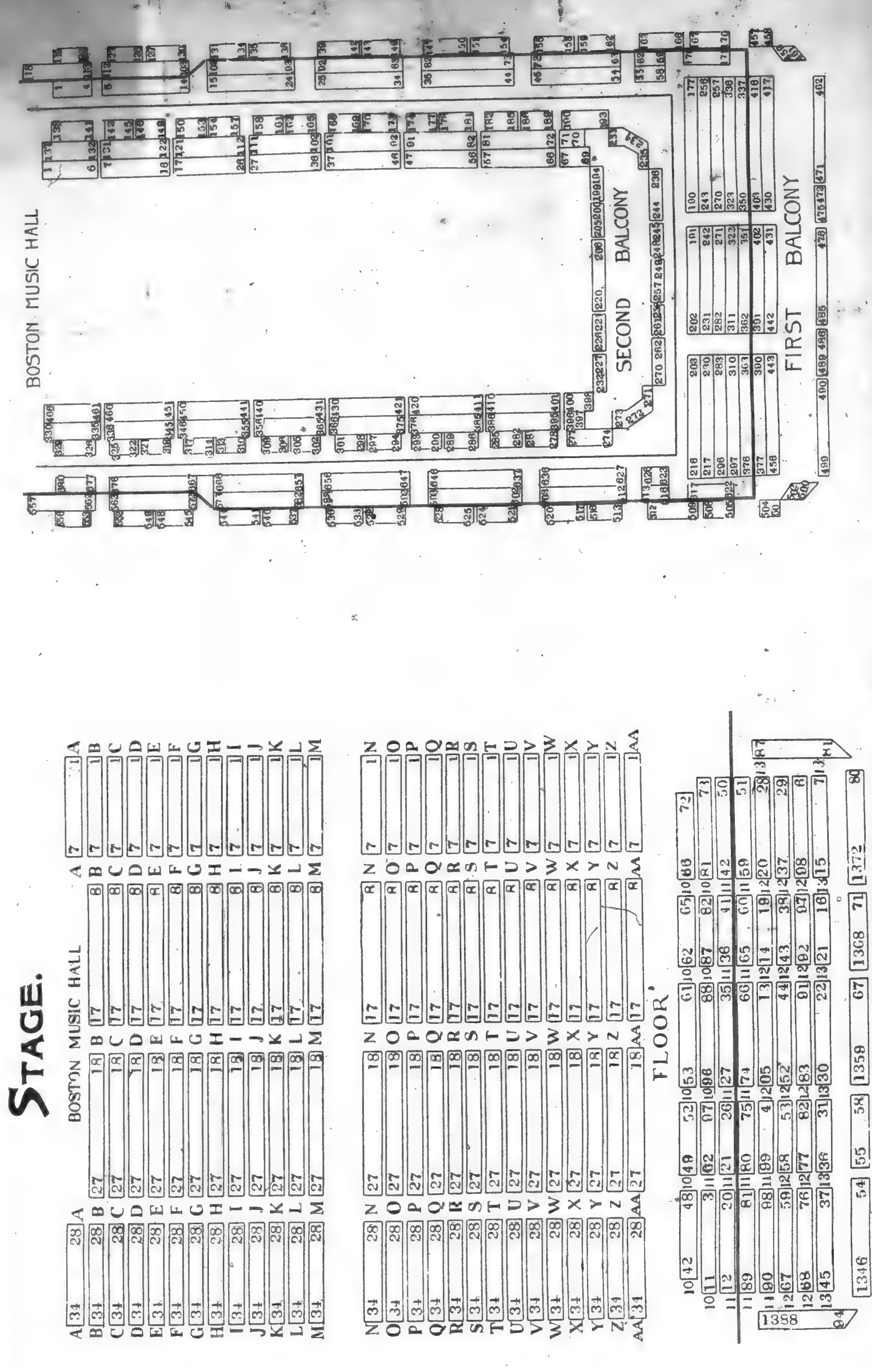
These sales will be held at Music Hall during the coming week as follows: The $12 tickets for the series of 24 Friday afternoon public rehearsals will be sold at auction tomorrow (Monday) morning, beginning at 10 o'clock. The $7.50 tickets for the rehearsals will be sold on Tuesday at the same hour. The $12 and $7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday respectively.

Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold on one bid.

All seats remaining unsold after the auction will be on sale at the box office, on and after Saturday, Sept. 19.

The orchestra enters upon its eleventh season better equipped than ever before for the highest artistic achievements. Extensive additions to the already well-stocked library have been made during the summer, and the list of soloists engaged includes such famous artists as Mme. Nordica, Mme. Joachim, Mr. D'Albert, Mr. Paderewski and Mr. Gruenfeld.

—Col. Higginson is receiving many congratulatory notes upon the forthcoming symphony season, and very large orders for seats are pouring in. One prominent man writes to Col. Higginson: "Life wouldn't be worth living were it not for the Symphony orchestra," and appends a large order for seats. The auction this week at the Music Hall will be the centre of a lively scene.



THE RED LINES MARK THE DIVISION BETWEEN THE $12.00 AND THE $7.50 SEATS.

Clipping from Gazette
Hyde Park Mass
Date 9-12

Boston Symphony Concerts.

The Boston Symphony concerts are the musical events of the season. The managers have arranged a most attractive program of novelties that will compare favorably with preceding years. Some of the great soloists of the country have been engaged to render effectively some of the new compositions of American composers. A fine body of carefully selected musicians will render the music. The twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and Mar. 19. On Monday next at ten o'clock the sale of seats for the public rehearsals will be offered by auction at Music Hall, and will continue on Tuesday and Thursday. All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices.

Clipping from Independent
Falmouth Mass
Date 9-10

The symphony orchestra bids fair to be more [illegible] coming season. Mr. Nishkish has spent his whole summer abroad in the musical centres of Europe and he has devoted his whole time in examining and receiving new musical works, many of which he has brought back with him to America. Boston will have the great pleasure of listening to the fruits of his labors, some of which make their debut in the musical world. Many new soloists will be introduced in the coming concerts. The sale of symphony tickets will commence September 14.

Boston Transcript

MONDAY, SEPTEMBER 14, 1891.

HIGH PRICES FOR SYMPHONY TICKETS

A Desirable Seat for the Series of Rehearsals Sells for $111—The Average Price Somewhat Higher than Last Year.

It was just ten o'clock this morning when auctioneer H. W. Jackson ascended the steps leading to the platform of Music Hall and announced to the large audience there assembled that he was ready to receive bids for tickets for the rehearsals for the eleventh concert season of the Boston Symphony Orchestra. The bidding was lively from the start, a large proportion of the spectators having been patrons of these auction sales since their commencement, and there was an evident desire among many to secure the same seats which they had occupied in former years.

Seat number 1 in section A was sold to Mrs. A. H. Plympton, who paid $9.50 premium on $12, the regular price of the ticket. The prices rose gradually until number 28 was reached, that seat and the three adjoining it bringing $16.60 premium. In section B the prices varied from $13 to $16.50; in section C. from $14.50 to $26; and in section D, from $21.50 to $40, J. H. Hecht purchasing two seats at the last-named price. As Section E was called off the speculators began to bid, and the prices rose as high as $45.50. J. A. Lowell paid $52 for No. 23, an end seat in Section F, while the bidder for No. 24 paid only $20. Mrs. John L. Gardner obtained four seats in Section G at a premium of $53 on each seat, and the first four in the next row brought $30, the highest price in that section being $56.

Number 19 in Section J, which last year brought $150, went today for $111 to G. F. Wadsworth, and this was the highest figure realized at the sale. The next was $102.50, which was paid by C. P. Curtis for an end seat in M. Beyond that section the bids began to fall off, the prices varying from $20 to $15.

It was noticeable that more single seats were sold this year than last, and also that there were many more ladies who purchased largely. The principal ticket speculators were present at the sale, and their bids were among the highest made during the morning. The average price was fifteen per cent higher than at the last auction.

Tomorrow morning at ten o'clock the $7.50 seats for the rehearsals will be disposed of in the same manner, and on Thursday, at the same place, at the same hour, the $12 seats for the concerts will be offered, those for $7.50 to be sold on the day following. All seats for which no bids are received at these sales will be sold at the box office at the advertised prices.

THE BOSTON TIMES

BOSTON, SUNDAY, SEPT. 13, 1891

THE SYMPHONY CONCERTS.

The Boston Symphony orchestra's eleventh season bids fair to open even better equipped than ever before for the maintenance of the high standard of excellence of this superb organization. The personnel remains practically the same. The répertoire has been enlarged by the acquisition of many worthy novelties by Conductor Nikisch during the summer. While the principal attraction of the concerts is always the playing of this fine body of musicians, the management have engaged a number of famous artists, among whom are Mme. Nordica, Mme. Joachim, Mr. Eugene D'Albert, Mr. Ignace J. Paderewski, Mr. Alfred Gruenfeld, Mr. Busoni, and Mr. Alwin Schroeder.

The twenty four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, contined each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13, and March 19.

On Monday morning, September 14, at ten o'clock, the $12 seats for the public rehearsals will be offered at auction at Music hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than twenty-five cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at ten o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at ten o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at ten o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic society. The annual western tour will also be made during the spring months.

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The patrons of the Boston Symphony orchestra are reminded that the auction sales of season tickets for the public rehearsals and concerts will be held at Music hall on Monday, Tuesday, Thursday and Friday of this week. Auctioneer Jackson will conduct the sales.

AMERICAN ART JOURNAL

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Conductor Nikisch as a Waiter.

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PHILADELPHIA, PA.

• MUSIC AND DRAMA •

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Boston Post

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BOSTON

Symphony Orchestra

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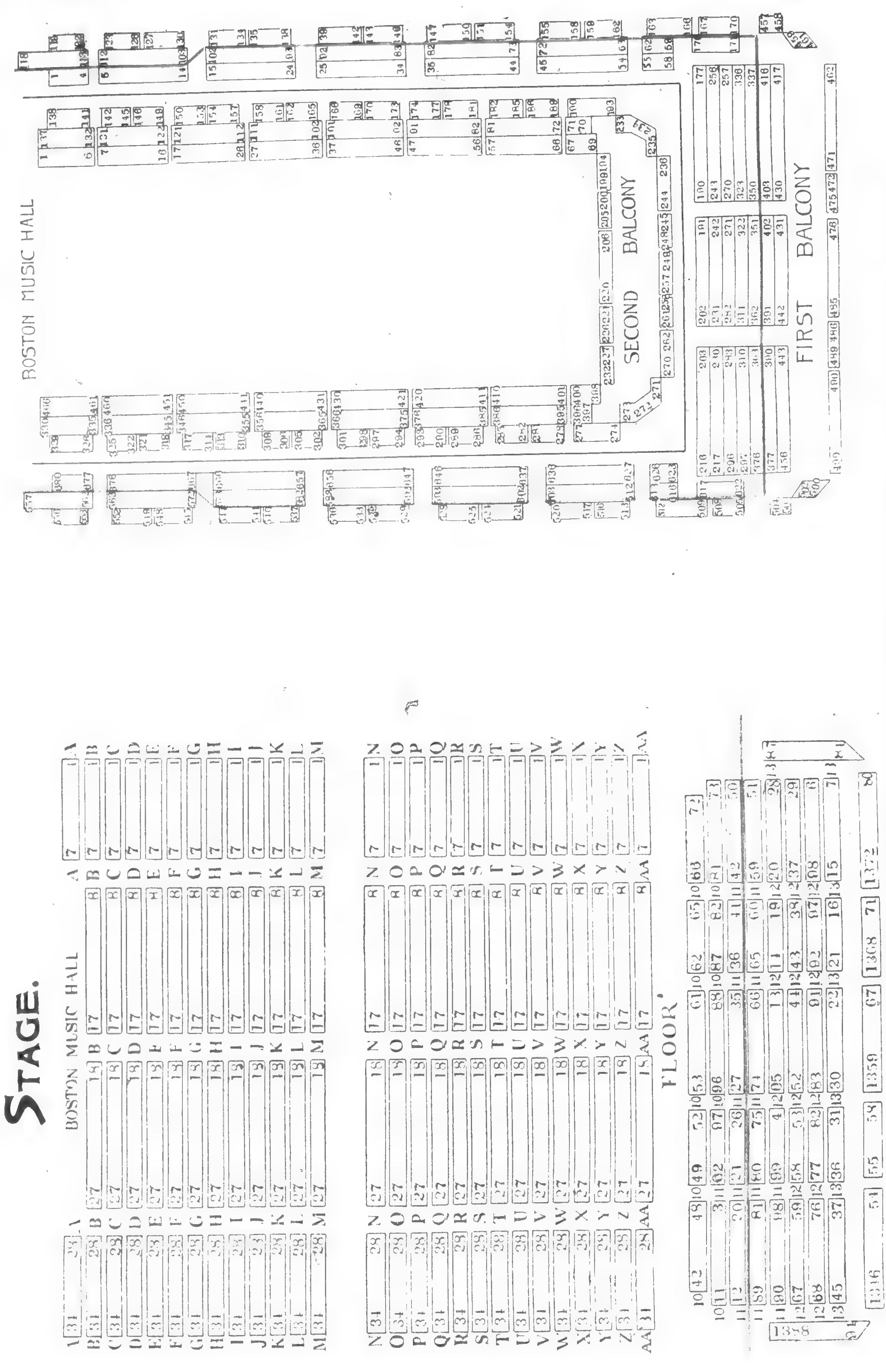

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Clipping from Gazette
Hyde Park Mass
Date 9-12

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Seat number 1 in section A was sold to Mrs. A. H. Plympton, who paid $9.50 premium on $12, the regular price of the ticket. The prices rose gradually until number 28 was reached, that seat and the three adjoining it bringing $16.60 premium. In section B the prices varied from $13 to $16.50; in section C, from $14.50 to $26; and in section D, from $21.50 to $40, J. H. Hecht purchasing two seats at the last-named price. As Section E was called off the speculators began to bid, and the prices rose as high as $45.50. J. A. Lowell paid $52 for No. 23, an end seat in Section F, while the bidder for No. 24 paid only $20. Mrs. John L. Gardner obtained four seats in Section G at a premium of $53 on each seat, and the first four in the next row brought $30, the highest price in that section being $56.

Number 19 in Section J, which last year brought $150, went today for $111 to G. F. Wadsworth, and this was the highest figure realized at the sale. The next was $102.50, which was paid by C. P. Curtis for an end seat in M. Beyond that section the bids began to fall off, the prices varying from $20 to $15.

It was noticeable that more single seats were sold this year than last, and also that there were many more ladies who purchased largely. The principal ticket speculators were present at the sale, and their bids were among the highest made during the morning. The average price was fifteen per cent higher than at the last auction.

Tomorrow morning at ten o'clock the $7.50 seats for the rehearsals will be disposed of in the same manner, and on Thursday, at the same place, at the same hour, the $12 seats for the concerts will be offered, those for $7.50 to be sold on the day following. All seats for which no bids are received at these sales will be sold at the box office at the advertised prices.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 13.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Mme. NORDICA,
Mme. JOACHIM,
Mrs. H. H. A. BEACH,
Mr. EUGEN D'ALBERT,
Mr. IGNACE J. PADEREWSKI,
Mr. ALFRED GRUENFELD,
Mr. BUSONI,
Mr. ALWIN SCHROEDER.

And other Solo Artists have been engaged to appear in this series.

Tickets for the series of Concerts and for the series of Rehearsals, **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7 50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 17th, at 10 A. M.

The $7 50 seats for the concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 18th, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

Tomorrow evening the auction sale of seats for this season's series of concerts by the Boston Symphony will begin at Music Hall with the disposal of the twelve dollar seats for the public rehearsals. The sales for the other seats will take place on Tuesday, Thursday, and Friday. The conditions will be the same as in the past, the management only taking the seats that remain unsold, which will be on sale on and after September 19th. In addition to the Boston concerts, the orchestra give performances in Cambridge, Providence, New York, Philadelphia, Baltimore, and Washington, besides six public rehearsals and six concerts in Brooklyn for the Brooklyn Philharmonic Society.

Boston Daily Traveller

MONDAY, SEPTEMBER 14, 1891.

BIDDING FOR SEATS.

Opening of the Sale of Tickets to the Symphony Concerts and Rehearsals.

The auction sales of seats for the symphony rehearsals and concerts, during the season of 1891–1892, was opened this morning in Music Hall, shortly after 10 o'clock.

Auctioneer Jackson, on mounting the platform, found himself before a much larger assemblage than last year, the estimated number being between 400 and 500. He reminded the purchasers that the bids were on the premiums in addition to the regular ticket price. He announced today's sale to consist of the $12 rehearsal tickets, and called for bids on the first seat in row A.

The bidding opened in a spirited manner and was speedily run up towards the $10 mark, but stopped at $9.50. The purchaser, a benevolent looking gentleman, appeared highly elated, but his bargain was bettered by the next buyer, who secured the next seat at a premium of $8.50.

The bidding then took an upward start, and the four last seats in the first row to the left of the stage commanded a premium of $16.50.

Row B opened with a sale of two seats at $12.50 premium. The bidding continued to be lively and the management looked happy.

Tomorrow the $7.50 rehearsal seats will be offered; Wednesday the $12 concert seats, and Thursday the $7.50 concert seats.

At 2 o'Clock.

The sale of seats to the Symphony rehearsals has continued all day. As the sale neared the transverse aisle premiums took a boom and went up to $50 to $60. These bids continued, decreasing slightly toward the rear of the hall. The attendance has been on the increase all day.

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PUBLISHED EVERY DAY IN THE YEAR, VOL. XC., NO. 77.

TUESDAY, SEPT. 15, 1891.

BOSTON

Symphony Orchestra.

ELEVENTH SEASON.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (TUESDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $12 seats for concerts THURSDAY, Sept. 17. Auction sale of $7.50 seats for concerts FRIDAY, Sept. 18.

REHEARSAL TICKETS.

Large Premiums Again Paid at Music Hall.

The sale of the $12 Friday afternoon Symphony rehearsal seats at Music Hall, yesterday, was a greater success in many ways than anything in this line known in the symphony concert records.

The hall was well filled down stairs when the sale began at 10 o'clock, and the buyers were more generally representative of personal interests than in former years. The fashionable speculators (for fashion has drawn its line in this profession as in others), were well supplied with orders, but there were many who have held large commissions in former years who were not as ready to take the risks incidental to "extras" as formerly.

The bidding started off briskly at $9.50 premium for the first corner seats on the front row, and the corresponding seats on the left of the house brought $16.50 each. From these figures the premiums advanced from $20 to $40 for the first half-dozen rows, and then the competition began for the "best" seats, or, in other words, the seats which have brought the highest prices for the last few years.

This competition quickly forced the premium bids over $50, and in two cases to more than double that figure, two seats fetching $102 each, and two others $119 each.

The bidding was steady throughout the day, and practically every seat of the $12 set was sold.

The balcony seats sold well up to those on the floor, and a rough estimate gives a result fully as satisfactory as that of last year.

This morning the $7.50 rehearsal seats will be sold at auction, on Thursday morning the $12 seats for the Saturday evening concerts, and on Friday morning the $7.50 concert seats will be offered in the same way.

BOSTON DAILY ADVERTISER

Established 1813.

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Symphony Orchestra.

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SYMPHONY SEATS.

Spirited Bidding on the Opening Day of the Auction Sale.

The auction sale of seats for the Symphony rehearsals and concerts for the season of 1891-92 opened yesterday morning at 10 o'clock. Auctioneer Jackson found a larger attendance awaiting him than last year, the number being estimated at between 400 and 500. He reminded the purchasers that the bids were on the premiums, in addition to the regular ticket price. He announced today's sale to consist of the $12 rehearsal tickets, and called for bids on the first seat in row A.

The bidding opened in a spirited manner and was speedily run up towards the $10 mark, but stopped at $9 50. The purchaser's bargain was bettered by the next buyer, who secured the next seat at a premium of $8 50. The bidding then took an upward start, and the four last seats in the first row to the left of the stage commanded a premium of $16 50. Row B opened with a sale of two seats at $12 50 premium. The bidding continued to be lively.

Today the $7 50 rehearsal seats will be offered, Wednesday the $12 concert seats, and Thursday the $7 50 concert seats. In the afternoon as the sale neared the transverse aisle premiums took a boom and went up to $50 to $60. These bids continued, decreasing slightly toward the rear of the hall. Some special seats that went at a high premium last year, came a little easier this year, as, for instance, that seat in section I which brought $150 last year this year was $11. Mrs. Gardner has four seats in G this year, bid off at a premium of $53 each.

Boston Journal.

TUESDAY MORNING, SEPT. 15, 1891.

Symphony Concerts.

When Auctioneer Jackson opened the sale of seats for the Symphony Concerts at Music Hall on Monday there was a large crowd, evidently determined to have good seats at any cost. The bidding was started at a premium of from $15 to $20, and some seats sold as high as $45 and $46, but this did not last, and by 11 o'clock the price had settled to about $30 premium.

The performances this year will be exceptionally brilliant, and it is not surprising that the tickets are in such demand.

[illegible]

TUESDAY MORNING, SEPT. 15, 1891.

THE SYMPHONY TICKETS.

There were many people at the auction of the Symphony tickets yesterday in Music Hall and the bidding was brisk. The $7 50 seats for the rehearsals will be sold at auction this morning at 10. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

THE BOSTON NEWS.

TUESDAY, SEPTEMBER 15, 1891.

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Clipping from Budget
Boston Mass
Date 9-13

THE BOSTON SYMPHONY.

Even among the choicest musical entertainments of any city, the Boston symphony concerts are unique. The marked success that attended Mr. Georg Henschel, the first conductor, was ably carried out by Mr. Gericke; but the period of success inaugurated by Mr. Nikisch may be said to be totally without precedent. The speculative student of human nature might find much to interest him in analyzing the qualities that contribute to so notable an achievement. Mr. Nikisch is impressive in personal presence. He has a curious mingling of the tenacity of the German and the vivacity of the French temperament. He commands, but he always, by some subtle power, inspires his audience with an enthusiasm for being commanded by his work. He has great gifts, and the culture of serious study and experience, but perhaps the secret of his success lies, after all, in his special persistence of energy. It is this quality which Herbert Spencer has named as the one first cause of the universe. Its presence in the individual is only a matter of degree. In it is to be found the magic spring of all great and creative achievement.

This Summer Conducter Nikisch has passed in Leipsic holding inevitable receptions for a throng of masters and composers, who desire to have their works interpreted by so choice an organization as the Boston Symphony Orchestra. The verdict of a critical audience, like that which assists at these concerts, is also important. Out of the many compositions submitted to him, Conductor Nikisch has selected several novelties that are interesting and valuable. The soloists will include Mme. Nordica (Boston's favorite, Lilian Norton), Miss Eames-who in private life is now Mrs. Julian Story, and other notable artists. A promising season seems to unfold itself before this choice musical organization.

— Farmer,
Clipping from ~~Post~~, Bridgeport, Conn.
Date 9-12

The Boston Symphony Society.

Musicians and music-loving residents of this city will, perhaps, be interested to know that a strong effort is being made to bring the famous Boston Symphony society to this city this season, for one or more concerts. Under the leadership of Arthur Nikisch, this society has acquired fame during the past two years. It is composed of 66 of the most finished musicians in this country, included among whom are a number of celebrated soloists.

It is thought that the society may be induced to appear here if 500 subscriptions at $1.50 each are obtained. Papers are now in circulation, and encouraging results have already been obtained. It is hoped that this city will emulate New Haven, where the society is to play four concerts this season.

Clipping from
JOURNAL, Providence, R. I.
Date 9-13

Alwin Schroeder, the new cellist of the Boston Symphony Orchestra, whom Mr. Nikisch brought over to take the place vacated by Mr. Hekking, is said to have won considerable honor in his own country as a fine artist. He will be the soloist at one of the Providence concerts.

Boston Transcript

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PRICES NOT SO HIGH AS LAST YEAR.

Second Day's Auction Sale of Symphony Rehearsal Tickets.

There was even a larger attendance than yesterday at the auction sale of the Symphony concert rehearsal seats, which opened this morning at ten o'clock, at Music Hall. The best seats were disposed of yesterday, and those offered today were the lot for which a premium was asked over $7.50. The first seat offered by Auctioneer Jackson was numbered 1152, and was at the end of the first section under the lower balcony. It brought $12, and the prices along the row ranged from that figure to $8.50. The seats directly under the balcony brought much less than at last year's sale, the highest price today being $7.50 and the lowest twenty-five cents, while several were not bid for at all. Considerable amusement was caused when the centre seat in the last row, next to those which had just been checked off at thirty-five cents each, was carried up to $5, there being two eager bidders for that desired spot. An elderly lady became its proud possessor, and bore off the ticket in triumph, but not before the next three seats had been declared sold at seventy-five cents premium. The prices realized for this section of the hall were said by the speculators to be far behind those of last year. The back rows of seats in the balcony brought from $17.50 to $5, most of the seats being sold singly. The tickets left over from these auctions will be sold at the box office tomorrow, and the sale for the concerts will be opened at ten o'clock Thursday.

PROVIDENCE JOURNAL

SUNDAY, SEPT. 13, 1891.

Alwin Schroeder, the new cellist of the Boston Symphony Orchestra, whom Mr. Nikisch brought over to take the place vacated by Mr. Hekking, is said to have won considerable honor in his own country as a fine artist. He will be the soloist at one of the Providence concerts.

Boston Journal.

WITH SUPPLEMENT.

WEDNESDAY MORNING, SEPT. 16, 1891.

Sale of Symphony Seats.

The sale of seats for the Symphony rehearsals was continued at Music Hall on Tuesday, the attendance being good and the bidding rapid and at times quite spirited. The sale was of the $7 50 seats, and while the greater portion went to individual buyers, Messrs. Connelly of the Adams House news stand and Mr. Thayer of the Parker House were good purchasers. The premiums ranged pretty well, from $23 50 to $12 being paid for seats in the third row of the lower side balconies, the average being well up to $20. Seats in the lower balcony, sixth row back, ran from $9 up to $14 50. Any rehearsal seats not sold at auction will be on sale at the box office to-day.

Boston Post

WEDNESDAY MORNING, SEPT. 16, 1891.

SALE OF SYMPHONY TICKETS.

The continued auction sale of the Symphony concert rehearsal seats opened yesterday morning at 10 o'clock at Music Hall. The best seats were disposed of Monday and those offered yesterday were the lot for which a premium was asked over $7 50. The first seat offered by Auctioneer Jackson was numbered 1152, and was at the end of the first section under the lower balcony. It brought $12, and the prices along the row ranged from that figure to $8 50. The seats directly under the balcony brought much less than at last year's sale, the highest price being $7 50 and the lowest 25 cents, while several were not bid for at all.

Considerable amusement was caused when the centre seat in the last row, next to those which had just been checked off at 35 cents each, was carried up to $5, there being two eager bidders for that desired spot. An elderly lady became its proud possessor, and bore off the ticket in triumph, but not before the next three seats had been declared sold at 75 cents premium. The prices realized for this section of the hall were said by the speculators to be far behind those of last year. The back rows of seats in the balcony brought from $17 50 to $5, most of the seats being sold singly. The tickets left over from these auctions will be sold at the box office today, and the sale for the concerts will be opened at 10 o'clock Thursday.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR, VOL. XC., NO. 78.

WEDNESDAY, SEPT. 16, 1891.

BOSTON

Symphony Orchestra.

MR. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891; Jan. 16, Feb. 13 and March 19, 1892.

Auction sale of $12 season tickets at Music Hall, tomorrow (THURSDAY), at 10 A. M.

Auction sale of $7.50 season tickets at Music Hall, FRIDAY, Sept. 18, at 10 A. M.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 13.

MUSIC HALL.

BOSTON SYMPHONY ORCHESTRA

(85 PERFORMERS.)

Mr. ARTHUR NIKISCH, Conductor.

Eleventh Season. 1891-92.

TWENTY-FOUR CONCERTS

On consecutive Saturday Evenings, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891, Jan. 16, Feb. 13, and March 19, 1892; and

TWENTY-FOUR PUBLIC REHEARSALS

On consecutive Friday afternoons, from Oct. 9, 1891, to April 22, 1892, omitting Nov. 6, Dec. 11, 1891, Jan. 15, Feb. 12, and March 18, 1892.

Mme. NORDICA,
Mme. JOACHIM,
Mrs. H. H. A. BEACH,
Mr. EUGEN D'ALBERT,
Mr. IGNACE J. PADEREWSKI,
Mr. ALFRED GRUENFELD,
Mr. BUSONI,
Mr. ALWIN SCHROEDER.

And other Solo Artists have been engaged to appear in this series.

Tickets for the series of Concerts and for the series of Rehearsals, **$12** and **$7.50**, according to location.

The $12 seats for the rehearsals will be sold at auction, at Music Hall, **MONDAY**, Sept. 14, at 10 A. M.

The $7 50 seats for the rehearsals will be sold at auction, at Music Hall, **TUESDAY**, Sept. 15, at 10 A. M. Any rehearsal seats not sold at auction will be on sale at the box office, Music Hall, Wednesday, Sept. 16.

The $12 seats for the concerts will be sold at auction, at Music Hall, on **THURSDAY**, Sept. 17th, at 10 A. M.

The $7 50 seats for the concerts will be sold in like manner, at the same place, on **FRIDAY**, Sept. 18 h, at 10 A. M.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid. The seats open to competition will be shown on a diagram, and will be marked off as sold.

Tickets will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

All seats remaining unsold after the auction will be on sale at the Box Office on and after Saturday, September 19th.

Tomorrow evening the auction sale of seats for this season's series of concerts by the Boston Symphony will begin at Music Hall with the disposal of the twelve dollar seats for the public rehearsals. The sales for the other seats will take place on Tuesday, Thursday, and Friday. The conditions will be the same as in the past, the management only taking the seats that remain unsold, which will be on sale on and after September 19th. In addition to the Boston concerts, the orchestra give performances in Cambridge, Providence, New York, Philadelphia, Baltimore, and Washington, besides six public rehearsals and six concerts in Brooklyn for the Brooklyn Philharmonic Society.

Boston Daily Traveller

MONDAY, SEPTEMBER 14, 1891.

BIDDING FOR SEATS.

Opening of the Sale of Tickets to the Symphony Concerts and Rehearsals.

The auction sales of seats for the symphony rehearsals and concerts, during the season of 1891–1892, was opened this morning in Music Hall, shortly after 10 o'clock.

Auctioneer Jackson, on mounting the platform, found himself before a much larger assemblage than last year, the estimated number being between 400 and 500. He reminded the purchasers that the bids were on the premiums in addition to the regular ticket price. He announced today's sale to consist of the $12 rehearsal tickets, and called for bids on the first seat in row A.

The bidding opened in a spirited manner and was speedily run up towards the $10 mark, but stopped at $9.50. The purchaser, a benovelent looking gentleman, appeared highly elated, but his bargain was bettered by the next buyer, who secured the next seat at a premium of $8.50.

The bidding then took an upward start, and the four last seats in the first row to the left of the stage commanded a premium of $16.50.

Row B opened with a sale of two seats at $12.50 premium. The bidding continued to be lively and the management looked happy.

Tomorrow the $7.50 rehearsal seats will be offered; Wednesday the $12 concert seats, and Thursday the $7.50 concert seats.

At 2 o'Clock.

The sale of seats to the Symphony rehearsals has continued all day. As the sale neared the transverse aisle premiums took a boom and went up to $50 to $60. These bids continued, decreasing slightly toward the rear of the hall. The attendance has been on the increase all day.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR, VOL. XC., NO. 77.

TUESDAY, SEPT. 15, 1891.

BOSTON Symphony Orchestra.

ELEVENTH SEASON.

AUCTION SALE OF $7.50 SEATS FOR THE FRIDAY AFTERNOON PUBLIC REHEARSALS AT MUSIC HALL THIS (TUESDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $12 seats for concerts THURSDAY, Sept. 17. Auction sale of $7.50 seats for concerts FRIDAY, Sept. 18.

REHEARSAL TICKETS.

Large Premiums Again Paid at Music Hall.

The sale of the $12 Friday afternoon Symphony rehearsal seats at Music Hall, yesterday, was a greater success in many ways than anything in this line known in the symphony concert records.

The hall was well filled down stairs when the sale began at 10 o'clock, and the buyers were more generally representative of personal interests than in former years. The fashionable speculators (for fashion has drawn its line in this profession as in others), were well supplied with orders, but there were many who have held large commissions in former years who were not as ready to take the risks incidental to "extras" as formerly.

The bidding started off briskly at $9.50 premium for the first corner seats on the front row, and the corresponding seats on the left of the house brought $16.50 each. From these figures the premiums advanced from $20 to $40 for the first half-dozen rows, and then the competition began for the "best" seats, or, in other words, the seats which have brought the highest prices for the last few years.

This competition quickly forced the premium bids over $50, and in two cases to more than double that figure, two seats fetching $102 each, and two others $119 each.

The bidding was steady throughout the day, and practically every seat of the $12 set was sold.

The balcony seats sold well up to those on the floor, and a rough estimate gives a result fully as satisfactory as that of last year.

This morning the $7.50 rehearsal seats will be sold at auction, on Thursday morning the $12 seats for the Saturday evening concerts, and on Friday morning the $7.50 concert seats will be offered in the same way.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, SEPT. 15, 1891.

BOSTON Symphony Orchestra.

ELEVENTH SEASON.

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SYMPHONY SEATS.

Spirited Bidding on the Opening Day of the Auction Sale.

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The bidding opened in a spirited manner and was speedily run up towards the $10 mark, but stopped at $9 50. The purchaser's bargain was bettered by the next buyer, who secured the next seat at a premium of $8 50. The bidding then took an upward start, and the four last seats in the first row to the left of the stage commanded a premium of $16 50. Row B opened with a sale of two seats at $12 50 premium. The bidding continued to be lively.

Today the $7 50 rehearsal seats will be offered, Wednesday the $12 concert seats, and Thursday the $7 50 concert seats. In the afternoon as the sale neared the transverse aisle premiums took a boom and went up to $50 to $60. These bids continued, decreasing slightly toward the rear of the hall. Some special seats that went at a high premium last year, came a little easier this year, as, for instance, that seat in section I which brought $150 last year this year was $11. Mrs. Gardner has four seats in G this year, bid off at a premium of $53 each.

Boston Journal.

TUESDAY MORNING, SEPT. 15, 1891.

Symphony Concerts.

When Auctioneer Jackson opened the sale of seats for the Symphony Concerts at Music Hall on Monday there was a large crowd, evidently determined to have good seats at any cost. The bidding was started at a premium of from $15 to $20, and some seats sold as high as $45 and $46, but this did not last, and by 11 o'clock the price had settled to about $30 premium.

The performances this year will be exceptionally brilliant, and it is not surprising that the tickets are in such demand.

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THE BOSTON NEWS.

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Clipping from Budget
Boston Mass

Date 9-13

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Clipping from ~~Post~~, Bridgeport, Conn.

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Boston Journal.

WITH SUPPLEMENT.

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PUBLISHED EVERY DAY IN THE YEAR, VOL. XC., NO. 78.

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BOSTON Symphony Orchestra.

MR. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON.

TWENTY-FOUR CONCERTS

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BOSTON LIFE.

Brooklyn Standard Union

The Phenomenal Evolution of the Boston Symphony Orchestra.

Conductor Arthur Nikisch—Lilian Norton (Mme. Nordica)—An Amusing Contretemps—The Social Lion Exclusiveness.

(Special Correspondence of The Standard-Union.)

The Brunswick, Sept. 10.—The Boston symphony concerts are perhaps the leading, or at [illegible] important feature, in what may well be called musical Boston—a world as distinctive as is literary Boston or even occult Boston. This is a fascinating region which I shall at some future time beg to touch upon—the Boston of telepathy, of mind-cures, of horoscopes, of physical experiences—a curious debatable land, in which are found notable and reputable people like Prof. James, of Harvard University; Dr. Richard Hodgson, Mrs. Abby Morton Diaz, and the Rev. Dr. Bartol, as well as scores of other persons whose note, unlike these, would be nearer notoriety than fame. All this is a very curious border land, and one that does not lose its interest by delaying until the "Spiritualist Temple" opens for its regular Sunday [illegible] and the Psychical Society resumes its evening discussions.

The Boston symphony concerts were instituted some ten years ago by a wealthy Bostonian—Henry L. Higginson—whose aim was to establish a series of the finest orchestral concerts at prices possible to the music-lover of average or limited means, and he made himself, with generous munificence, responsible for their financial security. The Saturday evening series were to be at the rate of only 50 cents each for one person; and, beside this, there were added a series of Friday afternoon "rehearsals," which were to be identical with the evening concerts in every number and which were to be made still more popularly accessible. So far, so good. But, presto! behold what the tide of social evolution has done. The popularity of these entertainments speedily attained amazing proportions. The season tickets were purchased as soon as offered, and few were the opportunities to procure seats for any one performance alone. Musical and fashionable Boston pre-empted the house, and punctually at 8 o'clock every Saturday night the great audience, filling every seat of the floor and two balconies, were in their seats, an audience, for the most part, singularly choice, critical and appreciative.

There still remained the Friday rehearsals, beginning at 3 o'clock, which were supposed to be especially for the benefit of suburban residents, musical students, women alone—by that portion of the public in general to whom the Saturday evenings were in the nature of the unattainable. The upper balcony was sold at the nominal price of 25 cents a seat—not reserved, but on the principle of first come, first served. But Fashion interferes and sets her sign and seal upon the "rehearsal." It suddenly becomes the reigning fad of the season. To be seen there is to receive the cachet of the most fastidious social elegance. No woman of the leisure classes could resist the Friday "rehearsal." A season ticket in her hand and a knot of violets on her gown she tripped daintily through the old Hamilton place entrance to Music Hall, and, presumably, found her soul satisfied. The music students at the Conservatory and in various schools or classes all over the city, and the more busy, or the poorer people—for all whom this rehearsal was primarily designed—had little chance to enter into its privileges.

Furthermore, within a few years past, the speculators have fallen to and purchased the tickets from the box office, holding them at greatly advanced prices. The box office prices are $12 and $7.50; but the speculators, who form in line twenty-four or forty-eight hours before the announced opening of the box office—last year they held this line for three days by means of boys and vagrant looking men hired to keep these places—buy the tickets at these prices and sell them at from $40 to $130, incredible as so extraordinary an advance seems. Of course this debars all but the wealthy. Chancing to see in a local journal to-day that sale of symphony tickets for the this season would open next Monday, the incongruities of the evolution of these "popular" concerts were vividly brought to mind.

George Henschel was the first conductor, and his beautiful wife (Lilian Bailey) was occasionally heard as a soloist. Mr. Henschel was succeeded by Wilhelm Gericke, who sustained the unbounded success of Mr. Henschel's work; but still it was reserved for Arthur Nikisch, the present conductor, to make a success that is without precedent in its brilliancy.

Conductor Nikisch was imported from Germany, and appeared on the scene only last year. From the moment that he grasped the baton before Boston, Boston was at his feet and hung upon his wishes. The personal power of the man might well interest the speculative student of human nature. He seems to combine German tenacity with French vivacity. He has the careful, patient persistence of a plodder combined with the electric enthusiasm and sparkle of the most mercurial type of genius. He impresses and he fascinates. He compels and he charms. He has the nature that would accomplish that which it sets out to do, whether the world liked it or not; and then, by some magic, he would inspire the world with the most enthusiastic enjoyment of what he had done. He is easily the master always, but a master who makes his sway a delight. Such a nature is a very rare one, and it is wholly in his "metier" to have captured—and captivated—Boston.

The summer's vacation meant to Mr. Nikisch much what it does to every artist—preparation for the coming season. Conductor Nikisch pulled himself together—to fall into the classic phrase of Matthew Arnold—and sailed away to Leipsic. There he seems to have held impromptu receptions for musicians and composers, and if he loafed he invited his soul to fall to and read new compositions. This was not precisely in the nature of hours of idleness, but the fact that the best composers of modern Europe sought for their works a hearing before the Boston symphony orchestra is not without its gratification.

In making up his programme, Conductor Nikisch shows the most catholic spirit in the choice of works to be interpreted by his orchestra, and among the novelties he will introduce this season (which opens on Oct. 9 and closes [illegible]) are a new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss; "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavalleria Rusticana," Mascagni; symphonic poem, "[illegible] Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All these works are entirely new to this country, and their interpretation by such [illegible] this symphony orchestra is by way of a great musical education to the fortunate audiences. Among other features will also be the performance of a very exquisite composition by Prof. Paine of Harvard, called "Spring Symphony"; of Carnival Scenes, Arthur Bird; Pagina D'Amara," F. van der Stucken; and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

Mme. Nordica, of London (the lovely Lilian Norton, of Boston, whose radiant personality and winning sweetness [illegible] who know and meet her), will be one of the soloists this winter, and Miss Emma Eames, who recently married Julian Story, the sculptor's son, will be another, and Mr. Nikisch also promises Mme. Joachim, contralto; Mrs. H. H. A. Beach, Eugen D. Albert, Ignace J. Paderewski, Alfred Gruenfeld, pianists; Mr. Busoni, 'cello, and Alwin Schroeder, pianist, and others. The list is never entirely filled, as new stars are liable to dawn upon the horizon during the season for whom a place is desired.

LILIAN WHITING.

Clipping from Tribune
New York N.Y.
Date 9-15

SELLING CONCERT TICKETS AT BIG PREMIUMS.

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Clipping from Gazette
Hyde Park M
Date 9-12

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The Boston Syn phony concerts are the musical events of the season. The managers have arranged a most attractive program of novelties that will compare favorably with preceding years. Some of the great soloists of the country have been engaged to render effectively some of the new compositions of American composers. A fine body of carefully selected musicians will render the music. The twenty-four public rehearsals and concerts will be given on Friday afternoons and Saturday evenings beginning Oct. 9 and 10, continued each week through the season, with the exceptions of the weeks ending on Saturdays Nov. 7, Dec. 12, Jan. 16, Feb. 13 and Mar. 19. On Monday next at ten o'clock the sale of seats for the public rehearsals will be offered by auction at Music Hall, and will continue on Tuesday and Thursday. All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices.

THE BOSTON BUDGET

BOSTON, SEPTEMBER 13, 1891.

MUSIC HALL.

Boston Symphony Orchestra.

MR. ARTHUR NIKISCH, Conductor.

Eleventh Season, 1891-92.

Auction Sale of $12 season tickets for Public Rehearsals at Music Hall, Monday, Sept. 14, at 10 A. M.

Auction Sale of $7.50 season tickets for Public Rehearsals at Music Hall, Tuesday, Sept. 15, at 10 A. M.

Auction Sale of $12 season tickets for Concerts at Music Hall, Thursday, Sept. 17, at 10 A. M.

Auction Sale of $7.50 season tickets for Concerts at Music Hall, Friday, Sept. 18, at 10 A. M.

THE BOSTON SYMPHONY.

Even among the choicest musical entertainments of any city, the Boston symphony concerts are unique. The marked success that attended Mr. Georg Henschel, the first conductor, was ably carried out by Mr. Gericke; but the period of success inaugurated by Mr. Nikisch may be said to be totally without precedent. The speculative student of human nature might find much to interest him in analyzing the qualities that contribute to so notable an achievement. Mr. Nikisch is impressive in personal presence. He has a curious mingling of the tenacity of the German and the vivacity of the French temperament. He commands, but he always, by some subtle power, inspires his audience with an enthusiasm for being commanded by his work. He has great gifts, and the culture of serious study and experience, but perhaps the secret of his success lies, after all, in his special persistence of energy. It is this quality which Herbert Spencer has named as the one first cause of the universe. Its presence in the individual is only a matter of degree. In it is to be found the magic spring of all great and creative achievement.

This Summer Conducter Nikisch has passed in Leipsic holding inevitable receptions for a throng of masters and composers, who desire to have their works interpreted by so choice an organization as the Boston Symphony Orchestra. The verdict of a critical audience, like that which assists at these concerts, is also important. Out of the many compositions submitted to him, Conductor Nikisch has selected several novelties that are interesting and valuable. The soloists will include Mme. Nordica (Bos, ton's favorite, Lilian Norton), Miss Eames-who in private life is now Mrs. Julian Story, and other notable artists. A promising season seems to unfold itself before this choice musical organization.

The sales of season tickets for the public rehearsals and concerts of the Boston Symphony Orchestra will be held at Music Hall on Monday, Tuesday, Thursday and Friday.

....The Kneisel Quartet, who are members of the Boston Symphony Orchestra, headed by Franz Kneisel, will give four concerts this Winter at Snerry's new music hall, at Thirty-seventh street and Fifth avenue, New York. Although the quartet has given an annual series of chamber music concerts in Boston since 1885, it has never been heard in this city.

Boston Symphony Orchestra.

The auction sales of tickets for the Boston Symphony Orchestra will take place during the coming week at Music Hall as follows: $12 season tickets for public rehearsals, Monday, 10 A. M.; $7.50 season tickets for public rehearsals, Tuesday, 10 A. M.; $12 season tickets for concerts, Thursday, 10 A. M.; $7.50 season tickets for concerts, Friday, 10 A. M. Tickets will be delivered in the hall and must be paid for as soon as bought or they will be resold. All seats remaining unsold after the auction will be on sale on and after Saturday, Sept. 19, at the box office.

One of the most notable signs of the times is that of J. H. Lewis, the tailor, at 417 Washington street which is seen and read by all passers re-

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Boston Transcript

WEDNESDAY, SEPTEMBER 16, 1891.

BOSTON

Symphony Orchestra.

Mr. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON.

TWENTY-FOUR CONCERTS

On consecutive SATURDAY EVENINGS, from Oct. 10, 1891, to April 23, 1892, omitting Nov. 7, Dec. 12, 1891; Jan. 16, Feb. 13 and March 19, 1892.

Auction sale of $12 season tickets at Music Hall, to-morrow (THURSDAY), at 10 A. M.

Auction sale of $7.50 season tickets at Music Hall, FRIDAY, Sept. 18, at 10 A. M. 1t(A) s16

Symphony Tickets.

All the season tickets for the rehearsals of the Boston Symphony Orchestra were disposed of at the sales Monday and Tuesday. The $12 tickets for the Saturday evening concerts will be sold at auction at Music Hall tomorrow morning, beginning at 10 A. M., and the $7.50 tickets will be sold in a similar manner on Friday.

Mme. Lillian Nordica arrived in New York on the Saale on Tuesday and reached Boston yesterday. She will make a concert tour under the management of C. A. Ellis, who has booked many important engagements for her. Her first appearance will be at the Worcester Festival next week. She will be heard in concerts of the Boston Symphony Orthestra, the Handel and Haydn Society, the New York Philharmonic Society, and the Brooklyn Philharmonic Society, and possibly in opera with Mr. Abbey's company.

The Morning Times

PUBLISHED BY

WEDNESDAY MORNING, SEPT. 16.

The Symphony Concerts.

Musical people are deeply interested in the announcement of the season's programme of concerts by the Beston Symphony orchestra, as a large number of absolute novelties by both foreign and American composers are to be presented, and besides the splendid instrumental music to be expected from this celebrated orchestra, many famous vocalists are announced to appear. Engagements have been already effected with Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen d'Albert, Ignace J. Paderewski, Alfred Gruenfeld, Mr. Busoin, Alwin Schroeder and others. The 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each evening through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. The concerts are to be given in Music hall, and such is the demand for tickets that they are sold at auction, the premium being added to the regular price of $12 and $7.50 for season tickets. On Monday and yesterday seats were sold for the rehearsals at a good advance over the price; to-day any that may be left will be offered at private sale at the box office. To-morrow at 10 o'clock will begin the auction sale of the $12 tickets for the concerts, and the $7.50 tickets will be offered on Friday. On Saturday any concert tickets for which no bids have been received will be sold at private sale.

Boston Journal.

WITH SUPPLEMENT.

THURSDAY MORNING, SEPT. 17, 1891.

BOSTON

Symphony Orchestra.

ELEVENTH SEASON.

AUCTION SALE OF $12 SEASON TICKETS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for concerts to-morrow (FRIDAY) at 10. It sep17

Every seat for the Symphony Rehearsals was disposed of at the auctions on Monday and Tuesday, and the number of purchasers was larger than ever before, fewer tickets going into the hands of speculators. The $12 season tickets for the Saturday evening concerts will be sold at Music Hall this morning, beginning at 10 o'clock.

ARGUS, Portland, Me.

Date 9-15

The Boston Symphony Orchestra is again down for [illegible] so familiar to the patrons of the [illegible]kbridge course that no words of praise of their excellence are necessary. It will suffice to call attention to the fact that the orchestra has attained so firm a hold on the admiration of the people of the country that its annual tour of the principal cities of the east, combined with its home concerts, yields a handsome revenue; which is used to maintain the high standard to which it has attained. This year Mr. Nikisch will conduct the orchestra when it appears here, and as an additional attraction, in deference to the oft-repeated desire of Portland people. Mrs. Nikisch will appear as the soloist.

Boston Post

THURSDAY MORNING, SEPT. 17, 1891.

BOSTON SYMPHONY ORCHESTRA.

The Symphony reserved seats were all disposed of at the sales on Monday and Tuesday and the number of purchasers was greater than ever before, fewer tickets going into the hands of speculators. The $12 season tickets for the Saturday evening concerts will be sold at Music Hall by auction this morning. The sale begins at 10 o'clock.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, SEPT. 17, 1891.

SYMPHONY TICKET SALES.

The auction sale of $12 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be held at Music Hall this morning beginning at 10 o'clock. The sales of rehearsal tickets on Monday and Tuesday were more satisfactory to the management than ever before. As usual every seat was sold, but fewer were taken by professional traders than last year and a more general interest in the concerts was manifested by the greater number of purchasers who took the trouble to secure their own seats.

Boston Daily Globe.

THURSDAY, SEPT. 17.

The auction sale of $12 season tickets for the Saturday evening Symphony concerts will be held at Music Hall this morning, beginning at 10 o'clock.

[9]

BOSTON LIFE.

Brooklyn Standard Union

The Phenomenal Evolution of the Boston Symphony Orchestra.

Conductor Arthur Nikisch—Lilian Norton (Mme. Nordica)—An Amusing Contretemps—The Social Lion Exclusiveness.

(Special Correspondence of The Standard-Union.)

The Brunswick, Sept. 10.—The Boston symphony concerts are perhaps the leading, or at [illegible] important feature, in what may well be called musical Boston—a world as distinctive as is literary Boston or even occult Boston. This is a fascinating region which I shall at some future time beg to touch upon—the Boston of telepathy, of mind-cures, of horoscopes, of physical experiences—a curious debatable land, in which are found notable and reputable people like Prof. James, of Harvard University; Dr. Richard Hodgson, Mrs. Abby Morton Diaz, and the Rev. Dr. Bartol, as well as scores of other persons whose note, unlike these, would be nearer notoriety than fame. All this is a very curious border land, and one that does not lose its interest by delaying until the "Spiritualist Temple" opens for its regular Sunday meetings and the Psychical Society resumes its evening discussions.

The Boston symphony concerts were instituted some ten years ago by a wealthy Bostonian—Henry L. Higginson—whose aim was to establish a series of the finest orchestral concerts at prices possible to the music-lover of average or limited means, and he made himself, with generous munificence, responsible for their financial security. The Saturday evening series were to be at the rate of only 50 cents each for one person; and, beside this, there were added a series of Friday afternoon "rehearsals," which were to be identical with the evening concerts in every number and which were to be made still more popularly accessible. So far, so good. But, presto! behold what the tide of social evolution has done. The popularity of these entertainments speedily attained amazing proportions. The season tickets were purchased as soon as offered, and few were the opportunities to procure seats for any one performance alone. Musical and fashionable Boston pre-empted the house, and punctually at 8 o'clock every Saturday night the great audience, filling every seat of the floor and two balconies, were in their seats, an audience, for the most part, singularly choice, critical and appreciative.

There still remained the Friday rehearsals, beginning at 3 o'clock, which were supposed to be especially for the benefit of suburban residents, musical students, women alone—by that portion of the public in general to whom the Saturday evenings were in the nature of the unattainable. The upper balcony was sold at the nominal price of 25 cents a seat—not reserved, but on the principle of first come, first served. But Fashion interferes and sets her sign and seal upon the "rehearsal." It suddenly becomes the reigning fad of the season. To be seen there is to receive the cachet of the most fastidious social elegance. No woman of the leisure classes could resist the Friday "rehearsal." A season ticket in her hand and a knot of violets on her gown she tripped daintily through the old Hamilton place entrance to Music Hall, and, presumably, found her soul satisfied. The music students at the Conservatory and in various schools or classes all over the city, and the more busy, or the poorer people—for all whom this rehearsal was primarily designed—had little chance to enter into its privileges.

Furthermore, within a few years past, the speculators have fallen to and purchased the tickets from the box office, holding them at greatly advanced prices. The box office prices are $12 and $7.50; but the speculators, who form in line twenty-four or forty-eight hours before the announced opening of the box office—last year they held this line for three days by means of boys and vagrant looking men hired to keep these places—buy the tickets at these prices and sell them at from $40 to $130, incredible as so extraordinary an advance seems. Of course this debars all but the wealthy. Chancing to see in a local journal to-day that sale of symphony tickets for the this season would open next Monday, the incongruities of the evolution of these "popular" concerts were vividly brought to mind.

George Henschel was the first conductor, and his beautiful wife (Lilian Bailey) was occasionally heard as a soloist. Mr. Henschel was succeeded by Wilhelm Gericke, who sustained the unbounded success of Mr. Henschel's work; but still it was reserved for Arthur Nikisch, the present conductor, to make a success that is without precedent in its brilliancy.

Conductor Nikisch was imported from Germany, and appeared on the scene only last year. From the moment that he grasped the baton before Boston, Boston was at his feet and hung upon his wishes. The personal power of the man might well interest the speculative student of human nature. He seems to combine German tenacity with French vivacity. He has the careful, patient persistence of a plodder combined with the electric enthusiasm and sparkle of the most mercurial type of genius. He impresses and he fascinates. He compels and he charms. He has the nature that would accomplish that which it sets out to do, whether the world liked it or not; and then, by some magic, he would inspire the world with the most enthusiastic enjoyment of what he had done. He is easily the master always, but a master who makes his sway a delight. Such a nature is a very rare one, and it is wholly in his "metier" to have captured—and captivated—Boston.

The summer's vacation meant to Mr. Nikisch much what it does to every artist—preparation for the coming season. Conductor Nikisch pulled himself together—to fall into the classic phrase of Matthew Arnold—and sailed away to Leipsic. There he seems to have held impromptu receptions for musicians and composers, and if he loafed he invited his soul to fall to and read new compositions. This was not precisely in the nature of hours of idleness, but the fact that the best masters of modern Europe sought for their works a hearing before the Boston symphony concerts is not without its gratification.

In making up his programme, Conductor Nikisch shows the most catholic spirit in the choice of works to be interpreted by his orchestra, and among the novelties he will introduce this season (which opens on Oct. 9 and closes Oct. 19) are a new symphony by Sgambati; symphony No. 5, Tschaikowsky, also symphonic poem, "The Tempest," and suite op. 55 by the same composer; symphonic poem, "Don Juan," Richard Strauss. "Rhapsodie Espagnole," Emanuel Chabrier; "Carnival in Paris," Svendsen; ballet music, "Colombe," Mackenzie; prelude, "Cavaliera Rusticana," Mascagni; symphonic poem, "La Sirene," Mihalovich; "Faschingsbilder," Nicode; a new symphony by Dvorak; symphony in F major, Felix Draesecke. All these works are entirely new to this country, and their interpretation by such artists as compose this symphony orchestra is by way of a great musical education to the fortunate audiences. Among other features will also be the performance of a very exquisite composition by Prof. Paine of Harvard, called "Spring Symphony"; of Carnival Scenes, Arthur Bird; Pagina D'Amara," F. van der Stucken; and other works by American composers yet to be selected. Other numbers to be mentioned are overture "Le Roi D'Ys," Lalo; "Scenes Alsaciennes," Massenet; "Reformation Symphony," Mendelssohn (seldom played); symphony in C minor, Spohr; "Ocean Symphony," Rubinstein; "Harold Symphony," Berlioz; overture, "King Lear," Littolf, and, as a matter of course, many of the standard works by Beethoven, Mozart, Haydn, Mendelssohn, Brahms and Wagner.

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LILIAN WHITING.

Clipping from Tribune New York (N. Y.)

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BOSTON, SEPTEMBER 13, 1891.

MUSIC HALL.

Boston Symphony Orchestra.

MR. ARTHUR NIKISCH, Conductor.

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Boston Transcript

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Mr. ARTHUR NIKISCH, Conductor.

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WITH SUPPLEMENT.

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BOSTON

Symphony Orchestra.

ELEVENTH SEASON.

AUCTION SALE OF $12 SEASON TICKETS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (THURSDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY.

Auction sale of $7.50 seats for concerts to-morrow (FRIDAY) at 10. 1t sep17

Every seat for the Symphony Rehearsals was disposed of at the auctions on Monday and Tuesday, and the number of purchasers was larger than ever before, fewer tickets going into the hands of speculators. The $12 season tickets for the Saturday evening concerts will be sold at Music Hall this morning, beginning at 10 o'clock.

ARGUS, Portland, Me.

Date 9-15

The Boston Symphony Orchestra is again [redacted] course that no words of praise of their excellence are necessary. It will suffice to call attention to the fact that the orchestra has attained so firm a hold on the admiration of the people of the country that its annual tour of the principal cities of the east, combined with its home concerts, yields a handsome revenue; which is used to maintain the high standard to which it has attained. This year Mr. Nikisch will conduct the orchestra when it appears here, and as an additional attraction, in deference to the oft-repeated desire of Portland people. Mrs. Nikisch will appear as the soloist.

Boston Post

THURSDAY MORNING, SEPT. 17, 1891.

BOSTON SYMPHONY ORCHESTRA.

The Symphony reserved seats were all disposed of at the sales on Monday and Tuesday and the number of purchasers was greater than ever before, fewer tickets going into the hands of speculators. The $12 season tickets for the Saturday evening concerts will be sold at Music Hall by auction this morning. The sale begins at 10 o'clock.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, SEPT. 17, 1891.

SYMPHONY TICKET SALES.

The auction sale of $12 season tickets for the Saturday evening concerts of the Boston Symphony Orchestra will be held at Music Hall this morning beginning at 10 o'clock. The sales of rehearsal tickets on Monday and Tuesday were more satisfactory to the management than ever before. As usual every seat was sold, but fewer were taken by professional traders than last year and a more general interest in the concerts was manifested by the greater number of purchasers who took the trouble to secure their own seats.

Boston Daily Globe.

THURSDAY, SEPT. 17.

The auction sale of $12 season tickets for the Saturday evening Symphony concerts will be held at Music Hall this morning, beginning at 10 o'clock.

Boston Transcript

THURSDAY, SEPTEMBER 17, 1891.

UNIFORMLY GOOD PRICES.

No Extraordinary Premiums Were Paid at this Morning's Sale of Symphony Tickets.

The auction sale of $12 seats for the Symphony Concerts began at ten o'clock this morning at Music Hall with a small audience in attendance, which increased considerably as the sale progressed. There was a large number of well-known musical and society people present, many of whom have become regular patrons of the sales and concerts. Auctioneer Jackson's efforts on Monday and Tuesday have nearly deprived him of his voice, and at times this morning it was almost impossible to hear his words.

Among the first buyers today were Professor Royce of Cambridge, Arthur Howard Pickering, J. H. Hecht and Arthur Austin, who purchased desirable seats in the front row. These seats varied from $5 to $20, the average price being $10. The highest premium of the morning was $36, which was paid by Mr. Stewart for seats in section H. The next price was $29, which was paid for a centre seat in K.

The premiums did not run nearly as high as at the sale for the rehearsals, but the average price was far in advance of that at the former sale. Beyond row M the prices kept uniformly good, and ranged from $15 to $20. The bidding was regular and the speculators did considerable buying for their out-of-town patrons.

The $7.50 tickets for the concerts will be sold tomorrow at the same hour.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR,
VOL. XC., NO. 80.

FRIDAY, SEPT. 18, 1891.

SYMPHONY CONCERTS.

The Auction Sale of Seats Again Results Successfully.

The attendance at Music Hall yesterday, upon the occasion of the auction sale of the $12 seats for the Saturday evening concerts of the Symphony orchestra, lacked the excitement attendant upon the sales of the rehearsal seats, but, nevertheless, the results were every way satisfactory. At the start the sale looked a little discouraging as the first seat went at a premium of 25 cents, and until the J slip was reached the bids averaged little more than $5. It was noticeable that the full limit of four seats was usually filled by every buyer, and this fact may explain the greater sociability which is characteristic of the concert audiences as compared with those of the rehearsals.

After J was closed out the bidding advanced, and the seats on the floor were bought up so speedily that all below the balconies had been sold by 1:30 o'clock, thus making the greatest time record in the history of these concerts. The balcony seats went off in the same spirited fashion, and at 3:20 P. M. every one of the $12 seats had been sold and paid for.

A rough estimate of the prices got indicates that the gross receipts were well up to those of last year. This morning the $7.50 seats for the concerts will be sold at auction.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, SEPT. 18, 1891.

SOME GOOD PREMIUMS.

Continued Sale of Symphony Concert Seats—Musical People on Hand.

Auctioneer Jackson struck off the $12 seats for the Saturday night concerts of the Symphony Orchestra at Music Hall, yesterday morning. Many well-known musical people of the city were in attendance and took part in the bidding.

The attendance was hardly as large as at the sale of $12 seats for public rehearsals the first day, yet few seats remained unsold, though the average receipts of the morning's sale did not equal that for the rehearsals.

A seat which sold to an enthusiast last Monday for the rehearsals at a premium of $111 went off easily at $18. As far back as row N, the largest premium paid for a seat was $36 in row H.

Prof. Royce of Harvard located himself and friends in row E, and Arthur Austin, the broker, took four seats in E at $13,50 premium. A. H. Pickering, the author, took seats half way back in the hall. J. H. Hecht, the wool merchant, who was a liberal purchaser last Monday for rehearsal seats, took several.

The average sales in the morning were at a premium of $10 and $12.

THE SYMPHONY TICKET SALES.

It is evident that the musical public fully maintains its interest in the Symphony concerts and rehearsals. All tickets thus far offered have found ready purchasers at good prices. There remain to be sold only 974 of the cheaper seats for the Saturday evening concerts. These will be sold at auction in Music Hall this morning. The sale begins at 10 o'clock.

Boston Daily Globe.

FRIDAY, SEPT. 18.

The ready sale at good prices of all tickets thus far offered for the rehearsals and concerts indicates a remarkable interest in the coming season of the Boston symphony orchestra. There remain unsold only the $7.50 season tickets for the Saturday evening concerts.

Boston Post

FRIDAY MORNING, SEPT. 18, 1891.

THE SYMPHONY TICKET SALES.

The Boston Symphony Orchestra continues to receive large patronage. The sale of tickets already held insure for the coming season the same sort of audiences as in the past. There now remain unsold only 974 of the $7 50 seats for the Saturday evening concerts. These will be offered by auction in Music Hall this morning at 10 o'clock and there is little doubt that they will quickly find purchasers. The first concert will take place Oct. 10.

GOOD PRICES FOR THE SYMPHONY TICKETS

The auction sale of the $12 seats for the Symphony concerts was held at Music Hall yesterday morning, but no extraordinary prices were realized, although the average price was far in advance of that of the sale for the rehearsals.

Among the first buyers yesterday were Professor Royce of Cambridge, Arthur Howard Pickering, J. H. Hecht and Arthur Austin, who purchased desirable seats in the front row. These seats varied from $5 to $20, the average price being $10. The highest premium of the morning was $36, which was paid by Mr. Stewart, for seats in Section H. The next price was $29, which was paid for a centre seat in K.

The $7 50 tickets for the concerts will be sold tomorrow at the same hour.

Boston Journal.

FRIDAY MORNING, SEPT. 18, 1891.

BOSTON
Symphony Orchestra.

ELEVENTH SEASON.

AUCTION SALE OF $7.50 SEASON TICKETS FOR THE SATURDAY EVENING CONCERTS AT MUSIC HALL THIS (FRIDAY) MORNING AT 10 O'CLOCK, CONTINUING THROUGH THE DAY. 1t sep18

The Symphony Concerts.

The result of the sales of tickets thus far held for the Symphony rehearsals and concerts is most gratifying and indicates a remarkable interest in the coming season. There remains unsold only the $7 50 season tickets for the Saturday evening concerts. Of these there are 974, which will be offered at auction in Music Hall this morning at 10 o'clock.

Mme. Lillian Nordica, the well-known prima donna, arrived in New York, from England, on Tuesday, and is now in Boston. She is to sing with her concert company at the opening entertainment of the Star course in this city, and will also be heard at the Worcester festival and with the Boston Symphony Orchestra.

Boston Transcript

FRIDAY, SEPTEMBER 18, 1891.

MUSICIANS BUY SYMPHONY TICKETS.

This Season's Sale Pronounced More Satisfactory than That of Last Year.

The largest audience of the week gathered in Music Hall this morning for the last auction sale of seats for the Symphony Concerts. The bidding was brisk from ten until nearly one o'clock, only about twenty-five seats being left at the conclusion of the sale. The first seats offered were those on the floor under the balcony, a few of them bringing as high as $4, while several in the last row went for seventy-five, fifty and twenty-five cents, and some were not bid for at all. A repetition of the amusing incident of Tuesday took place when two individuals who were desirous of securing the same seat in this section, bid against one another until the price went up to $6.50, while the seats on each side sold for twenty-five cents premium. The $7.50 seats in the balconies brought excellent prices, no large figure being realized, but every seat was sold and none brought less than $4, while a few sold for $15. The average figure was about $10. On the whole the sale was much more satisfactory than that of last year. Among the purchasers today were Mr. and Mrs. C. N. Allen, Miss Gertrude Edmands, Alfred De Seve, Miss Harriet Whittier and Rev. Samuel J. Barrows.

Boston Daily Traveller

FRIDAY, SEPTEMBER 18, 1891.

Mme. Nordica, the prima donna, who arrived in New York from England on Tuesday, in now in Boston. She will sing with her company at the opening entertainment of the Star Course and will be heard at the Worcester festival.

Boston Journal.

WITH SUPPLEMENT.

SATURDAY MORNING, SEPT. 19, 1891.

Symphony Ticket Sale.

The auction sale of seats for the Symphony Concerts was continued Friday morning at Music Hall. The seats offered were the $7 50 ones, which included the last row on the sides of the first balcony, the last three rows in the centre of the same balcony and all of the second balcony. The bidding was as lively as ever and the competition for the choice seats quite keen. Seats on the sides of the first balcony sold as high as $13, with few lower than $10. In the centre prices ranged from $6 50 to $4, one seat being sold at the latter figure. The average in the centre was about $5 50. Front seats in the second balcony brought as high as $12, while the others sold as low as $4.

The Symphony Concerts.

Musical people are deeply interested in the announcement of the season's programme of concerts by the Boston Symphony orchestra, as a large number of absolute novelties by both foreign and American composers are to be presented, and besides the splendid instrumental music to be expected from this celebrated orchestra, many famous vocalists are announced to appear. Engagements have been already effected with Mme. Nordica, Mme. Joachim, Mrs. H. H. A. Beach, Eugen d'Albert, Ignace J. Paderewski, Alfred Gruenfeld, Mr. Busoin, Alwin Schroeder and others. The 24 public rehearsals and concerts will be given on Friday afternoons and Saturday evenings, beginning Oct. 9 and 10, continued each evening through the season, with the exceptions of the weeks ending on Saturdays, Nov. 7, Dec. 12, Jan. 16, Feb. 13 and March 19. The concerts are to be given in Music hall, and such is the demand for tickets that they are sold at auction, the premium being added to the regular price of $12 and $7.50 for season tickets. On Monday and yesterday seats were sold for the rehearsals at a good advance over the price; to-day any that may be left will be offered at private sale at the box office. To-morrow at 10 o'clock will begin the auction sale of the $12 tickets for the concerts, and the $7.50 tickets will be offered on Friday. On Saturday any concert tickets for which no bids have been received will be sold at private sale.

James Lowell

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR,
VOL. XC., NO. 81.

SATURDAY, SEPT. 19, 1891.

BOSTON
Symphony Orchestra.

A LIMITED number of season tickets for the Saturday Evening Concerts, not taken at the auctions, will be on sale at the Box Office, Music Hall, this (Saturday) morning, at $12 and $7.50. Not more than four tickets will be sold to one person. Box office opens at 9 o'clock.

THE SYMPHONY CONCERTS.

Gratifying Results of the Ticket Sales.

The sales of tickets for the public rehearsals and concerts of the Symphony orchestra were ended yesterday and with the most gratifying results, practically all the seats having been disposed of at the auctions.

The sales of the rehearsal seats have closed out every seat in the hall for the season, but it should be remembered that the upper balcony is still open to the holders of admission tickets, giving about 500 seats at each Friday afternoon rehearsal as well as about as many more admissions without seats at 25 cents.

All of the $12 seats for the concerts have been sold, and of the $7.50 seats there are about a dozen left, which go on sale at the box office this morning.

The Beacon.

BOSTON, SATURDAY, SEPT. 19, 1891.

The new Symphony violoncellist is an importation—Mr. Schroeder, brother of a very famous artist of that name.

HOME JOURNAL.

SATURDAY, SEPTEMBER 19, 1891

The sale of the symphony tickets was, as usual, the event of the week to all musical people. It was the topic of conversation where musicians congregate, and among such of the society people as have returned to town. When the symphony seats are sold one really begins to feel that the season is opening.

Boston Transcript

SATURDAY, SEPTEMBER 19, 1891.

MUSICIANS BUY SYMPHONY TICKETS.

This Season's Sale Pronounced More Satisfactory than That of Last Year.

The largest audience of the week gathered in Music Hall Friday morning for the last auction sale of seats for the Symphony Concerts. The bidding was brisk from ten until nearly one o'clock, only about twenty-five seats being left at the conclusion of the sale. The first seats offered were those on the floor under the balcony, a few of them bringing as high as $4, while several in the last row went for seventy-five, fifty and twenty-five cents, and some were not bid for at all. A repetition of the amusing incident of Tuesday took place when two individuals who were desirous of securing the same seat in this section, bid against one another until the price went up to $6.50, while the seats on each side sold for twenty-five cents premium. The $7.50 seats in the balconies brought excellent prices, no large figure being realized, but every seat was sold and none brought less than $4, while a few sold for $15. The average figure was about $10. On the whole the sale was much more satisfactory than that of last year. Among the purchasers today were Mr. and Mrs. C. N. Allen, Miss Gertrude Edmands, Alfred De Seve, Miss Harriet Whittier and Rev. Samuel J. Barrows.

Boston Daily Traveller

SATURDAY, SEPT. 19, 1891.

The high prices obtained on Monday and Tuesday for the Symphony rehearsal tickets have not varied materially from those of the past two seasons, and many would-be patrons who have been unable to obtain tickets have hastened to avail themselves of the equally enjoyable concerts offered by Mr. Listemann and the Philharmonic orchestra.

N HOME JOURNAL.

SATURDAY, SEPTMBEER 19, 1891

The Saale, which arrived in New York on Tuesday, brought a number of distinguished artists, among whom was Mme. Nordica. Mme. Nordica will remain here until February to fill the engagements which have been made for her by C. A. Ellis. She will sing later with the Boston Symphony Orchestra, the Brooklyn Philharmonic Society, the Handel and Haydn Society, the New York Philharmonic Society, and with her own company will give a series of concerts in the principal cities.

Boston Courier.

SUNDAY MORNING, SEPT. 20, 1891.

Mme. Lillian Nordica arrived in Boston a few days ago. She will make a concert tour under the management of Mr. C. A. Ellis, who has booked many important engagements for her. Her first appearance will be at the Worcester festival next week. She will be heard in concerts of the Boston Symphony Orchestra, the Handel and Hayden Society, the New York Philharmonic Society and the Brooklyn Philharmonic Society and possibly in opera with Mr. Abbey's Company.

THE BOSTON TIMES

TWENTY-SIXTH YEAR.

BOSTON, SUNDAY, SEPT. 20, 1891

Mme. Lillian Nordica, the well known prima donna, arrived in New York from England on Tuesday, and is now in Boston. She is to sing with her concert company at the opening entertainment of the Star course in this city, and will also be heard at the Worcester festival and with the Boston Symphony orchestra.

Mr. and Mrs. Arthur Nikisch are at their home in Brookline for the winter.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 20.

HENRY G. PARKER, Editor and Publisher

—The sale of the Symphony Concert tickets at Music Hall, on Thursday, attracted a large number of well-known men and women. Miss Marguerite Hall and Mr. Eliot Hubbard, who have so recently returned from Europe, were warmly welcomed by their many friends. Miss Virginia Stackpole, who came up from Mattapoisett, held quite a little court. Mr. and Mrs. Henry M. Rogers, Mrs. Eichberg, Mrs. T. B. King, Miss Bancroft, Mr. and Mrs. Hecht, Miss Mills, Miss Ward, Miss Winslow, Mr. Hiram Tucker, Prof. Royce, Mr. Edward W. Codman, Mr. G. S. Winslow, Mr. I. M. Gaugengigl, Mr. A. H. Pickering, Dr. Richard Sprague, Mr. Thorndike, Mr. Benj. Kimball, Mr. Barton Jenks, Mr. Arthur S. Austin, Mrs. Thatcher Goddard, Dr. F. D. Stackpole, Miss Stackpole, Mr. H. W. Swift, Dr. and Mrs. Fay, Mrs. Sidney Williams, Mr. Harry Fay, Mme. Edna Hall and Mrs. Morton were a few of those seen at the sale.

—Mrs. John L. Gardner's seats at the Symphony Rehearsals are in section G, and she paid a premium of $53 on each seat.

—The highest price for a seat at the Rehearsals was paid by Mr. G. F. Wodsworth, $111, Number 19, in section J.

—Madam Nordica arrived at New York last Monday in the Saale, on which favorite steamer were the Hon. and Mrs. W. W. Crapo, Mr. Benj. F. Stevens, and Mr. B. F. Brown.

Boston Post

MONDAY MORNING, SEPT. 21, 1891.

Some of the works to be given at the Kneisel Quartette concerts, which will take place in Union Hall, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7, are a new quintette by Brahms; quartette in B major, Beethoven; quartette, Paganini; quintette, Sinding; suite, F. Ries; quartette, A. Barodin; quartette, Bazzini; sonata, Tartini.

Mrs. Lillian Nordica will be the soloist at the first Symphony rehearsal and concert, Oct. 9, 10.

Boston Sunday Globe.

SUNDAY, SEPT. 20, 1891.

—Mr. Greeley Curtis, Mr. James Jackson, Mr. Arthur Beebe, Mr. J. T. Morse, Mr. E. W. Codman, Mr. and Mrs. Eliot Hubbard, but recently returned from Europe, Mr. and Mrs. Frederick Warren, Miss Virginia Stackpole, Mr. J. H. Hecht, Dr. Richard Sprague, Mr. W. P. Blake, Mr. H. M. Ticknor, Mr. Arthur Austin, Mrs. Eichberg, Mr. W. C. Lovering, Dr. Stackpole and sister, Mrs. F. P. Vinton, and Mr. and Mrs. H. M. Rogers were among the crowd of well-known people who attended the Symphony auction, at the Music Hall, Thursday morning.

PROVIDENCE JOURNAL

SUNDAY, SEPT. 20, 1891.

Sale of seats for the Symphony concerts in Infantry Hall will open Oct. 5. First concert will be given Wednesday evening, Oct. 21.

DAY HERALD.

ON, SEPTEMBER 20, 1891.

The Symphony Concerts Another Financial Success.

The Worcester Festival—A Brilliant Scheme of Programmes—The New Departure of the New England Conservatory—Notable Opera Productions—Entertainment Courses—Notes.

The Boston Symphony orchestra has in the past few years come to be an institution of well-nigh national reputation, and the success attending its annual series of concerts interests a vast public scattered throughout the States.

It will gratify those who have been absent from the city during the week's sales at Music Hall, to know that for the fourth consecutive year every seat for every one of the 24 Friday afternoon public rehearsals, as well as for the 24 Saturday evening concerts, has been sold.

Such a result is again the best practical demonstration of the interest taken by the Boston public in the orchestra, its conductor and the work to be accomplished during the coming season. The maintenance of the orchestra, as is well known, is the private undertaking of a private citizen, and, however great a public interest there may be in facts and figures relating to this enterprise, it will be readily seen that no official statement can be made as to the actual financial results of the concerts.

Even the most persistent attendants upon the sales cannot give reliable figures, but the most careful estimate of the receipts shows that fully $100,000 has been paid into the Music Hall box office for the coming Symphony season, and, in round numbers, this means an average payment of $1 per seat for each concert for each attendant.

It would be well for those who take opportunities to cry down the financial side of this enterprise to keep these figures in mind, as well as to remember that, in addition to the 100,000 seats provided at the rate of $1 each, there are about 12,000 seats sold during the season, at the rehearsals, at 25 cents each, with nearly as many more admissions both at the rehearsals and concerts at the same figure.

The first of the rehearsals occurs Friday afternoon, Oct. 9, and the first concert Saturday evening, Oct. 10.

Mme. Lillian Nordica's tour in this country opens with her festival engagements at Worcester this week, and she is to appear at the opening concert of the symphony season in this city. She is also engaged for appearances at the star course and with the Handel and Haydn Society, as well as to fill important concert engagements in New York, Brooklyn, Chicago, Cleveland, Buffalo, Washington, Philadelphia and other large cities, and may, in all probability, be heard in opera before the season of Manager Abbey's company ends.

The Kneisel quartet concerts will take place at Union Hall on Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7. Some of the works to be given are a new quintet by Brahms, grand quartet in B major, Beethoven; quartet, Paganini; quintet, Sinding; suite, F. Ries; quartet, A. Borodin; quartet, Bazzini; sonata, Tartini.

The following prominent people are among the buyers of the Symphony tickets: Oliver Wendell Holmes, Mrs. E. C. Agassiz, Dr. Bigelow, Prof. Whitney, Charles P. Curtis, J. Montgomery Sears, Mrs. John L. Gardner, Mrs. Ole Bull, Mrs. Winthrop Sargent, Mrs. Charles Fairchild, C. E. Cotting, S. Lothrop Thorndike, Miss A. F. Perkins, Mrs. A. C. Lodge, Dr. J. W. Elliot, William Endicott, Jr., Samuel Johnson, T. R. Fay, William P. Mason, Col. T. L. Livermore, Charles Head, Dr. Morton Prince, J. H. Hecht and H. D. Hyde. The buyers for the concerts include Mr. Henry M. Rogers, Walter J. Otis, N. G. Chapin, I. M. Gaugengigl, Dr. W. P. Wesselhoeft, Alex. Steinert, Eliot Hubbard, Wm. C. Lovering, Wm. Rotch, John T. Morse, Jr., Mr. Reed, C. C. Coffin, B. J. Lang, W. J. Winch, Geo. A. Farlow, E. W. Tyler, E. Henry Baker, James Jackson, Mrs. C. C. Perkins, S. Lothrop Thorndike and Theodore Dwight.

Mme. Nordica, who is to be the leading soprano at the Worcester festival next week, arrived from London on Tuesday. She is at present with her sister, Mrs. W. F. Baldwin, in Dorchester.

Mr. John S. Dwight, the Nestor of music is the only person for whom seats are reserved at the Symphony concerts as a token of respect for the services of a life time.

Boston Weekly

Amusement Bulletin.

BOSTON, SATURDAY, SEPT. 12, 1891.

MADAME NORDICA.

The charming and gifted prima donna whose excellent likeness adorns the first page of this number of the BULLETIN, is pre-eminently a New Englander by birth and education. Though born in Maine, her parents removed to Boston while she was yet an infant, and as Lillian Norton, her real name, she was known to the musical world before she was out of her teens. She studied at the conservatory under John O'Neil, and her after success may doubtless be due to his careful training.

One of her first professional engagements took her to London in conjunction with Gilmore's Band. The beauty of her voice and personal charm of manner soon attracted attention in the English capital, and an eminent critic advised her to study under an Italian master. After some consideration she concluded to do so, and relinquishing all her brilliant prospects in the field she had followed up to that time, she entered a course of study under the famous Italian *maestro* San Giovanni. This was in the year 1879, and the followiug season she made her debut in Italian Opera as Violetta in Verdi's La Traviata, an opera which she had later the privilege of studying with the composer. For her debut, her master had Italianized her name to Nordica and the success achieved by her on that occasion justified her in retaining a title which has been identified with a continuously successful career.

She sang later at Milan and Genoa, adding to her first successes, and in 1881 was engaged to sing at St. Petersburg, where she appeared for two seasons. She still continued her study of vocal technique under her old master, and on her appearance in Paris as Marguerite in Gounod's Faust, she won the plaudits of public and critic alike, since which time her position among the greatest prima-donnas of the age has been established. In 1883, she retired from the stage and was married to Mr. Gower whose fame as an inventor in connection with the telephone had become widespread. Shortly after their marriage her husband went on an æronautic expedition from which he never returned. After her recovery from the prostration occasioned by the sad fate of her husband, Madame Nordica resumed her public career in 1887, appearing in London under the direction of Mr. Mapleson. The following year she was engaged by Augustus Harris, and she has continued in his Italian Opera Company each season. The beauty of her voice, the charm of her singing and the attraction of her personal appearance, are only a few of the many graces which she possesses as a woman and as an artist. In the concert-room, as upon the stage, she has won a high position by the sweetness and freshness of her voice, and she possesses all the needful requirements to be successful as an Oratorio Singer as she has been in Opera.

BOSTON SYMPHONY ORCHESTRA.

The eleventh season of the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, opens at Music Hall, Oct. 10th. As usual twenty-four concerts will be given on Saturday evenings preceeded by twenty-four public rehearsals on Friday afternoons of the same weeks. Some famous solo artists will appear during the season including Mme. Nordica, Mme. Joachim, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld and others and many interesting musical novelties are promised.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

The Kneisel quartette will give their annual series of six concerts at Union Hall, Boylston Street, Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan 25, Feb. 15 and March 7.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, SEPT. 24, 1891.

WORCESTER'S FESTIVAL.

Dr. Bridge's "Repentance of Nineveh" Given for the First Time in America.

WORCESTER, Sept. 23.—The afternoon concert began with Schumann's Fourth Symphony in D minor, very pleasingly rendered. Victor Herbert's 'cello work in Saens' music was careful and was warmly received. "Peer Gynt," the closing number, came out with great effect. The feature of the whole day, however, was Dr. Bridge's "Repentance of Nineveh," with this cast:—

Daughter of the King .... Mme. Nordica
Queen .... Mrs. Alves
King .... Mr. Carl Dufft
Jonah .... Mr. Herbert Johnson

Dr. Bridge is prominent in the younger English school of composers. His first important appointment was that of deputy organist at Westminster Abbey. Dr. Bridge lectures at the Royal College of Music and conducts several choral societies. His compositions embrace much church music and several minor cantatas. It was not until the Birmingham festival of 1888 that a choral work of dimensions appeared from his pen. "The Repentance of Nineveh" was written for the Worcester (Eng.) festival of 1890 in conjunction with Joseph Bennett, who took his text from the most enigmatical portion of the scriptures, namely, the Book of Jonah. But the incident of the prophet being swallowed by the whale is absent.

The first part brings the King of Assyria into Nineveh in triumph. Suddenly Jonah is heard predicting the destruction of the city within 40 days. His words are received with derision, and he is threatened with death; but the king's daughter begs her parents and the crowd to heed the prophet's warning. In the next part, Jonah, watching without, under a "goord," is vexed that 39 days have expired and yet the word of the Lord has not been fulfilled. In the night the prayers of the anxious people are heard in the distance. As morning breaks, Jonah discovers that the gourd has withered. He becomes angry, but the voice of the Lord reproaches him because of his complaint that a great city has not been destroyed.

Then on the 40th day the royal family and people of Nineveh are assembled before the palace. The queen remains obdurate, but all others are in great distress, which becomes panic when a thunderstorm bursts. There is a cry for mercy. The queen joins, and then the voice of Jonah is again heard proclaiming the long-suffering and goodness of the Lord. Then comes the swelling chorus of praise and delight.

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JOURNAL, Providence, R. I.

Date 10-22

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SUNDAY HERALD.
BOSTON, SEPTEMBER 20, 1891.

The Symphony Concerts Another Financial Success.

The Worcester Festival—A Brilliant Scheme of Programmes—The New Departure of the New England Conservatory—Notable Opera Productions—EntertainmentCourses—Notes.

The Boston Symphony orchestra has in the last few years come to be an institution of well-nigh national reputation, and the success attending its annual series of concerts interests a vast public scattered throughout the States.

It will gratify those who have been absent from the city during the week's sales at Music Hall, to know that for the fourth consecutive year every seat for every one of the 24 Friday afternoon public rehearsals, as well as for the 24 Saturday evening concerts, has been sold.

Such a result is again the best practical demonstration of the interest taken by the Boston public in the orchestra, its conductor and the work to be accomplished during the coming season. The maintenance of the orchestra, as is well known, is the private undertaking of a private citizen, and, however great a public interest there may be in facts and figures relating to this enterprise, it will be readily seen that no official statement can be made as to the actual financial results of the concerts.

Even the most persistent attendants upon the sales cannot give reliable figures, but the most careful estimate of the receipts shows that fully $100,000 has been paid into the Music Hall box office for the coming Symphony season, and, in round numbers, this means an average payment of $1 per seat for each concert for each attendant.

It would be well for those who take opportunities to cry down the financial side of this enterprise to keep these figures in mind, as well as to remember that, in addition to the 100,000 seats provided at the rate of $1 each, there are about 12,000 seats sold during the season, at the rehearsals, at 25 cents each, with nearly as many more admissions both at the rehearsals and concerts at the same figure.

The first of the rehearsals occurs Friday afternoon, Oct. 9, and the first concert Saturday evening, Oct. 10.

Mme. Lillian Nordica's tour in this country opens with her festival engagements at Worcester this week, and she is to appear at the opening concert of the symphony season in this city. She is also engaged for appearances at the star course and with the Handel and Haydn Society, as well as to fill important concert engagements in New York, Brooklyn, Chicago, Cleveland, Buffalo, Washington, Philadelphia and other large cities, and may, in all probability, be heard in opera before the season of Manager Abbey's company ends.

The Kneisel quartet concerts will take place at Union Hall on Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7. Some of the works to be given are a new quintet by Brahms, grand quartet in B major, Beethoven; quartet, Paganini; quintet, Singing; suite, F. Ries: quartet, A. Barodin; quartet, Bazzini; sonata, Tartini.

The following prominent people are among the buyers of the Symphony tickets: Oliver Wendell Holmes, Mrs. E. C. Agassiz, Dr. Bigelow, Prof. Whitney, Charles P. Curtis, J. Montgomery Sears, Mrs. John L. Gardner, Mrs. Ole Bull, Mrs. Winthrop Sargent, Mrs. Charles Fairchild, C. E. Cotting, S. Lothrop Thorndike, Miss A. F. Perkins, Mrs. A. C. Lodge, Dr. J. W. Elliot, William Endicott, Jr., Samuel Johnson, T. R. Fay, William P. Mason, Col. T. L. Livermore, Charles Head, Dr. Morton Prince, J. H. Hecht and H. D. Hyde. The buyers for the concerts include Mr. Henry M. Rogers, Walter J. Otis, N. G. Chapin, I. M. Gaugengigl, Dr. W. P. Wesselhoeft, Alex. Steinert, Eliot Hubbard, Wm. C. Lovering, Wm. Rotch, John T. Morse, Jr., Mr. Reed, C. C. Coffin, B. J. Lang, W. J. Winch, Geo. A. Farlow, E. W. Tyler, E. Henry Baker, James Jackson, Mrs. C. C. Perkins, S. Lothrop Thorndike and Theodore Dwight.

Mme. Nordica, who is to be the leading soprano at the Worcester festival next week, arrived from London on Tuesday. She is at present with her sister, Mrs. W. F. Baldwin, in Dorchester.

Mr. John S. Dwight, the Nestor of music is the only person for whom seats are reserved at the Symphony concerts as a token of respect, for the services of a life time.

Boston Weekly Amusement Bulletin.
BOSTON, SATURDAY, SEPT. 12, 1891.

MADAME NORDICA.

The charming and gifted prima donna whose excellent likeness adorns the first page of this number of the BULLETIN, is pre-eminently a New Englander by birth and education. Though born in Maine, her parents removed to Boston while she was yet an infant, and as Lillian Norton, her real name, she was known to the musical world before she was out of her teens. She studied at the conservatory under John O'Neil, and her after success may doubtless be due to his careful training.

One of her first professional engagements took her to London in conjunction with Gilmore's Band. The beauty of her voice and personal charm of manner soon attracted attention in the English capital, and an eminent critic advised her to study under an Italian master. After some consideration she concluded to do so, and relinquishing all her brilliant prospects in the field she had followed up to that time, she entered a course of study under the famous Italian *maestro* San Giovanni. This was in the year 1879, and the followiug season she made her debut in Italian Opera as Violetta in Verdi's La Traviata, an opera which she had later the privilege of studying with the composer. For her debut, her master had Italianized her name to Nordica and the success achieved by her on that occasion justified her in retaining a title which has been identified with a continuously successful career.

She sang later at Milan and Genoa, adding to her first successes, and in 1881 was engaged to sing at St. Petersburg, where she appeared for two seasons. She still continued her study of vocal technique under her old master, and on her appearance in Paris as Marguerite in Gounod's Faust, she won the plaudits of public and critic alike, since which time her position among the greatest prima-donnas of the age has been established. In 1883, she retired from the stage and was married to Mr. Gower whose fame as an inventor in connection with the telephone had become widespread. Shortly after their marriage her husband went on an æronautic expedition from which he never returned. After her recovery from the prostration occasioned by the sad fate of her husband, Madame Nordica resumed her public career in 1887, appearing in London under the direction of Mr. Mapleson. The following year she was engaged by Augustus Harris, and she has continued in his Italian Opera Company each season. The beauty of her voice, the charm of her singing and the attraction of her personal appearance, are only a few of the many graces which she possesses as a woman and as an artist. In the concert-room, as upon the stage, she has won a high position by the sweetness and freshness of her voice, and she possesses all the needful requirements to be successful as an Oratorio Singer as she has been in Opera.

BOSTON SYMPHONY ORCHESTRA.

The eleventh season of the Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor opens at Music Hall, Oct. 10th. As usual twenty-four concerts will be given on Saturday evenings preceded by twenty-four public rehearsals on Friday afternoons of the same weeks. Some famous solo artists will appear during the season including Mme. Nordica, Mme. Joachim, Eugen D'Albert, Ignace J. Paderewski, Alfred Gruenfeld and others and many interesting musical novelties are promised.

On Monday morning, Sept. 14, at 10 o'clock, the $12 seats for the public rehearsals will be offered at auction at Music Hall, as in former years, not more than four seats being offered at a single bid, the seats being sold in regular order, beginning at the stage line, no bid of less than 25 cents being received, and all seats not called for and paid for immediately being resold without reserve.

On Tuesday morning, Sept. 15, at 10 o'clock, the $7.50 seats for the public rehearsals will be sold at the same place and under the same rules.

On Thursday morning, Sept. 17, at 10 o'clock, the $12 seats for the Saturday evening concerts will be sold at the same place and under the same rules, and the $7.50 concert tickets will be put up in the same way, beginning at 10 o'clock Friday, Sept. 18.

All seats for which no bids are received at these auction sales will be offered at the box office on the Wednesday and Saturday mornings after the two sales, at the advertised prices, and it should be distinctly understood that all the seats will be sold to the highest bidder, whether the premium be small or large in amount, and no attempt will be made to in any way force the premium beyond the figures readily obtained.

In addition to the Boston concerts, the usual series will be given in Cambridge, Providence, New York, Philadelphia, Baltimore and Washington, and, in addition, six public rehearsals and six concerts in Brooklyn, under the auspices of the Brooklyn Philharmonic Society. The annual western tour will also be made during the spring months.

The Kneisel quartette will give their annual series of six concerts at Union Hall, Boylston Street, Monday evenings Oct. 19, Nov. 23, Dec. 28, Jan 25, Feb. 15 and March 7.

BOSTON DAILY ADVERTISER
Established 1813.
THURSDAY MORNING, SEPT. 24, 1891.

WORCESTER'S FESTIVAL.

Dr. Bridge's "Repentance of Nineveh" Given for the First Time in America.

WORCESTER, Sept. 23.—The afternoon concert began with Schumann's Fourth Symphony in D minor, very pleasingly rendered. Victor Herbert's 'cello work in Saens' music was careful and was warmly received. "Peer Gynt," the closing number, came out with great effect. The feature of the whole day, however, was Dr. Bridge's "Repentance of Nineveh," with this cast:—

Daughter of the King ....Mme. Nordica
Queen.......................................Mrs. Alves
King.......................................Mr. Carl Dufft
Jonah...........................Mr. Herbert Johnson

Dr. Bridge is prominent in the younger English school of composers. His first important appointment was that of deputy organist at Westminster Abbey. Dr. Bridge lectures at the Royal College of Music and conducts several choral societies. His compositions embrace much church music and several minor cantatas. It was not until the Birmingham festival of 1888 that a choral work of dimensions appeared from his pen. "The Repentance of Nineveh" was written for the Worcester (Eng.) festival of 1890 in conjunction with Joseph Bennett, who took his text from the most enigmatical portion of the scriptures, namely, the Book of Jonah. But the incident of the prophet being swallowed by the whale is absent.

The first part brings the King of Assyria into Nineveh in triumph. Suddenly Jonah is heard predicting the destruction of the city within 40 days. His words are received with derision, and he is threatened with death; but the king's daughter begs her parents and the crowd to heed the prophet's warning. In the next part, Jonah, watching without, under a "goord," is vexed that 39 days have expired and yet the word of the Lord has not been fulfilled. In the night the prayers of the anxious people are heard in the distance. As morning breaks, Jonah discovers that the gourd has withered. He becomes angry, but the voice of the Lord reproaches him because of his complaint that a great city has not been destroyed.

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COLORED PAPER

BOSTON SYMPHONY ORCHESTRA.
SEASON 1891-92.
CONCERTS. 362

No. ....
Premium. ....
Name. ....

BOSTON SYMPHONY ORCHESTRA.
SEASON 1891-92.
CONCERTS. 525

No. ....
Premium. ....
Name. ....

BOSTON SYMPHONY ORCHESTRA.
SEASON 1891-92.
REHEARSALS. 586

No. ....
Premium. ....
Name. ....

BOSTON SYMPHONY ORCHESTRA.
SEASON 1891-92.
REHEARSALS. 474

No. ....
Premium. ....
Name. ....

Boston Music Hall, CC 311
Eleventh Season 1891-92

1

THE BOSTON
SYMPHONY ORCHESTRA
MR. ARTHUR NIKISCH, Conductor.
Public ✳ Rehearsal,
FRIDAY AFTERNOON, OCTOBER 9, AT 2.30.
ADMIT ONE. - - C. A. ELLIS, Manager.

INFANTRY HALL, PROVIDENCE.
BOSTON SYMPHONY ORCHESTRA,
MR. ARTHUR NIKISCH, Conductor.
SEASON TICKET, 1891-92

Wednesday, Oct. 21	Wednesday, Jan. 27
Wednesday, Nov. 18.	Monday, Feb. 29
Wednesday, Dec. 16	Wednesday, April 6.

FLOOR

THURSDAY MORNING, SEPT. 2

THE WORCESTER FESTIVAL

Bridge's Oratorio "The Repentance of Nineveh"

THE FIRST TIME IN AMERICA

Micellaneous Music at Afternoon and Evening Concerts

WORCESTER, Sept. 23.—[SPECIAL to the POST.]—The programme of the second consert of the Music Festival this afternoon was as follows:

Symphony, No. 4, in D minor..............Schumann
Aria, "O Fatal Gift," from Don Carlos........Verdi
Mrs. Julie L. Wyman.
Two movements from Symphony No. 4, in F minor..........................Tschaikowsky
Concerto Violoncello, in A minor, Op. 33..Saint-Saëns
Mr. Herbert.
Scena and Aria, "Bella mia fiamma, addio,"...Mozart
Mrs. S. C. Ford.
Suite, per gynt, op. 46........................Grieg

Five out of the six orchestral and vocal numbers were heard for the first time, so far as the concerts of the association are concerned, and whatever may be the merit of the individual selections, the programme as a whole was well chosen. The performance of the numbers delighted many people, for applause was frequent and hearty. But it is not possible to praise highly the work of the orchestra under Mr. Zerrahn's direction. Only a rough sketch of the Schumann symphony was presented, without color, and at times almost without form. The phrases of Schumann put on angularity. The song was hoarsely declaimed: it did not flow. The peculiar poetry of the composer was lost in the reading. And Tschaikowsky suffered in a like manner.

After all, it is no slight matter to educate a musical public to the enjoyment of the orchestral compositions of Schumann. There is but little to seize the popular attention; the colors are vague, often only suggested. The melancholy that drips from so many pages is distasteful to the sleek and contented, who go to concerts merely to aid digestion. The introduction of such symphonies at these concerts shows the real advance made during the past years of the association in the aims of the managers and the taste of the audience. And soon the audience will grow impatient and demand more finished and more musical performances.

The soloists were Mrs. Wyman, Mrs. Ford and Mr. Victor Herbert. Mrs. Wyman sang the well-known air from "Don Carlos," and although in portions it lies a little beyond the limit of her voice, the warmth and beauty of her tones, and the intelligence of her delivery atoned for a few trifling defects in her performance. Mrs. Ford sang the aria written by Mozart for Josephine Duschek. It demands a rich, full voice, and a free and expressive style rather than the agility called for by the conventional concert aria of the time, and Mrs. Ford sang it with understanding, particularly in the slow movement. The two singers were recalled, as was Mr. Herbert after his pleasing performance of Saint-Saëns's concerto for 'cello, which is not one of the composer's best works. With the exception of the delightful allegretto it is pale and entirely without the characteristic qualities of this man of great talent.

There are still traces of the "singing convention" even in the regular concerts of today. There was a long and dramatic pause after the first movement of the Schumann symphony, during which the orchestra was photographed by a man in the gallery amid considerable popular agitation. The cap was replaced, the orchestra breathed freely, and Schumann then had his turn. And perhaps it would be well in future to insist upon the rule that babies should be left in a cloak room and properly checked, for Mrs. Ford suffered severely from ill-timed and injudicious infantile imitations.

THIRD CONCERT.

Overture, "Iphigenia," Wagner's ending.......Gluck
Dramatic Scene, "Hagar in the Desert"....Rubinstein
Mrs. Carl Alves.
Intermezzo, "Cavalleria Rusticana".......Mascagni
Waltz, "Romeo and Juliet"...................Gounod
Mrs. Lillian Nordica.
The Repentance of Nineveh, a Dramatic Oratorio,
J. F. Bridge

The event of the day was Dr. Bridge's "The Repentence of Nineveh," a dramatic oratorio, for it was performed for the first time in America. The ambitious French or Italian composer dreams of the stage. The serious German plans a suite or symphony. But the Englishman regards the oratorio as the final word in music. And so he reads diligently the Bible, and the scores of Handel and Mendelssohn, and then he writes the dedication to his Queen. Oratorios have been made by learned doctors and professors upon nearly all the available subjects found in Holy Writ, from Genesis to the vision of John. The field is now limited. It is true that Dr. Bridge might still have taken Noah or even the man who threw stones at David; but he preferred Jonah. In his work he was assisted by Mr. Joseph Bennett, who is to English professors what Scribe was to the writers for the operatic stage. Now the true hero of the story of Jonah is the whale, and one would naturally expect the part to be sung by a deep bass with ingenious accompaniments of bassoons, bass-clarinet, trombones and tuba. There would also in this case be a grand opportunity for realistic music of the modern school, with the whale motif, the storm at sea, the joy and the subsequent agony of "the great fish," and the glee of Jonah at his escape. But in place of this we are introduced to the family of the King of Nineveh, which consisted, according to Mr. Bennett, of a wife and daughter. There is not the slightest allusion to the whale, but much is made of the mysterious gourd under which *Jonah* sat until it was withered. The plot is then simply this: The people of Nineveh and their King exult over the defeat of the Egyptians. *Jonah* announces the fall of the town; the Queen advises his death, but the daughter—a French composer would have written a love duet for her and the prophet—sides with *Jonah*. A period of thirty-eight days separates Part I. and Part II. The "Gourd motif" is heard, and *Jonah*, when the strange plant is withered, wishes to die, for which he is rebuked by the Lord. Part III. is devoted to the agony and repentance of the King and his family and his people. There is a furious storm, followed by sunshine and *Jonah*, and the work closes with a triumphal hymn. Mr. Bennett's book is a collection of bead-texts gathered from all quarters and strung upon the slender thread of Jonah's adventures in Nineveh. It is without interest, for no one of the characters is sympathetic or strongly drawn. Desparing Jonah beneath the gourd is merely a diluted Elijah [illegible] death.

[illegible] which unlike the cantata is [illegible] point. The music of Dr. Bridge is in one respect, at least, a contrast to the ordinary modern oratorio, in that it is not merely a weak solution of Mendelssohn. There are a few echoes of "Elijah" but there are more evidences of the study of the school of today. There are traces of Meyerbeer, Goldmark and even Wagner. The great trouble with Dr. Bridge is that while he is often scholarly, and at times ingenious, he is deficient in genuine melody. The only striking tune in the oratorio is the announcement of the fall of Nineveh, and the notes of it form a Paris street cry. They have been used by Meyerbeer in the opera, and they without doubt come from the plain song of the church. The air of *Prophet* in the third part is graceful and flowing but it does not haunt. The other airs are manufactured, as are too many of the choruses. The composer uses freely the system of typical phrases and occasionally with good effect, the march motif, the warning motif, and the gourd. These are contatantly recurring and too often they take the place of spontanicity. Nor is the accentuation of words free from reproach. In one or two instances it is absolutely and unnecessarily false.

The most original and effective numbers of the oratorio are the march, the chorus "It is the Voice of a God," and the sixteenth number, a recitative for the baritone.

This work was made to order for the Worcester Musical Festival in England, 1890. It was sung this evening. These have been the only performances, and it is doubtful whether it will be heard elsewhere, for as a whole the oratorio must be regarded a a failure. Neither the earnestness of the chorus nor the painstaking efforts of the soloists, Mrs. Nordica and Messrs. Johnson and Duff, could change its character. The solos, with the few exceptions named, are dreary platitudes and the choruses are mere exercises of the school.

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Premium.

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The Repentance of Nineveh, a Dramatic Oratorio.
J. F. Bridge

The event of the day was Dr. Bridge's "The Repentence of Nineveh," a dramatic oratorio, for it was performed for the first time in America. The ambitious French or Italian composer dreams of the stage. The serious German plans a suite or symphony. But the Englishman regards the oratorio as the final word in music. And so he reads diligently the Bible, and the scores of Handel and Mendelssohn, and then he writes the dedication to his Queen. Oratorios have been made by learned doctors and professors upon nearly all the available subjects found in Holy Writ from Genesis to the vision of John. The field is now limited. It is true that Dr. Bridge might still have taken Noah or even the man who threw stones at David; but he preferred Jonah. In his work he was assisted by Mr. Joseph Bennett, who is to English professors what Scribe was to the writers for the operatic stage. Now the true hero of the story of Jonah is the whale, and one would naturally expect the part to be sung by a deep bass with ingenious accompaniments of bassoons, bass-clarinet, trombones and tuba. There would also in this case be a grand opportunity for realistic music of the modern school, with the whale motif, the storm at sea, the joy and the subsequent agony of "the great fish," and the glee of Jonah at his escape. But in place of this we are introduced to the family of the King of Nineveh, which consisted, according to Mr. Bennett, of a wife and daughter. There is not the slightest allusion to the whale, but much is made of the mysterious gourd under which *Jonah* sat until it was withered. The plot is then simply this: The people of Nineveh and their King exult over the defeat of the Egyptians. *Jonah* announces the fall of the town; the Queen advises his death, but the daughter—a French composer would have written a love duet for her and the prophet—sides with *Jonah*. A period of thirty-eight days separates Part I. and Part II. The "Gourd motif" is heard, and *Jonah*, when the strange plant is withered, wishes to die, for which he is rebuked by the Lord. Part III. is devoted to the agony and repentance of the King and his family and his people. There is a furious storm, followed by sunshine and *Jonah*, and the work closes with a triumphal hymn. Mr. Bennett's book is a collection of bead-texts gathered from all quarters and strung upon the slender thread of Jonah's adventures in Nineveh. It is without interest, for no one of the characters is sympathetic or strongly drawn. Desparing Jonah beneath the gourd is merely a diluted Elijah desiring death.

[illegible] story Mr. Bennett has wrenched the simple narrative of the cowardly *Jonah* and has introduced cheap and theatrical effects for the benefit of the musician, such for instance as the storm scene. He has not improved upon the simplicity of the original, which unlike the cantata, is short and to the point. The music of Dr. Bridge is in one respect, at least, a contrast to the ordinary modern oratorio, in that it is not merely a weak solution of Mendelssohn. There are a few echoes of "Elijah" but there are more evidences of the study of the school of today. There are traces of Meyerbeer, Goldmark and even Wagner. The great trouble with Dr. Bridge is that while he is often scholarly, and at times ingenious, he is deficient in genuine melody. The only striking tune in the oratorio is the announcement of the fall of Nineveh, and the notes of it form a Paris street cry. They have been used by Meyerbeer in the opera, and they without doubt come from the plain song of the church. The air of *Prophet* in the third part is graceful and flowing but it does not haunt. The other airs are manufactured, as are too many of the choruses. The composer uses freely the system of typical phrases and occasionally with good effect, the march motif, the warning motif, and the gourd. These are contatantly recurring and too often they take the place of spontanicity. Nor is the accentuation of words free from reproach. In one or two instances it is absolutely and unnecessarily false.

The most original and effective numbers of the oratorio are the march, the chorus "It is the Voice of a God," and the sixteenth number, a recitative for the baritone.

This work was made to order for the Worcester Musical Festival in England, 1890. It was sung this evening. These have been the only performances, and it is doubtful whether it will be heard elsewhere, for as a whole the oratorio must be regarded a a failure. Neither the earnestness of the chorus nor the painstaking efforts of the soloists, Mrs. Nordica and Messrs. Johnson and Dufft, could change its character. The solos, with the few exceptions named, are dreary platitudes and the choruses are mere exercises of the school.

The performance of the oratorio was preceded by a short and miscellaneous concert in which Mrs. Nordica was enthusiastically applauded for her singing of the waltz from "Romeo and Juliet." This applause was excessive, for her bravura was by no means faultless. In the waltz, as in the brilliant air from "Mignon," her phrasing was careless, and some of her runs were smeared. Mrs. Alves sang an extraordinary thing by Rubinstein called "Hagar." It is rambling and tiresome, and the instrumentation of the accompaniment is alternately dry and boisterous. The "Intermezzo" from Mascagni's famous opera was given for the first time in America, it is claimed, with the original instrumentation. It is a warm and charming melody, played by the violins, with harp and organ accompaniment, with here and there an instrument of the wood. Wind is discreetly used. It was repeated.

On Thursday afternoon McDowell's suite in A minor, Herbert's dramatic cantata and Adam's mass will be performed for the first time. The evening concert will be of a miscellaneous nature, with many selections from the works of Wagner.

PHILIP HALE.

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work to-night. The performance disclosed the

BOSTON HERALD.
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WORCESTER MUSIC FESTIVAL.

Programmes of the Second Day Greatly Enjoyed.

[Special Dispatch to the Boston Herald.]

WORCESTER, Sept. 23, 1891. The bright sun of today put a new aspect upon the festival scenes in this city, and the streets have been filled with gay crowds of music lovers during the intervals between the sessions at Mechanics Hall. The programmes of the day have delighted the big audiences in attendance, and have afforded a constant variety of instrumental and vocal successes. This afternoon's programme was begun with an admirable reading of Schumann's symphony No. 4, in D minor, under the baton of Mr. Carl Zerrahn, in which the many beauties of the several movements were given with excellent effect.

The singers of the afternoon were Mrs. J. L. Wyman, who sung the aria "O Fatal Gift," from Verdi's "Don Carlos," and Mrs. S. C. Ford, who contributed Mozart's "Bella Mia Fiamma Addio." The Verdi aria served to display the vocal skill and musical taste of Mrs. Wyman to excellent advantage, and her delivery of the number was listened to with rapt attention, the value of the singer's gifts being recognized by a pronounced recall at its conclusion.

Mrs. Ford had an equally gratifying success in her contribution to the day's selections, her artistic merits gaining a quick recognition from her audience, and her sterling worth as a vocalist won her a great ovation and a recall as she concluded the aria.

Mr. Victor Herbert was the instrumental soloist of the afternoon, his selection being the concerto for 'cello, in A minor, op. 33, by Saint-Saens. Mr. Herbert fills many responsible positions nowadays in these festival schemes, and his many duties are attended to with so much skill and tact that he has become a general favorite with both chorus and singers. He is first a musician, and then a 'cello player, and his masterly performance in the concerto today served to show his great ability as a 'cellist to the best possible advantage, his absolute command of the technique of the 'cello, his skill in making the instrument sing the tuneful leading themes of the work with fine effect.

The remaining numbers of the afternoon programme consisted of the "Peer Gynt" suite by Grieg, and the andante and scherzo from Tschaikowsky's symphony No. 4, in F minor, these selections calling out the best work of the splendid body of musicians making the festival orchestra.

The extreme heat made the hall almost a place of torture, and the singers and players had to endure physical discomforts that have seldom been equalled in earlier years.

The concert this evening gave evidence of the enterprise of the association in making this season's scheme, for it had as its leading work the dramatic oratorio by Dr. J. F. Bridge of London, Eng., "The Repentance of Nineveh," its first American production, and also included in its numbers the now famous intermezzo from Mascagni's "Cavalleria Rusticana" and the "Hagar in the Desert" scene by Rubinstein, which has had but a single previous hearing in this country.

The overture "Iphigenia," by Gluck, and Gounod's "Romeo and Juliet" waltz, filled out the evening's selections, Mrs. Carl Alves being the singer in the Rubinstein number and Mme. Lillian Nordica in the Gounod waltz.

In the oratorio the solo parts were assigned as follows:

King's Daughter.......................Mme. Nordica
Queen....................................Mrs. Alves
King.................................Mr. Carl Dufft
Jonah...........................Mr. Herbert Johnson

After a hearing of Dr. Bridge's work it is difficult to decide whether to commend the enterprise shown in producing this example of the English school of composers of today or to condemn the poor judgment shown in such a waste of time and money.

Had the work been announced as a cantata, many false impressions would have been avoided. Every concert patron knows what to expect in English cantatas, and enters upon a hearing of such works without the faintest anticipation of finding a single musical idea completed in the composition.

"The Repentance" proved to be a cantata in form, and its repetition will hardly be requested by last evening's audience. The best part of the work is in the orchestral score, but this is by no means far above the conventional in its forms or combinations.

The soloists were badly handicapped by the style of the work, but each one of the quartet did what could be done with the music assigned them. The tenor role of Jonah takes leading prominence in the several scenes arranged for musical illustration by the veteran Joseph Bennett, and in singing the wearying, trying numbers of his role Mr. Johnson gave new evidence of the rapid strides he is making toward the leading roles of the standard oratorios.

Mme. Nordica's splendid abilities were poorly utilized in giving her such music to sing, and her gracious acquiescence in assuming such a duty was fully recognized by her audience, as well as by the association.

Mme. Alves and Mr. Dufft labored faithfully and intelligently to give some interest to their numbers, and the chorus and orchestra are to be similarly commended.

It is very pleasant to turn to the opening numbers of the programme after such a disappointment in the leading feature of the evening's programme.

First mention is fairly due to Mme. Nordica, who entered the scene of her conquest with queenly grace, and found herself surrounded by willing subjects when she concluded the brilliant waltz song. Such singing by such an artist will never fail to find an instant response from an American audience, and the triumph which resulted from her interpretation of this selection is but the beginning of the honors that await her through her tour.

The song was admirably chosen to display all the beauties of her vocal gifts, and the result was an ovation such as few artists have gained in Worcester. She responded by singing the "Mignon" polonaise, which called out anew the applause of her hearers.

Rubinstein's dramatic scene appeals more successfully to the musician than to the music lover, and, although Mme. Alves did thoroughly artistic work throughout the trying numbers, it was not until the beautiful finale was reached that she succeeded in holding the interest of her audience. Her voice is one to take great satisfaction in, and she sings with a degree of skill and taste that disarms adverse criticism.

The intricate and elaborate orchestral scene was admirably played, and greatly enjoyed as a study.

The Mascagni intermezzo was awaited with great interest, and quickly gained the same approval as the idea and its treatment have always received since Gounod first gave it form. It is an exquisite and dainty bit of orchestral writing, and shows that its composer exhibited excellent taste in choosing the form for this portion of his opera. It was applauded, and its capital interpretation was repeated to satisfy the audience.

Boston Journal.
THURSDAY MORNING, SEPT. 24, 1891.

WORCESTER MUSICAL FESTIVAL.

A Symphony Concert—Mme. Nordica's First Appearance.

Special Dispatch to The Boston Journal.

WORCESTER, Sept. 23. The concert this afternoon at the Worcester Festival was essentially a symphony concert. The chorus had no part in the programme, and, with the exception of two lady soloists, the work was done entirely by the orchestra and an instrumental soloist. The programme was of just the right length for a matinee performance. White dresses largely predominated among the ladies, for it was excessively warm. Not for many years has the weather been at such a high temperature during festival week.

The opportunities for hearing the symphonic works of the great masters are limited among the large class of patrons of the festival, so that it is wisdom on the part of the management to devote one or two concerts to their performance. Particularly so when the association has the services of such an orchestra. There was given for the opening number Schumann's Symphony No. 4 in D minor, followed by two movements from Tschaikowsky's Symphony No. 4 in F minor, and the Peer Gynt Suite of Grieg. All these numbers were marked "First Worcester Festival Performance" on the programme, and if this be true, it is certainly time they were given, for it is here that the educational scheme of the association finds ample opportunity. Those who have attended the concerts of the Symphony Orchestra in Boston have heard them all—the latter many times; at no time, probably, when it was played as poorly as this afternoon. This is unfortunate, for the standard for educational purposes should be put on a high plane. The other numbers received a better interpretation, and it is possible, after all, that the extreme heat may have been responsible for the ending of the Peer Gynt suite. Victor Hubert played a concerto on the violoncello by St. Saens—a difficult thing, calling for admirable technique and great agility on the strings. Mr. Hubert played it excellently—he always plays well—and was rewarded with hearty applause. He has given much more interesting things before Worcester audiences, but this was new.

The local soloists were Mrs. Julie L. Wyman and Mrs. Lenbury C. Ford. Both ladies are artistes. Mrs. Wyman sang that ancient and well worn aria, "O don Fatale," by Verdi, and it was especially commendable because it is a pleasure, once in a while, to hear such a number given as it should be. It was a practical lesson to the young singers, of whom there were many in the hall, which should not be forgotten. Mrs. Wyman's manner and taste are so refined, her every tone is so artistic that she easily takes rank among the first singers in this country. In response to a persistent encore she gave a little song in the same delightfully artistic way and charmed the Worcester audience completely. Mrs. Ford was also a stranger to the festival audience, and chose the scena and aria, "Bella mia fiamma, addio," by Mozart, and for an encore sang a bolero by Delibes. Mrs. Ford has a rich and sympathetic organ, especially in the medium register, and both her numbers were given to the great pleasure of the audience. The concert was surely an artistic success, both from an educational and musical point of view.

The evening concert was devoted to the performance of "The Repentance of Nineveh," by Dr. Bridge, preceded by solos from Mrs. Alves and Mme. Nordica, and a couple of orchestral selections, one of which was the intermezzo from that much talked of "Cavelleria Rusticana" of Mascagni. Rumor has it that the work will be given at Worcester, early in October, in its entirety by the Emma Juch Opera Company. Be that as it may, the intermezzo, as given under Mr. Zerrahn, was interesting and delightfully rendered, and was a novelty which was fully appreciated. It had to be repeated. The "Repentance of Nineveh," in which the chorus participated, was composed by Dr. J. F. Bridge for the Worcester (England) Festival of 1890, and this was its first performance in America. The text was written by Joseph Bennett from the book of Jonah, and treats entirely of the repentance of the King of Assyria and the people of Nineveh, after the destruction of the city by the Lord, in accordance with the predictions of the prophet Jonah. The work is highly descriptive, and the orchestra plays a very important part in this. The expression in the solo and choral numbers is also a part of the oratorio, and the varying moods of the royal family, as they turn, one after another, in submission to the Lord, are very aptly expressed and make the entire work of much interest. The choruses were not given entirely, there being one or two omissions, which ought not to have happened in the presentation of a new work. There were present musical people from all parts of the country, and the general expression was that of commendation of the composer. For the rendition of the work this evening, there were assigned as soloists, Mme. Lillian Nordica as daughter of the King, Mrs. Carl Alves of New York as the Queen, Mr. Carl Dufft as the King and Herbert O. Johnson as Jonah. None of the artists were strangers to Worcester, excepting Mrs. Alves, and her work here, as in the early part of the evening, was worthy of the reputation which has placed her in one of the most prominent and lucrative contralto choir positions in New York city. The chorus, which is in excellent form this year, had prepared itself well for an interpretation of this new work, and sang grandly in all parts. The shading was even better than in the Arminius, and it is fortunate that so good a choir could be selected for the second performance of the "Repentance of Nineveh."

Preliminary to this, the orchestra played Gluck's overture to Iphigenia, with Wagner's ending, and Mrs. Carl Alves gave a dramatic scene "Hagar in the Desert" by Rubinstein. This is a long and descriptive scene for contralto, one of the author's recent compositions, with orchestral accompaniment, and has had but one previous performance in this country at the German Sangerfest at Detroit in 1889, when Mrs. Alves herself sang it. It calls for tenderness, descriptive and dramatic power, and was particularly fitted to the singer, who has a sympathetic, even and powerful voice, under good control and trained in a good school.

The event of the evening was the appearance of Mme. Nordica, who sang, just before the usual intermission, the well-worn waltz song, "Romeo and Juliet," by Gounod. Mme. Nordica was dressed in an elegant Parisian gown, sparkling with jewels, and she received an ovation from the moment she came in sight. Victor Hubert led the orchestra, and the difficult technique of the piece was easily overcome and made the most of by the singer. Mme. Nordica was in good voice—the change from the other country having no perceptible effect upon it. Her high notes were clear, true and powerful, and she was compelled to give as an encore another number of the same class of pyrotechnical composition, the polonaise from "Mignon." Later in the evening she gave a finished rendition of what little the soprano has to do in the "Repentance," and to-morrow she will be heard in a different style of music. That she has lost nothing, but gained much during her recent sojourn in Europe, is very evident, and her friends were delighted with her reception. To-morrow is the great day of the festival, and in the evening Wagner will hold nearly undisputed sway.

Boston Daily Globe.
THURSDAY, SEPT. 24.

MUSIC AT WORCESTER.

Standing Room Only at Each Performance.

Enthusiastic Reception Extended Mme. Lillian Nordica in the Evening.

With Entrancing Voice She Sung the Waltz Song from "Romeo and Juliet."

WORCESTER, Sept. 23.—Large audiences greeted both the afternoon and evening performances of the music festival, and the management was certainly flattered, as but standing room could be obtained.

The orchestra had the afternoon almost wholly to itself, and gave Schumann's D minor symphony and F minor symphony from Tschaikowsky, a violoncello concerto with Victor Herbert as soloist.

The vocalists were Mrs. Julia L. Wyman and Mrs. Seabury C. Ford.

The evening concert was a grand success, and brought Miss Lillian Nordica, whose appearance was the feature of the entertainment.

Her reception was the most enthusiastic ever given to an artist at a Wednesday evening performance and the applause was fervent and long.

Her presence on the stage was most captivating. Her personal charms alone gave her a hold on the audience, which was intensified by her entrancing voice.

She was in excellent voice, and her first selection, a waltz song from "Romeo and Juliet," was so wildly applauded that she reappeared and sang the "Mignon Polonaise."

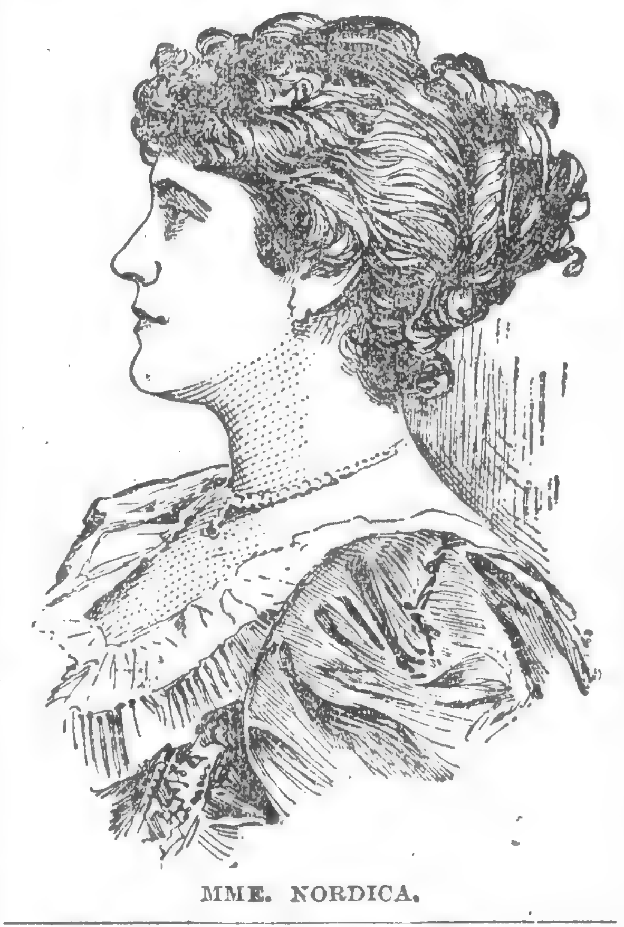
In "The Repentance of Nineveh" she sang the part of the daughter of the king. This piece was sung fer the first time in America, and was written expressly for the festival in Worcester, Eng., years ago.

The oratorio was not considered a great success in the chorus, but was relieved of its dulness by the solo parts.

ONE LOVELY CANTATRICE.

Slight Sketch of America's Queen of Song.

WORCESTER, Sept. 23.—Mme. Lillian Nordica, whose reappearance in America at the music festival here this evening occasioned such enthusiasm, is a singer in whose success Bostonians take especial pride.



MME. NORDICA.

It was in Boston that her unmistakable musical genius first manifested itself, and there the future prima donna received her first instruction in the art of which she is now so brilliant an exponent.

Boston remained her home until the greater inducements which London offers to a great artist decided her to take up her residence in that metropolis.

An American girl, gifted with a beautiful voice, by virtue of her high ambition and indomitable industry and perseverance she has reached the front rank in the musical profession, and has become one of the very few really great singers of the world.

The first engagement to bring Mme. Nordica prominently before the public was in 1878, when Mr. P. S. Gilmore selected her as soloist to accompany his famous band on its tour through Europe.

Opening in London, her singing immediately attracted attention and became a feature of the series of concerts given in the Crystal Palace.

The success she won here would have satisfied most young artists, but her ambition was opera.

Acting upon the advice of a distinguished critic, as soon as possible she entered upon a course of study with the famous Italian vocal trainer San Giovanni.

Under his guidance she was soon enabled to make her successful debut upon the operatic stage, an event which occurred at Brescia, the opera being Verdi's "La Traviata."

Continuing her studies and closely applying herself to the exacting demands of her profession she made rapid progress.

In 1886 she visited Boston as a member of Her Majesty's Italian opera company, under the management of Col. Mapleson, appearing as Gilda in "Rigoletto" and Violetta in "Traviata."

During this year the death of her husband, Mr. F. A. Gower, caused her retirement from the stage.

It will be remembered that Mr. Gower, who was said to have become a millionaire through his inventions in conection with the telephone, made a balloon ascension for the purpose of making scientific observations and was carried out to sea and lost.

In 1887 Mme. Nordica resumed her public career, becoming a member of Mr. Augustus Harris' company at Covent Garden and singing in "Faust" and "Les Huguenots" and "Don Giovanni" with the De Reszke brothers and Maurel.

Since that time she has added Elsa and Aida to her repertoire and her operatic career has been a succession of triumphs.

Like success has attended her appearances in concerts and oratorios.

Mme. Nordica remains in America until February for concerts under the management of C. A. Ellis.

Some of her principal engagements are with the Boston Symphony orchestra, the New York Philharmonic Society, the Handel and Haydn Society and the Brooklyn Philharmonic Society.

She will also give operatic concerts in the principal cities, supported by her own company.

On Feb. 1 she returns to London, under engagement to Mr. Augustus Harris for opera at Covent Garden.

Boston Transcript
THURSDAY, SEPTEMBER 24, 1891.

THE WORCESTER FESTIVAL.

Second Day—Two Miscellaneous Concerts of Interesting Character—A New English Oratorio.

[Special Correspondence of the Transcript.]

WORCESTER, Sept. 23.

Today Worcester has worn festival attire. The sun has shone brightly, and maids and matrons have alike rejoiced that liberty to wear summer gowns was not denied them. Every advantage was taken of the genial weather for never has there been seen a more charming audience in Mechanics' Hall than that gathered this afternoon. This excellent miscellaneous programme was performed:

Symphony, No. 4, in D minor..................Schumann
Aria, "O Fatal Gift," from "Don Carlos"..........Verdi
Mrs. Julie L. Wyman.
Andante and scherzo, Symphony No. 4..Tschaikowsky
Concerto violoncello, in A minor, op. 33.......St. Saens
Mr. Victor Herbert.
Scene and aria, "Bella mia fiamma, addio.......Mozart
Mrs. S. C. Ford.
Suite, "Peer Gynt," op. 46.......................Grieg

There was nothing new for the Boston connoiseurs, but every selection, save the aire from "Don Carlos," was new to Worcester festival audiences. The orchestra achieved quite a delirium in the last moment of the "Peer Gynt" suit, Mr. Zerrahn included; and in the scherzo of the admirable Russian was there an excellent spirit manifest. The symphony was generally well played. There was some admirable singing, and it would be hard to say which of the two women is entitled to first place. Worcester is fortunate in placing her festival in September, at a time when singers are at their best after a summer's rest. Mrs. Ford sang her aria in a thoroughly aatistic fashion, the tone being free and vibrant. Responding to a recall, she sang Delibar "Cadiz Maids" with an archney that immediately won her hearers. Mrs. Wyman sang the air by Verdi opera, in French. It seemed just a little more interesting because of this, though many bemoaned the change, forgetting that Mrs. Wyman is one of the few French taught singers who vocalize well the Gallic sounds. Her voice is the same luscious organ as of yore, and she sang with all the abandon the theme would permit. Mr. Herbert played St. Saens's neat music with the suavity and clearness which the French composer asks and which are characteristic of Mr. Herbert's style. Mr. Herbert, by the way, conducted the orchestra in the accompaniments to the arias and played the piano accompaniments at the afternoon concert yesterday. Mr. Heabert is versatile; tomorrow he will appear as composer.

The programme is tonight's concert was:

Overture from "Iphigenia," Wagner's ending....Gluck
Dramatic scene, "Hagar in the Desert,".....Rubinstein
Mrs. Carl Alves.
Intermezzo from "Cavalleria Rusticana"......Mascagni
Waltz from "Romeo and Juliet"..............Gounod
Mme. Lillian Nordica.
"The Repentance of Nineveh," dramatic oratorio,
Dr. J. F. Bridge
Daughter of the King, Mme. Nordica; Queen, Mrs. Alves; King, Carl Dufft; Jonah, Herbert Johnson.

We will look at the familiar faces first. Gluck's noble overture with Wagner's reverent close inspired the thought that daily study of Gluck might reveal the secret of dramatic strength with only simple means. Mme. Nordica was simply regal in a costume of indescribable gorgeousness. She sang the selection well enough, but it is not easy to enjoy a singer of Nordica's strength in a waltze. The polacca from "Mignon," sung in response to demands for more, was much better fitted to the singer. Nordica's voice is certainly in as good condition as when she was last heard in Boston; its quality is lovely and the art is excellent. She sings with so much enthusiasm and is so animated that it is no wonder her pathway is strewn with roses. "Hagar in the Desert" is a long descriptive setting of the story of Hagar and the thrifty Ishmael, which Rubenstein wrote a few years ago. It is an uneven work, the passages of a melodic character excelling in interest and beauty the rest, though there are moments of declamation which are fine. It is heavily scored and the singer was covered by the orchestra in one or two places. Mrs. Alves achieved a triumph in it, however. Those who remember her admirable work at an afternoon concert by the Boston Symphony Orchestra in Music Hall, two seasons ago, will readily believe this. Not only does Mrs. Alves sing well, but she has a fine voice and has acquired a warmth and force which she did not possess before. The short phrases assigned to tenor and soprano were sung by Mr. Alves and Mrs. F. W. Russell.

Mr. Zerrahn failed to produce the effect possible with the intermezzo by Mascagni, slight as it is omits for strings, harp and organ. The piece consitts of a single vital melody led up to by a score or so of introductory measures. The main part of the theme is thrice brought to a climax. Though inadequately expressed the intermezzo had to be repeated.

Joseph Bennett of London, after reading the Book of Jonah, called on the excellent organist of Westminster Abbey and asked permission to make a book out of these Bible incidents to serve as basis for a musical exercise by the learned musician, Dr. Bridge looked at Mr. Bennett's story, and while reconnizing the absence of the whale episode and voting the undue emphasis given to the gourd incident decided to plunge into musical mathematics. The result is "The Repentance of Nineveh," which was produced at the English Worcester, in 1890' and which tonight was heard in our own Worcester. Dr. Bridge calls his work a dramatic oratorio. It takes about one hour to perform and consists largely of declamation and counterpointed writing for voices, Whenever the learned man happens to begin a melody, and there are at least three of these instances, he becomes frightened, lest it should take form and become clear to the ordinary cemprehension, so he whips up a modulation or pulls the whistle for the entrance of a theme, which of course brings on a total change of mood. Dr. Budge is a scholar who seems unwilling to be lucid. With him dignity and abstruseness are synonymous; there is no inspiration, no spontaneity in his musical illustrations of the agrieved prophet and the quaking of a proud people. The music is restless; modulations throng; the orchestra speaks in trumpet tones as soldiers march in triumph, or a wet populace seeks shelter from a chromatic tempest. Why continue? Sometime Dr. Bridge will be saying he wrote the "Nineveh"! The performance was generally good. Large cuts were wisely made. Some of the chorus singing can be praised for its expressive character, and, considering the difficult rhythms in which the choruses are written, the summing up is altogether creditable to both chorus and orchestra. Mme. Mordica sang with sincerity. Mrs. Alver excelled in declaring certain of the music allotted to her. Mr. Duff's voice has taken on a deeper tone within a year, and whether he is a better singer today than twelve months ago or not, he is at all events as conscientious as ever. Mr. Johnson must be praised for his work in a trying part. He had studied it assiduously and while his manner was somewhat stilted, there were moments of real expressive power. Mr. Johnson uses his voice with absolute ease and is constantly making strides in his art. The audience gave to "Ninevah" only a polite hearing. With such a work as Mackenzie's "Rose of Sharon" lying untouched, it is a pity that the younger English school should suffer through the pedantry of Bridge.

G. H. WILSON.

INCOMPLETE

THE WORCESTER TELEGRAM.

THURSDAY, SEPTEMBER 24, 1891.

NORDICA WEARS THE PALM.

Her Little French Waltz Song Catches Everybody in the Hall.

Symphony Orchestra Provides the Afternoon Program.

Little Chance For Grumbling at the Work Done.

Great Festival weather, these days; but too warm for comfort, in a crowded hall. It is a long time since the old thermom has climbed for the top notch during Festival week, as it has this year. But it is better than rain.

There was a lively rehearsal of the "Nineveh" work yesterday morning, at which Mme. Nordica made her first appearance.

The two concerts of the day were well made up and marked by entirely satisfactory performances. Surely, the Festival is going well.

But the afternoon concert had a hitch and it looks as if The Telegram may have to get the editor of the Lulu to write a code of rules for the guidance of all mothers who take their offspring to the concerts. The danger of disturbance, in the presence of very young children, has been hinted at before, and that the warning was needed was shown yesterday. While Mrs. Ford was singing her aria, a child up the soprano seats of the chorus set up a wail which at first sounded as if the oboe had broken loose and gone off on a spree with one of the clarinets. The mother hustled the child down the slot where the singers drop themselves, but not until everybody had been disturbed. Then Mr. Herbert who was conducting made a bad break. Mrs. Ford had paid no attention to the wail, but when the commotion had subsided, Mr. Herbert seemed to think he must act, and he stopped Mrs. Ford, much to her surprise, just as she was sliding up on an Eiffel tower note. He waited a moment, and then went on. Mrs. Ford bore the trying interruption with great grace, and lost none of her success in her song thereby. Bad as the infant's yell was, Mr. Herbert seemed to make the matter worse. He is such a pleasant chap that it is unfortunate that it should be necessary to speak of the matter.

The mother of the child afterward made an apology to Mrs. Ford, and explained that the disturbance was wholly accidental, the child having got a pinch from a bracelet.

But this does not alter the fact that the concert hall is no place for children too young to sit still and keep their tongues quiet. Before this particular "enfant terrible" squealed, there were two other small children chasing each other about in the soprano seats, to the disgust of the musicians and spectators. The hall committee ought to see to it that there is no repetition of this sort of thing, by positively refusing admittance to any child who is likely to whoop it up in this style.

The concert had one other interruption, excusable, however, when the photographer in the rear gallery got a plate of Mr. Zerrahn and the orchestra.

The evening concert had its charms, but was in danger of being credited with tediousness. Yet Nordica was there, smiling and coquettish, and she is a whole concert in herself.

For to-day, two fine miscellaneous programs are arranged, with an evening of Wagner.

It is comforting to think that people will get their good clothes out of the camphor, even if for one night only.

This was the way yesterday's work went.

ORCHESTRAL WORK.

An Afternoon of Symphony With Only Two Vocal Numbers.

The orchestra had a chance to display its versatility and any other excellent characteristic it possesses yesterday afternoon, for the second concert program was made up chiefly of orchestral numbers, though two ladies sang pleasing airs and lent color to the program.

The Schumann symphony, No. 4, which was the first number played, is neither as interesting nor as typical of the composer's work as the "Rhenish" symphony, which was played last year, or the delightful "Spring" symphony, which figured in the program of 1889. Schumann seemed seeking for novelty, in his treatment of this work, and it is interesting to know that after he had written it, he was not wholly satisfied with it, and made some changes in it. As rendered, and to the uninitiated, it makes a long performance, for Schumann ran the parts together, instead of following the rule of distinct movements. The orchestra played it in a way to merit no special praise or condemnation. But the two movements of the Tschaikowsky symphony, an andantino and a scherzo, were interesting enough, and the orchestra did its somewhat difficult part with spirit. The oboe leads off with the violoncellos and then the wind instruments follow, first the wood and then the brass taking up the music until a thoroughly dramatic climax is reached, and then comes a modulation of the whole, with the prettiest kind of an ending.

The characteristic of the scherzo is the picking of the strings. The violins have to pretty nearly wear their finger-tips off, and a near-sighted man might think it was a banjo concert if he didn't notice the difference in tone. There is no "plink, plank, plunk," however, and the effect of the string-picking is good. The movement is bright throughout.

The Boston Symphony orchestra has played the "Peer Gynt" suite in Mechanics hall, but this was the first time it has ever been given at a Festival concert, and inasmuch as Worcester does not usually crowd the hall when the Symphony orchestra comes here, it is safe to say that to about 90 per cent of the Worcester people in the audience it was an entirely new thing. It has certainly become one of the most popular works that have been played in symphony programs in recent years. In the first place, it is distinctive, and cleverly original. Grieg wrote this music for an operatic setting of the dramatic poem by Ibsen, the late idol of the fad worshippers. It is truly Norwegian, and whispers of the fjords and the glaciers, the mountains and the sunny valleys. The four movements which the orchestra played yesterday afternoon are not all that Grieg wrote, by any means, for there are five others, not yet arranged for like presentation. Competent judges, who have heard the whole in Stockholm, have besought the composer to undertake the necessary arrangements of the five parts remaining, and the musical world will hail with delight their presentation.

The first movement, which has been entitled "Daybreak," is a piece of simple descriptive writing, in the performance of which the strings bear the burden and the heavy pieces of the orchestra are not heard.

The second is a dirge, played by the muted or muffled strings only, and it is such a funeral march as would befit the burial of some hero of conflict who had withal an innate tenderness of spirit. It would do for Wellington, but never for Napoleon. But no such use of it was in the composer's mind, of course. It is, in fact, for the death of poor old Aase, the mother of the lad "Peer Gynt." It is soft and sweet in every phrase. The splendid work of the strings here must be warmly commended and the fine feeling that Mr. Zerrahn brought out.

The third movement, in mazurka time, gives the strings full play again, and the final movement, a march of the most novel character,

[illegible] the Mountain King" is the general title, and evidently the Titans are bowling in all the alleys, as Rip Van Winkle found them up among the Catskills. From the strong, vigorous work of the strings and horns, the ascendency goes to the latter, and then comes bang, crash, rattle and roar, in which the cymbals and the tympani get in a tremendous amount of work in a very short time. It is brusque, unconventional, almost startling. Grieg is no plagiarist. This is clever work, which it would be hard for most composers to steal successfully. The orchestra did play it well, and in the hullaballoo of the brassiest brass and the banging drums and cymbals, there was plenty of artistic method shown. The orchestra throughout had its triumph in this suite.

Victor Herbert played a violoncello concerto of Saint Saens, with a faithful backing of the orchestra. There are three short movements, bright and full of dash, but with nothing of the firework act about them. Mr. Herbert's performance was faithful and satisfactory, and he got a neat round of applause, spatted out from between kid-glove palms almost exclusively, for which reason he ought to appreciate it the more. Mr. Zerrahn showed his approval of his associate by giving him a handshake and a "Good!" but Mr. Herbert was not recalled.

Mrs. Seabury Ford had a trying scena and aria from Mozart, "Bella mia flammo, addio," to sing, and her strong full soprano made it a mighty taking thing. She phrased it beautifully, from first to last, and sang the air so sweetly and sympathetically, and so true to time and tune, that she must be accorded great praise. They called her back two or three times, and her somewhat unconventional idea of throwing kisses created a tremendous enthusiasm among what few men there were present. Mrs. Ford came back and sang a French song of Delibes, "The Maids of Cadiz," which was not really as pleasing as her first effort, and she did not reach for the high notes as if she were as sure of getting there as she seemed to in the Mozart number.

Mrs. Julie L. Wyman's contralto voice, which is to be heard in Arthur Adams's mass this afternoon, created a favorable impression in the Verdi air, "O Fatal Gift," from "Don Carlos." She sang for an encore "In the Twilight," by Nevin. Mrs. Wyman's voice is even and sweet in quality. She was not altogether artistic in her method.

NORDICA GOT THE ROSES.

A Long Evening Concert Brings Out Some Fine Work.

The evening concert was a long one, rather too long, considering the nature of the works performed. It lasted from 10 minutes before 8 until 20 minutes past 10, and though the audience did not become actually restive, there was scant courtesy shown the fine ending of the "Nineveh," and everybody seemed anxious to get out into the fresh air.

The program combined orchestral, vocal and oratorio work, the first number being a welcome overture, that from Gluck's opera, "Iphigenia in Aulis," with the ending which Wagner wrote.

The dramatic scene, "Hagar in the desert," which introduced Mrs. Carl Alves to the audience, is a strong piece of writing by Rubinstein. It seemed as if it might have been better placed in some other program, where the long oratorio was not to follow. Mrs. Alves, however, displayed her splendidly trained contralto voice to great advantage. There are some passages in the scene which are the reverse of interesting, though the biblical story itself is a moving one. Mrs. Alves sang with fine feeling the mother's pathetic, wailing appeal to the Lord, and in her closing note of praise rose grandly to the demands of the composer.

Mr. Alves, who had to remain unseen, sang the brief tenor part of the angel, and Mr. Frank W. Ruggles sang the soprano, supposably a boy's, for the part of Ishmael.

Probably the "youngest" work performed at the Festival is the intermezzo from Pietro Mascagni's prize opera, "Cavalleria Rusticana," which was just produced in Rome a little more than a year ago, and has not as yet reached America. This performance of the intermezzo was the first introduction of any part of the work to an American audience. It was delightful in every measure. Simple, and full of tender harmonies, it proved very fetching. The brass had no part in the soft strains, and to the violins' part the cellos lent warmth and color, while the harp was also utilized with good effect. This charming thing the orchestra seemed anxious to do just right. Even Mr. Zerrahn was melted by the appeal of the audience for more, and, though he had denied to Mrs. Alves an opportunity to gratify the audience with an encore, owing to the length of the program, he yielded in this instance, and repeated.

Madame Nordica took the greenhouse. Somebody who admired her very much, and knew she would bear off the honors, had arranged to present her a "slight floral tribute," which should be a stunner. It was. When she had done singing the Gounod waltz song, a young man was seen struggling upon the stage with something resembling a section of a greenhouse. Really, it was a tremendous basket of roses, tied with a pale green ribbon as large as a child's sash. The roses were beauties and put everything else in the line of floral tributes in the shade; but Mme Nordica was dismayed. She gave a little gasp and looked appealing at Victor Herbert, who gallantly sailed in and struggled away with the roses. It was a sincere tribute, of course, but it had a comical side.

How sweet she looked—Madame Nordica, when she came upon the stage. Her costume included some gauzy things which resembled rings, and she looked like old pictures of Good Queen Bess, only Elizabeth wasn't a beauty, and Nordica is fascinating. The trip and laugh of the Gounod waltz song from "Romeo and Juliet," "Ah, je veux vivre," she sang in the gayest manner of the French, and in tones clear, penetrating and sweet. There was no refusing the people this time, and her encore was the brilliant polonaise from Ambrose Thomas's "Mignon," a thing familiar to all concert goers.

This ended the miscellaneous half of the program, and the evening was wearing late already. The intermission was hardly more than long enough to say "How d'y do?" to one's neighbor, when the bugle call—heretofore not used, by the way—called time, and the people took their seats.

It is not necessary to analyze here the dramatic oratorio which Dr. Bridge has wrought out of the Bible story, and entitled "The Repentance of Nineveh." Briefly, the Prophet Jonah predicts to the king of Assyria the destruction of the city within 40 days; he despairs on the 39th day, is rebuked by the Lord; on the 40th day a great thunderstorm frightens court and people, and Jonah recites the goodness and forbearance of the Lord.

Until the third part was reached the chorus did not do its work as it did the "Arminius" on Tuesday night, but the soloists were wisely chosen and sang with great effect, Mme. Nordica as the King's Daughter, Mrs. Alves as the Queen, Herbert Johnson as Jonah, and Carl Dufft as the King.

Mr. Johnson's firm, even tenor was agreeable in every case, and suited well the part.

Mr. Dufft has a deep, rich voice, and threw great expression into his King's part. When he sang "Who shall come down against us," he was proud, haughty, peerless, and sang splendidly.

E. N. Anderson, who trained the "distant chorus" for a small but important part, deserves to have it said his singers could not have done better. The effect was excellent.

The chorus lacked fire in several places. When the male chorus was called for the "Voice of the Lord" part, several of the ladies wanted to be "in it." Perhaps they did not know whether they sang or not; perhaps they weren't paying attention. Bad enough, in either case.

The orchestration of the "Nineveh" is interesting in every way, full of strokes of originality, modern in spirit and fervid in thought.

This concert will go as a most successful feature of the week. It is to be hoped that none will be longer, however.

SCHERZOS ON THE HALF-SHELL.

Items of Festival Interest Gleaned Everywhere.

Last night's attendance was the most brilliant of the week, thus far. Few seats were left untaken, the ladies were more elaborately dressed and among the gentlemen evening dress was the rule. The request of the management that ladies appear without hats was generally complied with.

It was a long-suffering audience, for the hall was uncomfortable throughout the evening. Devices have failed thus far to ventilate Mechanics hall as it should be ventilated. It was unusually warm Festival weather, yet there can be no doubt that the ventilation facilities were deficient.

Madame Nordica received after her singing of the waltz from Gounod's "Romeo and Juliet," a rather too extensive floral basket, from friends. The basket was constructed of pinks and roses, the body being a mass of roses.

Victor Herbert thinks from the concerts thus far the Festival bids fair to be the most successful since his connection with it. Both he and Carl Zerrahn speak of the chorus as doing more excellent work than ever before.

Mrs. Annie Louise Kimball, nee Gage, of Concord, N. H., well known in Boston as a singer, is attending the Festival. She is a friend of Madame Nordica.

Mrs. Jennie Patrick-Walker arrived in the city yesterday, and will, during the week, be the guest of Mrs. C. Henry Hutchins.

Mrs. Wyman wore yesterday afternoon a dress of black figured silk, en truine, with a corsage bouquet of pink roses. Mrs. Ford wore a costume of black velvet, with black lace trimming.

Each of the evening concerts thus far has presented a delightful symphony of color in the multitude of fans awave. The field of fans is one of the pleasing Festival sights. The moving signs of femininity give an impression of a vast field of brilliant blossoms swayed by breezes.

Yesterday afternoon the chorus seats were more generally filled than on the day before. There, as in the audience on the floor, a great majority were ladies.

Herbert D. Foster, formerly of the Worcester Academy faculty, and now of Cambridge, has been attending the Festival. He returned, yesterday, to Cambridge.

Miss Everett, assistant instructor in elocution at Wellesley, is among the Festival goers.

Madame Nordica's costume of last evening was a work of art in its line. It was of cream brocade silk, with court train and high, spreading Queen Elizabeth collar. She wore a profusion of diamonds, fully a score all told. The cluster of diamonds in her hair was very costly.

The husband of Mrs. Kathinka Paulsen-White was formerly a student at Worcester Academy, and has a number of friends in this city.

The chorus of the people of Nineveh, in "The Repentance of Nineveh," was conducted, last evening, by E. N. Anderson. Most of the members belonged to the Gounod club. The chorus was made up of Mrs. Charles A. Merrill, Mrs. Henry F. Harris, Mrs. J. W. Mitchell and Mrs. Charles S. Stoughton, sopranos; Mrs. May Sleeper Ruggles and Mrs. J. H. Howell, contraltos; Thomas A. Callahan, Charles S. Stoughton, Thomas Hamilton, Harold Powers and George Bancroft, tenors, and George Sanborn, B. A. Barber, Charles J. Marshall, Henry F. Harris, A. W. Parmelee and John H. Howell, basses.

With Madame Nordica is her aunt, Mrs. A. C. Northup. With her travels also a French maid, who is apparently as much an artist in her line as Madame Nordica is in hers.

Signor Campanini leaves for New York tomorrow morning with his wife, who travels with him constantly. Signor Campanini speaks enthusiastically of Worcester audiences and of the Festival management. He speaks also of the chorus as the finest of its character with which he has ever sung. He has not been in this city since he sang with his own company here in the Ideal Concert course, four years ago.

Albert Lester King arrived last evening and is registered at the Bay State house.

Mrs. Carl Alves wore last evening a costume of pink crepe and silk, decollette with diamonds. Mr. and Mrs. Alves return to New York, Saturday, where Mrs. Alves has a long season of engagements before her.

It was evident at intermission, last evening, that the audience desired to catch a glimpse of Nordica at short range. Hardly had she finished her selection from "Mignon," when the space beneath the curve of seats, usually sacred to chorus and artists, was beseiged by the curious ones. Nordica was given an ovation as a side issue, and seemingly did not weary of it. Part of the time she chattered brightly in Italian with that other great artist Campanini, and the remainder of the time received her friends and congratulations.

N. H. Allen, organist of Centre church, Hartford, and R. P. Paine, conductor of the New Britain Choral society, are Festival attendants.

Among well known Hartford musical people present at the concerts are Mary Beeman, violin soloist; Mrs. Lester Sweet, soprano; Miss Nettie L. Brown, organist; and Mrs. J. W. Woodbridge, soprano.

New-York Daily

FOUNDED BY HORACE GREELEY

THURSDAY, SEPTEMBER 24, 1891.

THE MUSIC AT WORCESTER.

THE AFTERNOON AND EVENING CONCERTS OF THE SECOND DAY.

BRIDGE'S "REPENTANCE OF NINEVEH" HAS ITS FIRST AMERICAN PERFORMANCE—A WORK WITHOUT GREAT ORIGINALITY.

[BY TELEGRAPH TO THE TRIBUNE.]

Worcester Mass. Sept. 23.—Save for an occasional lapse into things which smacked of the puerility of taste begotten of old habits, and perhaps inseparable from a systtm which makes a week's musical feast offset fifty-one weeks of musical famine, the two festival concerts given to-day were dignified entertainments which, when they did not satisfy a lofty standard of judgment, at least stimulated curiosity and irritated the critical faculty. The afternoon programme was well arranged and the offences against taste were of the kind that, under the circumstances, must be viewed as venial.

The public here makes a holiday out of festival week. As a matter of fact, they are more interested in the style, texture and color of a singer's gown than in the character of her music, and diversion is more desired than edification. When Mrs. Ford sang one of Mozart's concert airs, which, despite its archaic character, was yet exceedingly interesting in parts and a most admirable agency for the exhibition of the singer's ability, she was listened to with dutiful respect. When she supplemented the classical air with the familiar arch and artful song by Delibes, about two loyal maids of Cadiz, she was rapturously applauded. When Schumann's Symphony in D-minor was violently dismembered to enable a photographer to take a picture of the orchestra the performance was accepted by the audience with great good humor and as a distinct contribution to the pleasure of the day. That much of the significance and beauty of the symphony grows out of the fact of its organic unity, to conserve which the composer conceived it as a single piece to be played without pauses between the movements, and employed the device of recurrent themes, does not seem to have been thought of, even by the conductor, Mr. Zerrahn. How, then, was the public to know or to care?

In the evening two compositions dealing with Biblical subjects were separated by the waltz from Gounod's "Romeo and Juliet," and because Miss Nordica, who is the first lady of the festival, sang it and because the public like such music regardless of its fitness or want of fitness, and could never be guilty of not liking the first lady of the festival, no matter how she sang this rapid show piece and the polonaise from "Mignon," which she sang afterward to quiet the tempest of applause, it marked the high tide of the popular delight since the festival began. It will take some time yet to rectify shortcomings of this character, but they will be rectified, and then, when the methods of study have been bettered and the choir has been strengthened in its weak points, notably in the tenor division, Worcester will be able to boast, not only that it is the only city in the world that enjoys a festival every year, but also that its festivals are in every respect on an exalted artistic plane. Then it will exert a puissant influence on choral culture throughout the land, and the musical historian will sing its praises "in saecula saeculorum, amen."

The instrumental numbers in the afternoon's scheme, besides the symphony of Schumann, were the andante and pizzicato scherzo from Tschaikowsky's Symphony in F-minor, Grieg's "Peer Gynt" music, and Saint-Saens's Concerto in A-minor for violoncello. This concerto was played by Victor Herbert, who is factotum in ordinary to the festival; assistant conductor, piano-forte accompanist and commissioned composer. In the last capacity he will appear to-morrow afternoon, when an ambitious work for solo voices, chorus and orchestra entitled "The Captive" will have its first performance. As a virtuoso on his chosen instrument, he gave great pleasure to-day, though I fear that all the concerto except a daintily conceived middle part was caviare to the general. The singers at the matinee were two of the most popular women of our concert-rooms, both representatives of the West, Mrs. Julie L. Wyman, of Chicago, who sang Verdi's "O Don Fatale," and on a recall Ethelbert Nevins's "Twilight," and Mrs. Seabury C. Ford, of Cleveland, who sang Mozart's "Bella Mia Fiamma, Addio," and the pretty Delibes trifle already mentioned. The tasteful manner in which Mrs. Ford declaimed the recitative of Mozart's concert air and sang the slow part gave me a much higher opinion of her merits than I had hitherto entertained. She endured a very severe test like an artist.

In the evening the interest of music-lovers centred in a dramatic scene for contralto voice and orchestra entitled "Hagar in the Desert," composed by Rubinstein, and sung with real pathos and refined and truthful feeling by Mrs. Carl Alves, of New-York, and a dramatic oratorio by Dr. J. F. Bridge, organist of Westminster Abbey, entitled "The Repentance of Nineveh." This latter work, which was composed for the English Worcester festival of last year, had its first American performance on this occasion. The reason of its choice, among the many novelties of its class, which the English festivals stimulate every year, is not patent. Perhaps a desire to encourage fracternal relations between the two Worcesters had something to do with it. Without displaying marked originality, Dr. Bridge and Joseph Bennett, the compiler of the book of words, have exercised considerable ingenuity in building up a sequence of incidents which adapt themselves well to treatment in the style of the modern dramatic oratorio, a style which rests chiefly on Mendelssohn's "Elijah," but is modified by the employment of the modern device of representative themes or typical phrases in the musical score. In the conduct of the characters and their physiognomy, the work smacks a good deal of "Elijah," which, as we know, is not a bad model. But as a prophet, Jonah, who is the hero of this work, fell about as far short of Elijah as Dr. Bridge's music falls short of Mendelssohn's. The irreverent and the scoffers seemed inclined to-night to find fault with Messrs. Bennett and Bridge for omitting the episode of Jonah's adventure with the whale, which makes up one-half of the Biblical story touching him, and refused to be comforted with the incident of the gourd, of which the authors of the oratorio make so much that they were obliged to include a "gourd theme" in their melodic catalogue. But they that sit in the seats of the scornful are hard to please, even when the music of an English organist is offered for their delectation.

Time will not allow of even a hurried estimate of the work to-night. The performance disclosed the fact

MORNING Worcester Spy
THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

THURSDAY, SEPT. 24, 1891.

NORDICA'S TRIUMPH.

WARM PRAISE, TOO, WON BY OTHER ARTISTS.

GOOD MUSIC AROUSES GREAT ENTHUSIASM.

"THE REPENTANCE OF NINEVEH," "HAGAR IN THE DESERT" AND SEVERAL NEW ORCHESTRAL WORKS—LARGE AUDIENCES AT BOTH CONCERTS.

The second day of the festival has come and gone, and still there is joy on the popular face. Two concerts were given yesterday, in which there was very much that was good, some that was superb, some that was mediocre, and nothing that was positively bad. That averages considerably higher than the bulk of human experiences. The "Repentance of Nineveh" cannot be described as an inspiring work, but nevertheless something may honestly be said in its praise. The other choral novelty, "Hagar in the Desert," is well worth hearing again, and in past years the orchestra has seldom awakened to such heights of enthusiasm so early in the week.

Mme. Nordica's reappearance in America, after her long series of triumphs abroad, was only a continuation of her famous successes. She was rapturously received, recalled again and again, and applauded till she would have no more. Her art is of a very high order and her stage presence fascinating. The other evening soloists were also of high order, and Mrs. Alves, the only other stranger to festival audiences, will never be recognized as a stranger again. She made a hit.

This afternoon, when American composers will be heard, and this evening, the "artists' night," which will be devoted chiefly to Wagner, with Nordica, Campanini, Del Puente and Wilczek as the stars, give fair promise of enjoyable concerts.

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FIRST SYMPHONY CONCERT.

LARGE AUDIENCE, MUCH APPLAUSE, NEW MUSIC AND FAIR SOLOISTS.

Yesterday afternoon there was a symphony program and a matinee audience. Scarcely 200 men were in the throng that sat through the long concert and clapped their hands vigorously in spite of the hot weather. That audience applauded roundly every movement, every soloist and every piece of music—something which could not be said of every Wednesday afternoon concert. If the people were not pleased with everything, they politely declined to show any want of appreciation, though there was much less reason for finding pleasure in some of the numbers than in others. Obviously the concert never dragged.

It was well in some respects that the Schumann symphony was first and not last on the program. The people were not too tired to make some feint at demonstration, even after the first movement, and to increase it after subsequent movements. Schumann does not appeal deeply to the average audience. His melody is not at all of the popular order, and his instrumentation (the weakest point in this master's musical equipment) is not of that picturesque sort which still satisfies the popular ear when the bare melody does not satisfy it. A love for Schumann's orchestral music is an acquired taste with the musical amateur.

The D minor symphony, which was heard yesterday for the first time at a Worcester festival, is one of the most interesting of Schumann's short series of symphonies. In it he exhibits most clearly his characteristic yearning for unity of form, and he has connected the movements more closely by reminiscent or recapitulating themes than in any other. He carried his own ideas in this matter so far beyond any of his predecessors that he originally called the work a "symphonic fantasie." Still another reason for that name was the internal, structural character of the movements themselves. The orchestra played with rather less than the expected unity, but, on the whole, theirs was a poetic exposition of the work, even if a trifle more of energy, and much more unity might sometimes have been employed.

Mrs. Julie L. Wyman, who was the first soloist, scarcely did enough to warrant a serious estimate of her vocal ability. Her song was that familiar festival aria, "O, fatal gift," from Verdi's obsolete opera, "Don Carlos." It is a pleasant melody, without special power of any sort, and in it Mrs. Wyman showed that she had a voice of some training and some capacity for the expression of feeling. Her encore was Nevins' light but pretty song, "At Twilight."

The two movements from Tschaikowsky's F minor Symphony (No. 4), which made another festival novelty, have been established as popular favorites elsewhere, and apparently they made a good impression on the festival audience. They are striking pieces, because of their highly original form, their interesting motives and their rich instrumental effects. The performance of the andante lacked somewhat of the customary accent, and therefore sounded somewhat tame at times, but the scherzo, which might seem less surely destined for satisfactory execution, was marred only by a lack of unity among the strings. Regarded in all lights, however, it must be considered one of the most gratifying of the novelties.

It was with a sigh of delightful expectation that musical people realized that Victor Herbert was to appear before the festival in a work of large proportions and serious meaning. St. Saens' A minor concerto for the 'cello gives a fair idea of the French composer's masterly orchestration. It is full of light and shade and strong contrasted tone colors. It contains good melody, too, and ample opportunity for the display of virtuosity. It is not remarkable for depth or for fine feeling, but it has abundant good feeling. It pleases. Mr. Herbert was somewhat nervous yesterday, and he did not exhibit his finished technique so fully as he has exhibited it at other times, but he played with earnestness, as he always plays, and there was no lack of warm feeling and no absence of high artistic ideas. The flattering demonstration made by the audience when he appeared was deserved by him as a musician, and their no less friendly recognition of his performance was deserved by him as an accomplished 'cellist.

Mrs. Seabury C. Ford, who sang one of Mozart's concert "scenes," "Bella mia fiamma, addio," has more voice than cultivation. She would appear to be what many people like to call "a natural singer." She has some native talent. She was received very kindly by her listeners, and when called back the second time (as was Mrs. Wyman) she sang Delibes' French song, "Two pretty girls of Cadiz," which she did well enough for ordinary concert purposes, but she had no evident warrant for singing it at a symphony concert.

The matinee closed with a very vivacious performance of Grieg's "Peer Gynt" suite, which was the fifth festival novelty, but which has been so often played elsewhere that extended notice would be superfluous.

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REPENTANCE OF NINEVEH.

THE ORATORIO CONTAINS GOOD MUSIC, BUT LACKS DRAMATIC POWER—EVERYTHING ELSE EXCELLENT.

If four such soloists as Mme. Nordica, Mrs. Carl Alves, Herbert Johnson and Carl Dufft cannot impart to the music of the "Repentance of Nineveh" more inspiration and more stirring dramatic power than was to be felt at last night's concert, Dr. Bridge's Jonah and the entire population of his "Nineveh" are already dead in the belly of a very large whale, and they will stay there. It is preposterous to suppose that a singer who could bring such superb effects out of Rubinstein's "Hagar in the Desert" would fail utterly in "Nineveh," if there was anything to be brought out of "Nineveh." Similar observations will be applicable to the three other soloists. There was not a genuine dramatic climax of appreciable power till the final chorus was reached. "Nineveh" is more or less of a puzzle. It is evident from their writings that some of the London critics were at a loss to pronounce definitely upon it, after its first performance. This difficulty is easily explained. Despite its failure to reach desired heights of dramatic intensity, it contains much that is not only scholarly and ingenious, but positively beautiful. The melody contains much that is very attractive, and only occasionally commonplace. The harmony is varied and strong. The pictorial music, as, for example, that which represents the thunder storm and the rush and roar of the rabble, is often original and realistic. Yet every time that the listener is led to expect and to yearn for a climax that shall clinch the argument and give vent to the accumulated passion, hope is unfulfilled and enthusiasm stifled. Inability to stir the human heart at such a crisis is necessarily a fatal defect. A part of it is to be explained by a mental or emotional lack in the composer's nature. A part may also be attributed to his indiscreet use of the orchestra, and particularly to his ineffective combination of orchestra and voices.

No serious fault can be found with the soloists, with the orchestra or with the chorus. The band played well, the chorus, though sometimes uncertain and sometimes painfully slow in attack, generally sang with spirit and vigor whenever there was an opportunity for a display of either quality, and the soloists were very much more than competent. Carl Dufft, as the king, was never lacking in dramatic intelligence, and Herbert Johnson sang his extremely quiet lines so well that he received very properly the second round of applause given in the oratorio. His lines were so very quiet that he overlooked some opportunities for the display of passion. Mme. Nordica, as the queen, won the only other popular recognition by singing one aria very effectively. Mrs. Alves is always dramatic, but she could get very little real power out of her lines. The solo work, as a rule, was not at all difficult. The choral parts were very hard.

A select choir, behind the stage, under E. N. Anderson, sang the far away chorus of the people of Nineveh, in part two. In Worcester, England, the complaint was made that the hidden chorus sang out of tune. Last night the chorus sang in good tune and with fine discretion.

Dr. J. Frederick Bridge, organist at Westminster Abbey, has never written anything else so important as the oratorio that was first produced at the Worcester (England) festival a year ago. A setting for Mr. Gladstone's Latin translation of the "Rock of Ages," a cantata, "Callirhoe," and a short "Hymn to the Creator," is the sum total of his work outside the abbey. It is clear that he is not an experienced composer. Possibly that fact might have been gleaned from his inefficient handling of the orchestra. His counterpoint indicates the contrary. He is a scholar, a learned musician. He has followed Wagner, but he has not lost sight of ancient models. The formal aria has gone, and the scene, with chorus, orchestra and solo, combined to meet the exigencies of the situation, has taken its place. On the other hand he has made free use of counterpoint, and is even so old-fashioned as to write a bit of fugue now and then. He has made good melody sometimes, but it is the modern operatic melody, very much toned down. He has adhered to ancient counterpoint, but he has been as bold and as rapid as any modern in arriving at a harmonic climax. The old-fashioned conservative will not always approve of his harmonies. Furthermore he employs the bit motive, or typical melodic theme, with all the lavishness that might be expected of Wagner. There is a "divine justice" theme, a "divine mercy" theme, a "gourd" theme, etc., etc., and they are constantly recurring. In short, ancient and modern methods are dove-tailed together in a way that is bewildering.

He has had little experience with the orchestra, and his instrumentation is his weakest point. He has picturesque ideas, but knows not how to realize them all. The instrumental score is often thick, cloudy and unintelligible.

That prominent London critic who described Dr. Bridge's "Repentance of Nineveh" as "an unacted musical drama" struck squarely at the truth. It brings to mind a question of importance. Is "Nineveh" adapted for adequate representation by oratorio? Are all the scenes and incidents, as told in the text, capable of full exemplification without the aid of scenery, costumes and acting? This is only the specialization of a general problem that once vexed the old masters. Whether certain accessories of the theatre should or should not be introduced in oratorio was settled in the negative in Handel's time by the influence of no less a person than the bishop of London. Oratorio and opera, the two most complex forms of dramatic expression in music, have existed, side by side, with well defined boundaries, for some centuries. The limitations of oratorio are somewhat more narrow than those of opera. There are bounds to its capacity for expression. It seems to the writer that "Nineueh" sometimes oversteps those bounds. A stage is needed, or at least a bulk of explanatory notes, to make its pictorial meaning clear. Music alone cannot supply the deficiency. The "Messiah" does not require such aid. Neither does the "Creation," nor the "Elijah," nor yet, in modern times, the "Arminius." To attempt too much is a fault in music.

The first part of the evening's program was a thing of beauty, and a joy while it lasted. The clearly defined score of Gluck's overture to "Iphigenia in Aulis" came out in beautiful contrast to the crowded scores of modern orchestral music hitherto heard at the festival, and it was finely played by the orchestra. The intermezzo from Mascagni's now famous opera, "Cavalleria Rusticana" (which is to be heard at the theatre entire; Oct. 5) was a very dainty bit of romance for the strings, reinforced by harp and organ, and the people vigorously compelled its repetition. These were the only orchestral works.

Rubinstein's dramatic scene, "Hagar in the Desert," is a very strong representation of the mother's woe and the boy's plaintive cry of "Water, water," with the story of divine interposition and salvation. The vocal part is brimful of dramatic power, and the instrumental is pictorial in a very high degree. Mrs. Alves sang Hagar's part with supreme effectiveness, and established her reputation here as a finished vocalist. The incidental music of the dying boy and the ministering angel were well sung by Mrs. May Sleeper Ruggles and Carl Alves, husband and teacher of the contralto.

The first part of the program ended with Nordica's delicious rendering of Gounod's "Romeo and Juliet" waltz song, the complete captivation of the audience, the singer's imperative recall, and her brilliant singing of the "Mignon" polonaise.

◆

CHAT AND GOSSIP.

TALKS WITH ARTISTS AND GLEANINGS FROM THE HOTELS.

Visitors continued to arrive in great numbers yesterday, and the hotels are packed full.

At the Bay State are: W. H. Leonore and George S. Sydney, Brooklyn; Max G. Kaufman, Charles O. Welch, E. A. Unger, Seth Nichols, Miss Grace Raven, George E. Willard, W. E. Tucker, Charles E. Lyall, New York; N. F. Nichols and Kittie Nichols, Newton, N. H.; A. Asher, Thomas P. Currier, T. B. Lovejoy, H. C. Tuckerson, E. A. Hall, B. Fisher, Fred G. Pettigrove, William L. Peavy, John B. Newkirk, Max Zadz, C. T. Deng, E. W. Newbigin, Henry D. Yeaton, A. Nettle, Chester Snow, Jr., F. H. Shephard, F. M. Dean, H. J. Phillips, W. G. Fitch, Chas. W. Gray, Boston; E. M. Dexter, Philadelphia; C. W. Grosvenor, Pomfret, Ct.; F. H. Adriance, Hartford, Ct.; C. H. Prescott, R. B. Gifford, Salem; A. W. Loche, North Adams; J. W. Ellis, Woonsocket; W. H. Clymer, Philadelphia.

At the Lincoln House, B. Bochus, New York; Mrs. R. F. Herrick, North Adams; D. M. Cowie, Webster; Rev. E. S. Best, Spencer; Mr. and Mrs. J. W. Woodbridge and Miss Woodbridge, Miss M. Curtis, Lenox.

Mrs. Edward Williams, Mrs. T. F. Williams, Mrs. T. B. Crosby, Miss Blanche Horton and Miss Mackunion, all of Yarmouth, N. S., are attending the festival.

Miss Lena Little was present at yesterday afternoon's concert as a listener.

Mr. and Mrs. Dexter of Philadelphia arrived yesterday, and are stopping at the Bay State House. Mrs. Dexter will be better remembered as Mrs. J. M. Osgood, who was a great favorite at former music festivals.

Mrs. and Miss Hall of Boston also arrived yesterday.

C. Whitney Coombs, the composer, arrived last night from New York, and will stay with Ben T. Hammond during the remainder of the festival.

Signor Campanini and James O'Neill, who is playing Monte Cristo at the Worcester Theatre, met at the Bay State House last evening for the first time in three years and enjoyed a hearty handshake. The last time these two actors met was in San Francisco. Mr. O'Neill recalled with delight a performance of "Carmen" which he saw in New York, in which Sig. Campanini took part. Mrs. O'Neill was very sure that a young soldier who came in in an early scene was Campanini. Mr. O'Neill doubted the identity of the actor, and soon a performer entered who gave evidence of great dramatic ability. His actions were most natural and his grace attracted applause. "That's Companini," whispered O'Neill to his wife, and sure enough, when the tenor opened his song the audience fairly went wild. The two old actors chatted on various subjects congenial to both, and separated the best of friends.

Carl Zerrahn was very emphatic last night in his statement that the chorus work, and in fact the whole festival, superior to any yet given. He highly complimented Mme. Nordica when speaking of her triumph at the evening concert.

Mrs. Jennie Patrick-Walker is a guest of Mr. and Mrs. C. Henry Hutchins.

Manager C. A. Ellis of the Boston Symphony Orchestra was in the audience last night.

Mme. Nordica gave a private recital to a few intimate friends at her apartments at the Bay State House yesterday morning. She will rehearse at Mechanics Hall at 9 A. M. today.

Tickets may be obtained at the hall ticket office for all concerts except tonight. All seats are sold for tonight, but admissions will be sold to the customary number.

NORDICA, HER GOWN AND FLOWERS.

Madame Nordica was the star of the evening, and her appearance was awaited with great impatience. No sooner had she shown her face beyond the curtain than the applause began. Every step she made was the signal for more prolonged applause, and when she reached the platform under escort of Victor Herbert a perfect ovation awaited her. It was a triumph well earned by laborious study. There were those in the audience who rembered unknown Lillian Norton, whom Carl Zerrahn brought here years ago to sing before a Worcester audience. She was then a bright young American, with a voice like rippling laughter and promises of a great future. Those who saw her that night long ago would hardly recognize the struggling young singer in the magnificently proportioned woman who sang Gounod's waltz song from Romeo and Juliet to them last night. Her carriage was superb, her form a model for sculptors and her face one that the entire audience looked on and admired.

Her costume was designed for her by Worth, for use on just such occasions. It was of heavy brocaded cream-colored silk, square cut at the neck, in front, and with a huge Elizabethan collar, fairly studded with pearls. The skirt was full and was cut en train. Great clusters of diamonds ornamented the corsage and in her hair fluttered jeweled butterflies of diamonds of priceless value.

Laies in the audience fairly gasped with admiration, and the newspaper men saw in the famous and bewilderingly beautiful singer a woman who, in spite of her fame, had always a kind word for the interviewer.

When her first song had come to an end a thunder of applause shook the hall, and an usher struggled to the platform with a huge basket of roses, which Madame Nordica received with a smile of delight, but which she was unable to carry away. Victor Herbert jumped into the breach, encircled the great basket of roses, and followed the radiant singer off the stage, while the audience fairly went wild with delight.

"Oh! isn't it lovely?" said Mme. Nordica to a Spy man. "Who sent it?"

The card of the sender was carefully sealed into a ribbon which was tied onto the handle. Then came the encore and more applause, and Mme. Nordica was never happier in her life.

Boston Daily Globe.

FRIDAY, SEPT. 25.

ARTISTS' NIGHT AT WORCESTER.

Mme. Nordica Again Arouses Enthusiasm at Festival—Mr. Adams' Mass Well Received.

WORCESTER, Sept. 24.—The music festival today was, as the others preceding it, a grand success.

The afternoon concert opened with G. A. Adams' mass in C minor.

Mr. Adams was a Worcester county man, and is well remembered today by the music lovers who used to know and hear him, His work was accorded a grand reception.

The soloists were Mrs. J. P. Walker, Mrs. J. L. Wyman, Messrs. A. L. King and G. R. Clark, with chorus and orchestra.

The afternoon was given up wholly to American composers, and the mass by Mr. Adams, as well as Mr. Herbert's dramatic cantata, were written for the Worcester festival. They were intended for solo and chorus work.

R. A. McDowell's orchestral suite in A minor in four movements was well received, and was followed by the ballad, "The Heavenly Messenger," by C. Whitney Coombs, which was sung by Carl Dufft for the first time in America.

Victor Herbert's cantata, "The Captive," was earnestly heard, and in this piece Mrs. O. C. Ford bore away the honors. The chorus work was not as good as the musicians expected, and in this piece, as in others, some blame was laid to the orchestra. The audience as a whole, however, was pleased.

Tonight was artists' night, and the programme was made up largely of selections from Wagner. The programme was:

A Faust overture..........Wagner
Romanza, Eri Tu (Masked Ball)..........Verdi
Sig. Del Puente.
Aria (Sampson and Delilah)..........Saint-Saens
Miss Lena Little.
Lohengrin's Narration (Lohengrin)..........Wagner
Sig. Campanini.
Two movements for strings, Heart Wounds, Spring..........Grieg
Aria, let the bright seraphim (Sampson)....Handel
Mme. Nordica.
The trumpet obligato by Mr. P. Muller.
Solo for violin, Fantasie Caprice......Vieuxtemps
Mr. Franz Wilczek.
Trio (I Lombardi)..........Verdi
Mme. Nordica, Sig. Campanini, Sig. Del Puente.
Intermission.
Wagner selections. Siegfried and Gotterdammerung
Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey..........
Arranged by Richter
The Flying Dutchman, Sentas ballad..Mme. Nordica
Violin, prize song, (Meistersingers).......Wagner
Mr. Wilczek.
Lohengrin, prayer and finale, act I.
Elsa..........Mme. Nordica
Ortrud..........Miss Little
Lohengrin..........Sig. Campanini
Frederick..........Sig. Del Puente
Henry I..........Dr. G. R. Clarke

Mme. Nordica was a success, as she was last evening, and proved a popular favorite. The trio, with Nordica, Sig. Campanini and Sig. Del Puente, was a feature of the concert.

The orchestra did much to redeem the work of the chorus, which was not considered up to the standard for an artists' evening.

The audience was a very fashionable one, and the hall was so crowded that large premiums were offered for seats, and as late as 9 o'clock a single admission, with standing room only, cost the purchaser $1.

Boston Post

FRIDAY MORNING, SEPT. 25, 1891.

THE MUSIC FESTIVAL

McDowell's Suite and "The Captive" of Victor Herbert

SUNG IN WORCESTER YESTERDAY

An Old-Fashioned but Unsatisfactory Evening Concert

WORCESTER, Sept. 24.—[SPECIAL to the POST.]—At the Music Festival today the afternoon programme was as follows:

Mass, in C minor......................G. A. Adams
Suite, in A minor, Op. 42............E. A. McDowell
In a Haunted Forest.
Summer Idyl.
The Shepherdess's Song.
Forest Spirits.
Ballad, "The Heavenly Message,".....C. W. Coombs
Mr. Carl Dufft.
INTERMISSION.
The Captive.............................V. Herbert

The concert was spun out this afternoon to an undue length, and the first number should have been omitted. Mr. Adams, the composer of a mass in C minor is dead. He was well known and highly esteemed in this town and it was at the request of many of his friends that the mass appeared upon the programme. It was an injudicious act of piety, for the composition is unworthy of serious attention. To criticise it in detail would be an unnecessary and disagreeable duty. Suffice it to say that it gave the audience the pleasure of hearing once more the rich and beautiful voice of Mrs. Wyman and of paying tribute to her rare art. Mrs. Patrick Walker, too, was loudly applauded for her singing of an otherwise thankless part.

The suite of Mr. McDowell was played for the first time, and it pleased both the musician and the layman. It is an admirable example of "programme music" without the programme. That is to say, the movements are named, but there is no appended catalogue of details, and the hearer is free to draw his own conclusions from the modest premises of the composer. The work is characterized by imagination, *esprit*, and manly refinement. Mr. McDowell is here fantastic, but in his most daring flights he preserves his sanity. His sentiment is genuine, and it is entirely free from sentimentality. His instrumentation is delightful throughout, and although most carefully thought out it seems frank and spontaneous. Nor does he repeat an effect *ad nauseam* because he himself is pleased with it. He has the uncommon gift, the gift so seldom given to composers of the modern school, of knowing when he is through, of knowing that it is time to stop. It is to be regretted that Mr. McDowell was not present to witness the success of his work, and it is to be hoped that the suite will be heard this season at one of the Symphony Concerts in the town where he is held in such sincere respect.

Mr. Dufft, a very pleasing baritone, was heard in a song, "The Heavenly Message," by C. W. Coombs. The song might have been written by a favorite English composer for English drawing rooms. It is a piece of mawkish sentimentality, unworthy of the singer and the occasion. And the same audience that had just before approved so heartily of the art of Mr. McDowell applauded boisterously this cheap and common song. Mr. Dufft was recalled and sang Lassen's well known "It Was a Dream."

"The Captive," a dramatic cantata for solo voices, chorus and orchestra, was composed by Mr. Victor Herbert, who led his work, for this festival. The text is taken from a poem by Baumbach, and is suggestive of a musical setting. It is the familiar story of a prisoner, who will not marry a compassionate maiden even to save his life, simply because he loves another.

It would be perhaps unfair to pronounce a judgment upon Mr. Herbert's work, for it was not sung today in its completeness. Over twenty pages of very important choruses were omitted because the chorus was unable to sing the pages that were therefore stricken out. And in the chief and most passionate portion of the cantata, in which the soprano pleads for the prisoner's life and is seconded in her request by the chorus, the soprano unaided was obliged to shout her longings above the rage and fury of an orchestral storm. From an artistic standpoint, it would then have been well if Mr. Herbert had withdrawn the cantata from the programme; but, naturally enough, he wished to hear the music upon which he has labored for so long.

From two hearings of "The Captive" in its mutilated form, it would seem, first, that Mr. Herbert is more skilled in writing for instruments than for voices. Many of the progressions would have frightened stouter singers than the members of this chorus, who are inclined to shy at altered cords and unexpected entrances. Without doubt even in disregarding the capabilities of average singers, the composer gains striking effects—that is, he would if his music were only sung. It is not unkind to say that his work is beyond the musical intelligence of the Worcester chorus as it is now constituted: it is not necessary, therefore, to point the finger at this place and at that where the composer's intentions were not carried out.

In his treatment of the instruments he has been more happy, and many of his orchestral pages are ingeniously written. But the great question of originality now enters, and it must be confessed that Mr. Herbert has too often followed closely in the footsteps of famous men. Not that he has been guilty of plagiarism, but there are memories of "Tristan" and "The Ring." Berlioz greets us in the march, and Raff and Goldmark chat amicably with the composer, so that his conversation with the audience is thereby affected. Although the originality of the themes may be questioned, there is no denying the skilful manner in which they are employed, and the cantata is almost always interesting and at times exceedingly effective. It was warmly received. Mrs. Ford, by her dramatic interpretation of the maiden's part, proved a very tower in time of trouble. She well deserved the enthusiastic demonstration that followed after her long and trying scene. And Mr. Herbert was equally fortunate in his choice of a baritone. The "Cantata" should be heard under more favorable circumstances, when it could be sung by a smaller and picked chorus.

FIFTH CONCERT.

Faust Overture................................Wagner
Romanza, "Eri tu," "Masked Ball,"..........Verdi
Sig. Del Puente.
Aria, "Sampson and Delila,"............Saint-Saëns
Miss Lena Little.
Lohengrin's Narration, "Lohengrin,"........Wagner
Mr. Campanini.
Two movements for strings, "Heart Wounds," "Spring,".............................Grieg
Aria, "Let the Bright Seraphim," "Sampson,". Handel
Mrs. Nordica.
The trumpet obligato by Mr. P. Muller.
Solo for violin, Fantasie Caprice........Vieuxtemps
[illegible]
Mrs. Nordica, Messrs. Campanini and Del Puente.
"Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," "Siegfried, and Gotterdammerung," arranged by Richter; "The Flying Dutchman," *Senta's* Ballad.......Wagner
Mrs. Nordica.
Violin, "Prize Song," "Meistersinger,"......Wagner
Mr. Wilczek.
Lohengrin, Prayer and Finale, Act. I.

The evening concert was a concert of the old-fashioned king, where each soloist came armed with a favorite tune. The programme was of a catholic nature, including the early style of Verdi and the later of Wagner. People who were bored by the "Faust" overture looked forward to the costume of Mrs. Nordica and her friendly competition with the trumpet. Mrs. Nordica finally appeared and sang the familiar air from "Sampson." Her tones were hard and metallic and her phrasing was questionable. In response to a most enthusiastic call she sang the air from Rossini's "Barber" and her performance was unworthy of a superficially taught amateur.

Miss Little sang the beautiful aria from Saint Saen's "Sampson." This evening it was Sampson's turn; last night it was Jonah's, and if Delilah had not courted the hero with more passion than in Miss Little's song, Sampson would not have lost his hair. From the standpoint of the pedagogue, however, Miss Little's singing was admirable. The climax of enthusiasm, and also of all that is bad in vocalization, was reached in the trio, for the three singers simply shouted. They were recalled with frenetic applause and they shouted for the second time. Mr. Wilczek played with a small tone and considerable skill. He, too, was recalled, and so was Campanini and so was Del Puente. The selections from Wagner were not an antidote to the musical evil of what had gone before. Mr. Zerrahn is not at his ease in orchestral numbers of such magnitude, and the instrumentation of the "Lohengrin" finale was an arrangement for an orchestra of moderate size.

Perhaps it is still necessary for the financial secretary of the festival to give a concert of so called popular names, but it is not necessary that the performance of the members should be of so little worth. The concert of last night did not rise in dignity or merit above the level of cheap Sunday night concerts given in large cities during the summer.

Friday afternoon Mr. Rummel will be heard in Rubensteins & Minor Concerto, and the festival will be closed by a performance of "Israel in Egypt" in the evening.

PHILIP HALE.

BOSTON DAILY ADVERTISER
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FRIDAY MORNING, SEPT. 25, 1891.

HERBERT'S "CAPTIVE."

It Makes a Decided Success at the Worcester Festival—A Modern Musical Model.

WORCESTER, Sept. 24.—This afternoon at the Musical Festival was given up to American composers, and none of the works have ever been played before except Coombs' song, "The Heavenly Message," which has been heard in Leipsic. Other works were by Arthur Adams, mass in C minor, E. A. McDowell's new suite in A minor "A Haunted Forest", "Summer Idyl," "Shepherdess Song" and "Forest Spirits," and finally Victor Herbert's dramatic cantata, "The Captive." The two last pieces aroused very great enthusiasm.

"The Captive" is Herbert's most important composition. It was begun in 1889, soon after the completion of the suite for strings, and work upon it has occupied the composer during portions of two years. Mr. Herbert found his subject in a German poem by Rud. Baumbach, the English version of which is by E. Buck.

The musical model of "The Captive" is a modern one, was performed without break or rest (a means of enhancing the dramatic effectiveness of any musical composition) and abounded in "motive work," the principal characters and the dominating thought of the work being given representative themes or melodies, which appeared in the orchestra when mention of them was prominent in the vocal part, they are used singly and in combination; the scoring is for full modern orchestra, including harp, drums and cymbals. The character of the harmonies, the shifting tonality and the abounding color, proclaimed Mr. Herbert's progressive ideas.

The orchestral prelude (in D minor) though containing the melodic germs of the work, deals rather with its poetic idea. The first measures announced the theme of the legend with the succeeding phrase (chords in descending semitones) as answer. The "Love theme," suggesting the captive's faithfulness, comes in with the lento section; this is carried to a climax and is followed by a suggestion only of the second captive theme—which later on is developed in the single baritone aria. The first vocal section of the work is a descriptive chorus, allegro moderato, charmingly instrumentated, which as it develops reaches a powerful climax.

This is followed by a funeral march, andante, and chorus. At the close of the first vocal section the theme of the maiden is heard (oboe.) The march subject is again taken up and a long dramatic scene for chorus and soprano solo ensues, in which the composer's musicianship is shown in a strong light. The theme of the maiden receives its fullest statement with the appearance of the soprano air, *un poc piu tranquillo*, at the words "set him free that mine own for life he be." The close of the scene is reached through a long and effective climax.

After some measures of recitative comes the aria for baritone *andante expressivo*, built upon the melody referred to as the second captive theme; the union of themes in the accompaniment to this number will be noticed by the observant. A return to the march subject marks the end of the work proper.

In the evening the orchestra played Wagner's "Faust" overture and Grieg's two movements for strings, Del Puente sang "Eri Tu," Campanini sang Lohengrin's narrative, Nordica sang "Let the Bright Seraphim," Miss Lena Little sang an aria from St. Saen's "Sampson and Delilah," and Franz Wilczek, violinist, played a vieuxtemps fantasie and the Meistersinger prize song. Nordica, Campanini and Del Puente sang the trio from Lombardi. The orchestra played the Rioter Seigried-Gotter Dammerung music, and all five soloists, with chorus, sang the prayer and finale from "Lohengrin," act 1.

Both concerts were magnificent, and drew more people than the hall could comfortably hold.

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WORCESTER MUSIC FESTIVAL.

Two Enjoyable Programmes Rendered Yesterday.

Some Notable Productions by American Musicians—A Brilliant Array of Vocal and Instrumental Talent—Overflowing Audiences Present Afternoon and Evening.

[SPECIAL DISPATCH TO THE BOSTON HERALD.]

WORCESTER, Sept. 24, 1891. The third day of the annual music festival here has been concluded, and the general verdict appears to be that the programmes of this afternoon and evening make the crowning triumph of the scheme, considered purely from the standpoint of enjoyment.

The afternoon was one of novelty, a mass in C minor by G. A. Adams being given its first production; a suite in A minor for full orchestra by E. A. McDowell having the first public hearing; a song, "The Heavenly Message," by C. Whitney Coombs, being sung for the first time in this country, and Mr. Victor Herbert's dramatic cantata, "The Captive," receiving its first production on this occasion.

It is difficult to sum up the characteristics of such a programme heard under such circumstances. The heat was well nigh unbearable, and a sitting of two hours and a half was necessary to listen to all the works on the list.

The soloists in the mass were Mrs. J. P. Walker, Mrs. J. L. Wyman, and Messrs. A. L. King and George R. Clark, and these singers, with the chorus and orchestra, found ample opportunities in the tuneful settings given the traditional work by Mr. Adams, who is put down as a musician of eastern Massachusetts. It is a work in the simplest of forms, and is an excellent example of musical forms which do not call for analytical treatment in order to win them appreciation. Though essentially conventional in its forms, the mass is a most enjoyable evidence of the value of this conservative musician's abilities. The mass is as melodious as those of Rossini, with the simplicity of a Haydn composition, and the voices of the singers are at all times treated as being of first importance. The work finds its artistic climax in the "Sanctus," but many other portions of the mass show the musical ability of the composer

To Splendid Advantage.

The mass had the advantage of an excellent performance, the chorus turning out in full ranks and giving their best efforts in their singing of the several tuneful chorus numbers. The principal success in the solo numbers was made in the "Agnus Dei," in which Mrs. Wyman achieved a pronounced triumph. The soprano work made heavy demands upon Mrs. Walker's voice, but she sung with all her usual good taste, and gained a well merited recognition of her efforts. The less important solo work given the tenor and bass was well interpreted by Messrs. King and Clark.

Mr. McDowell's new suite shows this accomplished composer in a far different light from that in which he has been seen in his earlier orchestral works. He has given a hint of his thoughts while writing this suite by styling its four movements: "In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song" and "Forest Spirits."

These suggestions very clearly indicate the characteristics of the four parts of the composition, and the fanciful musical ideas in which it abounds were immediately appreciated and keenly enjoyed by this afternoon's audience. The general characteristics recall some of the best of the fantastic forms of Saint-Saens and Grieg, especially the latter's "Peer Gynt," but there is, nevertheless, a distinct and delightful originality in it all that met with well-merited commendation from all who heard the excellent performance under Mr. Zerrahn's baton.

Mr. Carl Dufft's contribution to the day's novelties, the song for baritone by Coombs, proved an effective and pleasing number, and it was so admirably sung that Mr. Dufft was recalled and added Lassen's "Dream" as an encore number.

Mr. Herbert's cantata came on when singers and audience were alike well nigh prostrated by the heat, and it would be an injustice to this most competent musician and composer to pass conclusively upon the characteristics of the composition under such circumstances. The men of the orchestra, whose endurance surpasses all comprehension, labored nobly with their portion of the composition, and showed the work in this particular to be one of great beauty and originality. It is to hoped that the cantata will be heard again under more favorable circumstances.

This evening the great miscellaneous programme, which annually makes

An Important Feature of the Scheme,

was heard, and those of the advanced school who decry such concerts may be interested to know that not a seat or niche of standing room could be bought when the doors opened, and that good seats for the evening have been in demand at prices well up to that fixed for the entire festival scheme. The programme which called out such a patronage was as follows:

"A Faust Overture"........................Wagner
Romanza, "Eri tu," from "The Masked Ball," Verdi
Sig. Del Puente.
Aria, "My Heart at Thy Sweet Voice," from "Samson and Dalilah"..............Saint-Saens
Miss Lena Little.
Lohengrin's Narrative, from "Lohengrin".. Wagner
Sig. Campanini.
Two movements for strings...............Grieg
"Heart Wounds," "Spring."
Aria, "Let the Bright Seraphim," from "Samson"......................................Handel
Mme. Nordica.
The trumpet obbligato by Mr. P. Muller.
Solo for violin, "Fantaisie Caprice".... Vieuxtemps
Mr. Franz Wilczek.
Trio from "I Lombardi"....................Verdi
Mme. Nordica, Sig. Campanini, Sig. Del Puente.
INTERMISSION.
Wagner selections.
"Siegfried" and "Gotterdammerung." } "Siegfried's Passage to Brunnhilde's Rock," "Morning Dawn" and "Rhine Journey."
Arranged by Richter.
"The Flying Dutchman"..............Senta's Ballad.
Mme. Nordica.
Violin......"Prize Song" from "Die Meistersinger."
Mr. Wilczek.
"Lohengrin,"..........Prayer and finale, for act I.
Elsa..............................Mme. Nordica.
Ortrud................................Miss Little.
Lohengrin.......................Sig. Campanini.
Frederick........................Sig. Del Puente.
Henry I.............................Dr. G. R. Clark.

The results attending the performance of this programme were decidedly damaging to those who have been talking advanced school doctrines to the directors of these festivals. A community that will pay $5 a seat to hear such a programme, and whose residents will get into a frenzy of delight over the "Una Voce" and the "Lombardi" trio, offers a discouraging field for the modern German [illegible] the Italian school has not been shaken by the bluster of the modern school adherents, such an evening was a delight, and their views were very popular in the big audience of this evening. There is little need to go into extended comment upon such a programme by such artists. The character of the selection is known to

All True Music Lovers.

The fine ability of those who took part in the several selections insured the success which was realized. The two events of the evening were the "Una Voce," sung by Mme. Nordica, as an encore, and the "Lombardi" trio, the audience simply throwing aside all restraint in giving expression to their delight over the singing of those familiar numbers.

The Handel aria gained a great ovation for Mme. Nordica, who, it may be said, fairly outshone all the gorgeous apparel displayed by soloists in former years, and, when her repeated acknowledgments failed to quiet the applause, she added as an encore the "Una Voce," and gained even a greater demonstration of approval than that following her first number.

In the great trio her voice rang out with splendid effect, and quite electrified her hearers, as well as Sig. Campanini and Del Puente. Mr. Wilczek, the violinist, was heard for the first time here, and quite won his audience by his brilliant playing of his numbers. His technical attainments are beyond all criticism, and his tone is singularly pure and true at all times. He has a particularly graceful stage presence, and his playing well deserved the enthusiastic applause which necessitated an encore number of his announced selections.

The selections from the Wagner operas of the composer's tuneful period were heartily enjoyed, and the beauties of the tone pictures from the later music dramas were also greatly appreciated.

Despite the length of the programme and the almost unendurable heat, the immense audience listened spellbound to the last note.

The ladies of the chorus put on their whitest and gayest gowns for the evening, and the audience took a decidedly gala appearance in honor of the "Artists' night."

Boston Daily Traveller

FRIDAY, SEPTEMBER 25, 1891.

THE MUSICAL FESTIVAL.

American Works Exhibited Yesterday Afternoon—The Evening Programme.

WORCESTER, Sept. 24.—This afternoon at the musical festival was given up to American composers, and none of the works have ever been played before except Coombs's song, "The Heavenly Message," which has been heard in Leipsic. Other works were by Arthur Adams, mass in C minor, E. A. McDowell's new suite in A minor "A Haunted Forest," "Summer Idyl," "Shepherdess Song," and "Forest Spirits," and finally Victor Herbert's dramatic cantata, "The Captive." The two last pieces aroused very great enthusiasm.

"The Captive" is Herbert's most important composition. It was begun in 1889, soon after the completion of the suite for strings, and work upon it has occupied the composer during portions of two years. Mr. Herbert found his subject in a German poem by Rud. Baumbach, the English version of which is by E. Buck.

In the evening the orchestra played Wagner's "Faust" overture and Grieg's two movements for strings, Del Puente sang "Eri Tu," Campanini sang Lohengrin's narrative, Nordica sang "Let the Bright Seraphim," Miss Lena Little sang an aria from St. Saen's "Samson and Delilah," and Franz Wilczek, violinist, played a Vieuxtemps fantasie and the Meistersinger prize song. Nordica, Campanini and Del Puente sang the trio from "Lombardi." The orchestra played the Rioter Seigfried Gotterdammerung music, and all five soloists, with chorus, sang the prayer and finale from "Lohengrin," act 1.

Boston Journal.

FRIDAY MORNING, SEPT. 25, 1891.

WORCESTER MUSICAL FESTIVAL.

A Triumph for the American Composer—Artists' and Wagner Night.

Special Dispatch to The Boston Journal.

WORCESTER, Sept. 24. Thursday is always the great day of the Worcester Festival. The people from the surrounding country fill the town, and between the concerts the principal streets are dazzling with beauty. To-day was no exception. For once the speculators were advertising for evening concert tickets and the demand was simply enormous. The chorus did its work in the afternoon, leaving the evening almost entirely to the artists, the single exception being the prayer and finale to Act I. of Wagner's "Lohengrin," in which it participated. The ladies were in their most fetching attire and a large share of the gentlemen in the regulation claw-hammer coat. It was the gayest day and evening of festival week.

The afternoon was devoted entirely to compositions by American composers, with the additional attraction that every number had its first public performance in this country. Very creditable was this to the management of the festival, and the interest kept the vast audience seated till the close of a long programme. First of all came a mass by G. Arthur Adams, who died at North Brookfield less than a year ago, but whose composition had been accepted for performance before his death. Mr. Adams was an organist in this city years ago. In recent years he was well known in Boston, and the score was rewritten with the aid of his wife on his death bed. The work follows the usual form of the Latin Church, and is meritorious in many ways. The quartette of soloists who aided in its interpretation were Mrs. Jennie Patrick-Walker, Mrs. Julia L. Wyman, Albert Lester King and Dr. G. R. Clark. The work of the soloists, save a single exception for the soprano and tenor, is not particularly grateful, though no exception could be taken to the performance. It was a fine quartette. Mrs. Walker's clear and always reliable voice, in excellent form after the summer's rest, was particularly welcome, and in the single solo in the "Sanctus" she was accorded almost an ovation. Mr. King also did good work in his single solo. And this is true of the other members of the quartette. Considerable attention had been paid by the composer to the orchestration, and the development of the "Et Resurrixit," which was considered the most effective part of the mass, was entirely cut. There were also other cuts in the work. It is hard to explain this unwarrantable proceeding. The management, at the outset, laid great stress on the new works for the chorus which were to be given, two of which had been composed especially for Worcester. It had proved an attraction for musical people from all parts of the country. But it is found that not one of these works, but only excerpts from them, have been given. Were they well known and familiar, it could be excused, but the public have a right, and properly, to judge of a composition from its entire performance.

Following this came the first performance of a suite in A minor for orchestra by E. A. McDowell. Mr. McDowell's compositions have become known of late very favorably. Several have been given by the Boston Symphony Orchestra, and the introduction of this Suite into the afternoon programme was a true pleasure. It is divided into four parts, called "In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song" and "Forest Spirits." It is entirely poetic, and the movements display great skill as well as imagination. Every movement is delicious; it was excellently played by the orchestra and very favorably received. Next came a song, "The Heavenly Message," by Mr. C. Whitney Coombs, a young American, who has been studying in Europe and England for many years, and came home to reside in New York last season. The composition is along the line of the English school, and was sung by Mr. Carl Dufft, to the accompaniment of the orchestra, in a very clear and dramatic style. Mr. Dufft is a favorite at Worcester, and the enthusiasm was so great that he was compelled to sing an encore. He was handsomely complimented by the author, who was in the audience. Mr. Herbert conducted.

Last on the programme came Victor Herbert's cantata "The Captain." Nothing that has been announced has attracted more interest than this composition. Mr. Herbert has occupied a unique position at the Worcester Festivals for the past few years. He has assisted Mr. Zerrahn in conducting notably the operatic arias of the solo artists, has played the piano accompaniments, is a fine solo and violoncello player, has been heard on that instrument every year, and he also has an excellent reputation as an orchestral conductor. He has become almost an inseparable part of the festival. Though of Irish parentage, Mr. Herbert considers himself thoroughly American, and desires to be ranked among American composers. The composition is entirely modern in its form. The scoring is for full modern orchestra, and the dominating thought of the work is given representative themes or melodies which appear in the orchestra when the mention of them is prominent in the vocal part. The orchestration is a veritable picture, and the work is to be given without a break from the beginning. The performance has been attended with difficulties, and while a good idea could be obtained of the opening and closing of it, it is evident that there are great possibilities unto which this afternoon's performance did not attain. The work is difficult for both orchestra and chorus. Mr. Herbert himself conducted and the choir evidently did not understand him as they do Mr. Zerrahn. So that from the rehearsals held by him it was impossible to give the whole of the scene for soprano and chorus—the long and effective climax being left out entirely. What was given was open to much criticism in the choral parts. The orchestral scoring is very heavy and magnificent, and for the soprano it needs a soprano like Lilli Lehmann. As it was Mrs. Ford struggled through it very commendably, but she had not voice enough. The single baritone solo was assigned to Mr. Dufft, and it was acceptably done. The closing chorus was rendered in such a manner as to approximate an idea of its grandeur and beauty, and Mr. Herbert was greeted with an ovation at the close such as is rarely heard at Worcester. The audience fairly yelled, and shouts of "Herbert, Herbert," made pandemonium for a time. It was a great triumph, despite the drawbacks of the performance.

The evening concert was a succession of triumphs for well-known artists. This is the programme:

A Faust overture..........Wagner
Romanza, "Eri tu," from "The Masked Ball"........Verdi
Sig. Del Puente.
Aria, "My Heart at Thy Sweet Voice," from "Samson and Dalilah"..........St. Saens
Miss Lena Little.
Lohengrin's Narrative, from "Lohengrin"..........Wagner
Sig. Campanini.
Two Movements for Strings..........Grieg
"Heart Wounds," "Spring."
Aria, "Let the bright Seraphim," from "Samson"..Handel
Mme. Nordica.
The trumpet obligato by Mr. P. Muller.
Solo for violin, "Fantasie Caprice"..........Vieuxtemps
Mr. Franz Wilczek.
Trio from "I Lombardi"..........Verdi
Mme. Nordica, Sig. Campanini, Sig. Del Puente.

WAGNER SELECTIONS.

"Siegfried and Gotterdammerung." } "Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey."
(Arranged by Richter.)
"The Flying Dutchman"..........Senta's Ballad
Violin.........."Prize Song" from "Die Meistersinger."
Mr. Wilczek.
"Lohengrin"..........Prayer and Finale, for Act I.
Elsa..........Mme. Nordica
Ortrud..........Miss Little
Lohengrin..........Sig. Campanini
Frederick..........Sig. Del Puente
Henry I..........Dr. G. R. Clark

A review of this programme would not be possible at this time, nor is it needed. The enthusiasm of the audience was catching, and everything was applauded. Del Puente made his first appearance, as did Franz Wilczek, the violinist. Campanini and Mme. Nordica were in excellent voice, the latter singing Lohengrin's narrative, and in the concerted numbers by Verdi and Wagner as no other artist in this country can sing them. Mme. Nordica is better suited to the music rendered this evening than to the bravura selections of last night, and she sang the Handel aria in magnificent style. The Lohengrin number at the close was one of the grandest things yet given at the festival. Del Puente sang his favorite "Toreador" song as an encore. Mme. Nordica gave the aria "Una Voce" to piano accompaniment as an encore to "Let the Bright Seraphim" and the audience would have kept Campanini singing until the end of the evening had not the genial tenor interposed an objection. Wilczek, the violinist, played both selections admirably. The closing concert to-morrow evening will be devoted to a performance of Handel's "Israel in Egypt."

The New-York Times.

TEN PAGES.

NEW-YORK, THURSDAY, SEPT. 24, 1891.

"THE REPENTANCE OF NINEVEH."

A DISAPPOINTING DAY AT THE WORCESTER MUSIC FESTIVAL.

WORCESTER, Mass., Sept. 23.—The results of the second day of the music festival at this place have been disappointing. This is simply explained. The principal interest of the day centered in the production of "The Repentance of Nineveh," the dramatic oratorio written by Dr. J. Frederick Bridges, organist of Westminster Abbey, for last year's festival at Worcester, England. Much was expected, but little was received.

The work is a notable specimen of English industry and learning, together with that total lack of melodic invention which characterizes contemporaneous choral writings in the tight little island. But perhaps it would be as well first to say a word or two about the book. The author of it is Mr. Joseph Bennett, a distinguished anti-Wagnerite musical critic and operatic librettist. He is distinguished in England. This is a distinction with a difference. The book on Jonah is one of the shortest in the Bible, and perhaps its most dramatic episode is the temporary restriction of Jonah's activity within the confines of a whale. Mr. Bennett remembers the difficulties which Wagner had with the dragon and omitted the whale, probably to the great relief of Dr. Bridges, who would undoubtedly have had great difficulty in embodying the Behemoth in tones. Dr. Bridges was not afraid to compose a theme to represent Jonah's gourd, but a gourd is a small and inoffensive product of the earth. It did not swallow Jonah. The whale did, and he might have swallowed the unhappy composer.

The scheme of Mr. Bennett's book is boldly simple. The King comes home from a war and is feeling rather happy, when Jonah prophesies that the city will be destroyed in forty days. The prophet is threatened with death, but the King's daughter, a product of Mr. Bennett's weird fancy, intercedes for him. Jonah goes away and reposes in the shadow of his gourd. Thirty-nine days have passed and Ninevah has not been destroyed. The gourd withers and Jonah objects in a minor key. The voice of the Lord in four parts reproaches him. The next scene shows the royal family and the people of Ninevah assembled before the palace on the fortieth day. All are frightened, except the Queen. There is a thunderstorm. Every one cries for mercy, and then Jonah proclaims that the Lord is long-suffering, after which all join in a hymn of praise, and the oratorio ends.

And that is what Mr. Joseph Bennett fondly imagines is matter for a dramatic oratorio. Perhaps more space has already been given to this prosy work than it deserves, but it must be added that the music is worthy of the book. It is like the earth before the creation, without form and void. It is like eternity, in that it has no beginning, middle, nor end. It has no climax and it has no point. It has no melody, and its harmonies are not worthy of consideration. The rhythms are awkward, and the composer has taken unjustifiable liberties with the accents of the Queen's English, considering that the book is dedicated to her most gracious Majesty by "her Majesty's most dutiful and loyal subject and servant." This is hazardous. If her gracious Majesty has a fair acquaintance with her own tongue, she may not consider Dr. Bridges a very dutiful subject, though his loyalty is plainly shown in the care with which he has refrained from writing a single measure that might cause any loyal Briton to suspect him of either Dreibund or Slavonic tendencies. On the contrary, there could be no surer way to preserve the peace of Europe than to compel all persons whose blood beats with the pulse of impending war to sit through a performance of "The Repentence of Nineveh," for they would sink into a deep and contended slumber, the wicked would cease from troubling, and the weary be at rest.

The performance of this soothing example of Oxford musical learning was passable. The soloists were Mme. Lillian Nordica, Mrs. Carl Alves, Herbert Johnson, and Carl Dufft. The ladies both sang well. Mr. Johnson's style was peaceful and appropriate. Mr. Dufft imparted breadth and dignity to the measures of the King. The chorus sang without precision, vim, or color. The orchestra was at least inoffensive.

The performance of the oratorio was preceded by four selections, the overture to "Iphigenia in Aulis," by Gluck; Rubinstein's dry and uninteresting scene, "Hagar in the Wilderness," well sung by Mrs. Alves; the pretty intermezzo from Mascagni's "Cavalleria Rusticana," and the waltz song from Gounod's sugary "Romeo and Juliet," sung tolerably by Mme. Nordica. Her singing delighted the audience, and the applause compelled her to respond with the polacca from "Mignon," which she did not sing in a manner worthy of her supposed rank as an artist.

The afternoon concert was chiefly instrumental. The orchestra played Schumann's D minor symphony, the andantino and scherzo of Tschaikowsky's F minor symphony, and Grieg's "Peer Gynt" suite. Victor Herbert played in his usual excellent style Saint-Saëns's concerto in A minor for violoncello. Mrs. Julie Wyman sang very well, indeed, the aria "Oh, Fatal Gift" from Verdi's "Don Carlos," and Mrs. S. C. Ford sang in a praiseworthy manner Mozart's concert aria, "Bella mia Fiamma."

The best work done by the orchestra in the course of the day was in the Gluck overture this evening. The Schumann symphony was a colorless smear. The features of to-morrow's concerts will undoubtedly be E. A. MacDowell's new orchestral suite and Victor Herbert's cantata, "The Captive," though it is expected that the performance of the latter will not be of the first quality.

THE WORCESTER TELEGRAM.

FRIDAY, SEPTEMBER 25, 1891.

WAGNER'S GREATEST MUSIC.

The Artists Shine Forth in a Brilliant Concert.

American Composers Recognized in the Afternoon.

People Present at the Evening Concert.

Both socially and musically, last night's Festival concert reached the pinnacle, and, with the remembrance of past successes in mind, it is safe to say that no better Thursday night performance has yet been listed in the annals of the association's successes.

The afternoon concert, introducing several new works, and giving American composers the preference, was a success in itself. Yesterday was a red letter day.

The morning rehearsal was patronized by an audience that completely filled the hall.

There is one unfortunate thing about having the piano at the extreme left, out of sight of most of the audience. The singers, when they come out for an encore, have to stand at the left of the stage, and people in the north gallery get slight view of them. But almost anything is better than stumbling over chair and music stands in attempting to reach the instrument on the stage.

To-day, comes another symphony concert, and Franz Rummel, the pianist, and, to close the Festival, the "Israel in Egypt." It ought to be a great performance.

The audience last night was the swellest that Worcester could furnish. The Telegram's reporters recognized scores of the people present, and the following is a partial list:—

PEOPLE WHO LISTENED.

Names of Those Who Helped Make the Audiences.

Among those present during the day were
Mayor F. A. Harrington and wife.
Hon. Joseph H. Walker and wife.
Hon. Edward L. Davis.
Alderman Lyman A. Ely and wife.
Rev. Dr. D. O. Mears and wife.
Rev. Dr. Archibald McCullagh and wife.
Rev. Dr. A. Z. Conrad and wife.
Hon. Henry L. Parker.
Hon. John R. Thayer and wife.
Alderman George C. Whitney and wife.
Col. Samuel E. Winslow and wife.
Joseph Walker and wife.
Principal John G. Wight and wife.
District Attorney F. A. Gaskill.
Fred L. Coes and wife.
Charles F. Rugg and wife.
Rev. C. M. Southgate and wife.
Charles A. Merrill and wife.
Friewaldau C. Thayer and wife.
Dr. Henry S. Knight and wife.
A. M. Stone and wife.
Elmer G. Tucker and wife.
William H. Cook and wife.
H. B. Lincoln and wife.
F. W. Ruggles and wife.
Freeman Brown and wife.
George N. Morse and wife.
Dr. F. H. Kendrick and wife.
Richard J. Healey and wife.
E. I. Comins and wife.
Edward Green and wife.
George F. Hutchins and wife.
B. D. Allen and wife.
Seth Richards and wife.
George T. Witherby and wife.
Arthur E. Dennis and wife.
H. H. Merriam and wife.
J. A. Colvin and wife.
Elmer Tucker and wife.
C. A. Richardson and wife.
Matthew J. Whittall and wife.
Rev. F. W. Bailey,
E. A. Goodnow,
Loring Coes,
C. M. Bent,
W. S. Kennedy,
C. A. Williams,
O. B. Hadwen,
Harry D. Nye,
Newton Darling,
L. E. B. Lamson,
Arthur E. Gray,
Dr. E. D. Fitch,
E. L. Sumner,
A. H. Merriam,
W. A. Gray,
J. M. Barrett,
Arthur J. Barrett,
W. H. Gaylord,
Dwight Dunn,
D. Osborne Earle,
Dr. A. W. Eldred,
Richard Hammond,
Mrs. A. P. Marble,
Mrs. Charles W. Smith,
Mrs. John C. Cutter,
Mrs. Harriet Goodrich,
Miss Lillie Davis,
Miss Mila Whitney,
Miss Christine Rice,
Miss Jessie Morse,
Miss Gunnison,
Miss Everett,
Miss May Gaskill,
Mrs. Frank H. Mason,
Mrs. W. S. Barton,
Mrs. C. G. Stowell,
Mrs. H. T. Osborne,
Miss Hattie Blood,
Miss Mamie Eaton,
Miss Mildred Crompton,
Miss Parker,
Miss Lamson,
Miss Ella Marble,
Miss Grace Bigelow,
Miss Sadie Hill,
Miss Nellie Marble,
Miss Evangeline Houghton,
Joseph S. Davis,
Stephen Salisbury,
Col. E. B. Glasgow,
E. F. Thompson,
Ben T. Hammond,
H. H. Chamberlin,
George Calvin Rice,
Harry Towne,
Paul B. Morgan,
Henry Goodman,
Fred W. White,
H. B. Swart,
J. K. Greene,
George T. Woodward,
A. H. Hammond,
George Bancroft,
George Moore,
Frank B. Hall,
George Walker,
George D. Kelly,
Walter Perley Hall,
Willis E. Sibley,
Mrs. J. A. Rice,
Mrs. W. Ansel Washburn,
Mrs. W. H. Coughlin,
Miss Anna Colvin,
Miss Millie Eaton,
Miss Carrie Earle,
Miss Lottie Wilder,
Miss Elizabeth Parmelee,
Miss Monroe,
Mrs. C. E. Minkler,
Mrs. S. E. Lawton,
Mrs. Adams Claflin,
Miss Mabel Davis,
Miss Josephine Smith,
Miss Mabel Stone,
Miss Ruth Stone,
Miss Fannie Hair,
Miss Dottie Prentice,
Miss Edith Washburn,
Miss Mary Doe,
Miss Maud S. Bosworth,
Miss Lottie Taft,
Miss Grace Hill,
Miss Adelaide Wyman.

FIRST PERFORMANCES.

Victor Herbert's "Captive" Received With a Strong Show of Enthusiasm.

The afternoon concert was notable for the fact that three of the works performed had their first presentation at that time, and the two choral compositions had the further distinction of having been written especially for the Worcester Festival.

Victor Herbert's dramatic cantata, "The Captive," is his most important work, up to date, and in it is to be discerned no little promise for the future. The chorus did not wholly do him justice, yesterday afternoon, and it looked at times as if the orchestra would have to be prodded with a stick; but the work itself is a good one.

It occupied about 45 minutes, and had no break whatever. It begins with a prelude full of poetic suggestion. The first chorus, in moderately quick time, shaded to a slower movement at the conclusion, is a happy introduction to the story, with fine work for the instruments to do, as well as the chorus. The chorus sang this part better than it did others following.

The slow funeral march, which represents the warriors passing by with their chained captive, who is doomed to death, is sufficiently lugubrious, and the undertone of sorrow is well [illegible]

The solo and chorus following brought on Mrs. Seabury Ford again, in a scene strongly dramatic and working up to an almost frenzied climax, in which the soprano and the heavy brass have a tussle of the hardest kind for supremacy. Yesterday the odds seemed to be with the brass, at first, and Mrs. Ford's voice was put to its best. She surmounted the difficulty more than at first appeared likely.

They Needed Yeast.

The chorus did not seem wholly sure whether it would be better to sing the next chorus standing or sitting. Several desperate waves of Mr. Herbert's hand, however, finally got them all up.

Mr. Carl Dufft had a long recitative, which he did not sing with enthusiasm, but his smooth, firm voice was true to the notes and suffered no mishap.

Mr. Herbert must be given a great deal of credit for the concluding chorus, which was sung, like the first one, better than the intermediate work. It is thoroughly artistic, and is brought to a dramatic climax, with a strong and harmonious blending of the voices.

When it was done, the hand-clapping was quickly supplemented by cheering, which was generally taken up, and Mr. Herbert certainly had the most gratifying evidence of the good will of his audience. His work in conducting was of great interest, because of the sure index it is to a composer's own ideas and sentiments.

The program of the afternoon opened with the mass in C minor, which the lamented G. Arthur Adams wrote for production at our Festival and which was here first given a place on the program. Worcester people know the composer well. A North Brookfield boy, the son of Charles Adams, prominent in many ways throughout the commonwealth, he gave evidence of the possession of talent at an early age. He chummed somewhat with Lon Stoddard, and was a musician for the love of it, careless of preserving his work, often of value to which he did not grant it title, and, in his instincts, Bohemian to the core. Yet this mass which was performed yesterday is certainly pervaded with a deep religious spirit, the beautiful music combining with the sonorous Latin of the magnificent Roman church service in a way which might almost be believed to catch the ear of the harkening archangels.

Nature of the Work.

This work depends on the chorus as well as upon the strong solo parts, for a faithful interpretation, and the chorus seemed to appreciate it for the most part; but they did not always get out the first note on time. The attack was slow, for instance, where there is a glorious strain of praise, "Osanna in excelsis." "Sanna" isn't "Osanna," nor "Hosanna," by a good deal. But the "Cum sancto spiritu" chorus was splendidly done, and the "Give us peace" at the end, also.

Mrs. Jennie Patrick-Walker has been a church singer of note, though not in work of this kind. Her soprano solo, just after the creed, "Holy, holy, holy, Lord God of Sabbaoth. The heavens and earth are full of thy glory," was a magnificent performance. The purity of her voice was no less marked than the depth of expression, and the sustaining power would attract the notice of the veriest tyro.

The alto solo, "O lamb of God, who takest away the sins of the world," was Mrs. Julie L. Wyman's opportunity to sing well. Mrs. Wyman's voice is smooth and even. It would be a mistake to give it too ambitious music, but she sang this supplication to the throne of grace with tenderness and the touch of an apparent faith which is exactly what the composer designed to have appear.

Mr. Albert Lester King, whose blond pompadour was matched by his equally blond voice, seemed to have little idea of what "Thou only art holy" means. His voice is rather thin and not always true to the work in hand.

Dr. G. R. Clark, the Ruggles-street quartet basso, sang the part with Mrs. Walker in a deep voice, which was lacking in flexibility and yet had a satisfactory strength.

The quartet and chorus "Blessed be he who cometh in the name of the Lord," was a fine thing.

It is only a suggestion for the making of future program books that when the Latin words are to be sung, as they were yesterday, it would be better to give a literal translation, especially of the mass, than to print the English words written to fit the music.

The mass is an enduring monument to the composer, and is unlikely ever to be heard with any sensation other than those of pleasure and profit.

Orchestral Music.

The suite by E. A. MacDowell, which was the other "first performance" of the afternoon, is one of the most pleasing works the orchestra has played. Mr. MacDowell is an American, like Arthur Adams, and taken with the "Captive," since Mr. Herbert likes to be ranked as an American composer, it showed the possibilities of American musical talent.

This suite has four movements, similar in subject matter, though varied in time. "In a Haunted Forest," "A Summer Idyl," "The Shepherdess Song," and "Forest Spirits" are the titles, and the rest is left to the imagination.

The opening movement is sustained by the full orchestra, and from a somewhat languorous beginning, awakes to a decided liveliness. The "Summer Idyl" and the "Shepherdess Song" are both short, the first in lively time, and the second a slow movement, while the full orchestra again takes up the work in the last movement.

Carl Dufft was the only artist who had "a song to sing" at the afternoon concert. It was "The Heavenly Message," here first sung in America, the program said. It might have been improved upon as a selection for a Festival concert. Mr. Dufft sang it so well that he was called back, and then he sang a little ballad that made a pretty encore.

BRILLIANT MUSIC.

The Evening Program Studded With Gems of Song.

It is not easy to recall an "artists' night" concert more notable for its program or for the performance of the selections thereon than was that of last evening.

Wagner was the central figure in the program, and the first magnitude stars of the Festival did the singing.

The "Faust Overture," with which the concert opened, is decidedly Faustlike in its spirit, and the orchestra put that spirit in it throughout.

Then came Del Puente, who smiled like a June morning. He was as airy as a dancing master, and indulged in a remarkable red handkerchief. His agreeable baritone was never more agreeable than in the "Eri tu" air from Verdi's "Masked Ball." He had a gracefulness of expression that captivated the audience, and when he came back, after a long recall, and the orchestra struck into the famous "Toreador" song from "Carmen," the audience, recognizing it, applauded the selection and, afterward, the singer again. Del Puente kissed his hand and made the little gestures learned in opera. He was very stagey.

Miss Lena Little sang the air from "Samson and Delilah," "My heart at thy sweet voice swift unfolds like a flower." The slow movement she sang especially well. It was an artistic performance, but not a popular one.

Campanini made his appearance in

The "Narrative" of Lohengrin,

from the great Wagner opera. He exhibited his marvellous range of voice at the expense of gracefulness, and grew as red as a lobster before he finally let go his last high notes. He sang for an encore the "Addio" from "Mignon." But it was in the trio that he was resplendent.

The audience was introduced a second time to Grieg's Norwegian music, in the "Elegiac melody" for stringed orchestra—cleverly rendered.

Mme. Nordica was triumphant in the "Samson" air, "Let the bright Seraphim," with the notes of a trumpet giving an effective color to the piece. Clear and strong were her tones, and her easy, confident manner lent no little charm to the song. The audience could not have too much of Nordica, and she was called back to sing an air of Rossini, "Te Berliere."

Franz Wilczek is a young man, already a virtuoso. When he played the Vieuxtemp's caprice he commanded the closest attention of his hearers. He fingered and bowed in the most artistic way, and made of the music, "in itself" a characteristically delightful work of the composer, a strong addition to the program. His encore piece was a very Spanish-like gypsy dance of Pablo de Sarasate.

The great trio, "What new delight is cheering me," from Verdi's "I Lombardi," brought out Del Puente, Campanini and Madame Nordica. It was a fortunate combination in most respects. Del Puente was more likeable than ever. Mme. Nordica sang against the tenor and baritone with great power and lost none of the sweetness of her voice. Campanini sang as if to break something. If the truth be told, Campanini simply yelled. It was a musical yell, no doubt; but it is entirely just to say that his performance was not characterized by thorough good taste. It is no use for a singer to split his throat. The trio had to have an encore, and it sufficed to repeat, including the yell, perhaps somewhat modified.

The intermission came late, but it was not cut short, and the great hall presented a truly festal and social scene. When the bugle sounded the "retreat," there was a lively squeezing into place, and the orchestra took up the Richter arrangement of "Siegfried's passage to Brunnhilde's rock, "Morning dawn and Rhine journey," from "Siegfried" and the "Gotterdammerung." This is picturesque Wagnerian scenic work, and the instruments handled it well.

Mme. Nordica came on once more to sing Senta's ballad from the "Flying Dutchman," in which she was on a par with her previous splendid efforts, but it was too late for recalls.

Franz Wilczek played again, this time the "Prize song" from "Die Meistersinger," and then came the closing, the prayer and finale to act one of Lohengrin. All the vocal artists of the earlier program had part in this, with the addition of Dr. Clark, whose bass was effective and agreeable. The chorus sang Wagner better than was to be looked for.

The Wagnerian program was a success. The people liked it. It was interesting to think how great a stir the first production of "Lohengrin" created in Paris, last week, and how the hostile Frenchmen were completely melted by the music of the hated German and acknowledged his power in applause which must have come hard to them.

The people understand Wagner better than they did in times past and their appreciation of these selections from his works speaks well for the educational forces constantly at work in the Festival scheme.

ABOUT THE AUDIENCE.

Notes That Will Interest Artists and Audience Alike.

At points of yesterday morning's rehearsal, both Campanini and Nordica took the dictation of affairs into their own hands. In both cases the orchestra stood the brunt of criticism, and once Campanini mounted the patriotically draped rostrum and swung the baton.

Rev. W. W. Sleeper of Stoneham, formerly of this city, is, with his wife, attending the week's concerts.

Mrs. Julia L. Wyman left immediately after her afternoon appearance for Boston. From there she goes to Chicago, where she is to sing next Sunday. She has an engagement with Nikish, and is to travel with him during the present season in the East. Albert Lester King also left yesterday, going to New York.

James MaGranahan, the well known composer of religious hymns, was at the concert, last evening, with his wife. Mr. MaGranahan, who wrote several of his hymns in this city, was greeted by many of his friends. He is to be in the city through to-day.

Mrs. E. A. McDowell, wife of the composer whose suite in A minor was given its first bow to an audience, yesterday afternoon, was present during the concert.

Madame Nordica's costumes will become a Festival tradition. If the Worth, in which she was attired Wednesday, was magnificent, there is no adjective to describe that which she wore last evening. It, too, was a Worth, and elaboration was written in every detail. It was a Venetian costume, the idea being carried out even to the richly embroidered headdress, which bore a wealth of diamonds. The dress itself was of pale green satin, with fawn colored velvet trimmings, richly embroidered. The garment was cut with a court train. Madame Nordica wore a profusion of diamonds.

All the hotels are full to overflowing. Among visitors who are in attendance are Mr. and Mrs. Wesley Gould Carr, Washington, D. C.; Mrs. Wilmot V. Metcalf, Northfield, Minn.; Miss Soule, Taunton; Miss Isabelle T. Clark, Portland; W. H. Leowani, Brooklyn; George S. Sydney, Brooklyn; N. T. Nichols, Miss Kittie Nichols, Newton, N. H.; E. M. Dexter and wife, Philadelphia; Thomas P. Currier, Boston; Henry D. Yeaton, Boston; Fred Roblin, New York; Charles W. Gray, Boston;

Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

FRIDAY, SEPT. 25, 1891.

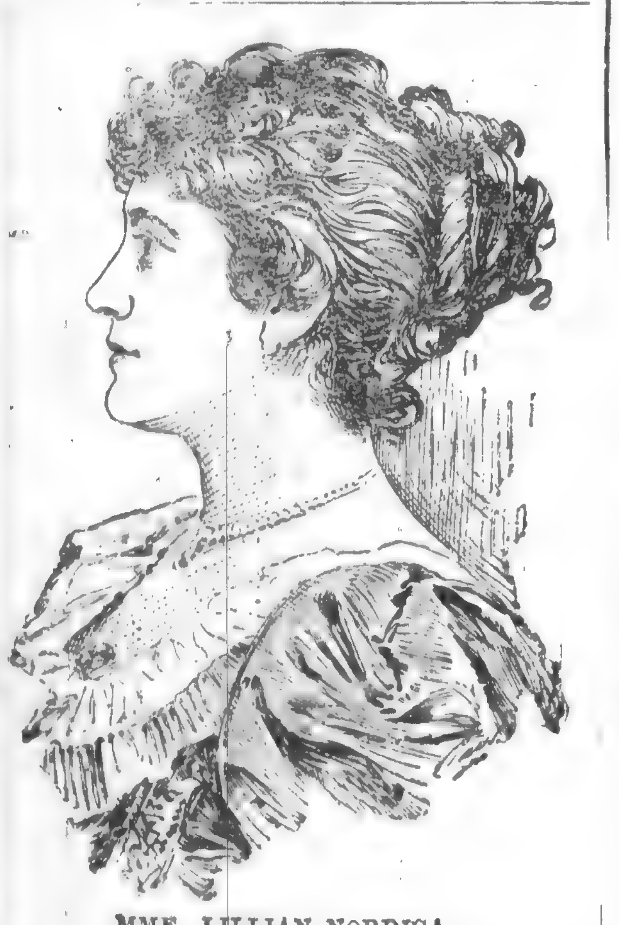
AMERICANS AND WAGNER.

THEY MONOPOLIZED TWO CONCERT PROGRAMS.

THE TIDE OF FESTIVAL SUCCESS STILL UNSTEMMED.

NEARLY ALL THE NEW MUSIC COMES OUT FINELY—A BRILLIANT EVENING PERFORMANCE AND A SPLENDID AUDIENCE.

After the third day has passed, and after two successive concerts have developed so much enthusiasm as was shown yesterday, there is a strong temptation to recount the fortunes of war, and to look over the list of killed, wounded and missing. Only one is reported dead, only one was seriously wounded, and, up to the present time, nothing and nobody is missing. These somewhat sanguinary observations are inspired by the reflection that disappointment seems to be an ordained factor of human experience in general, and not of Worcester festivals in particular. On the whole, it appears that the festival thus far has been the most satisfactory that has been given for five years—perhaps the most satisfactory ever given. Certainly it is the most dignified and the most worthy of the name. No soloist that has been weighed in the balance has been found seriously wanting in the part assigned. As a whole, the corps of soloists has proved to be exceptionally efficient. The new music has turned out well. "Nineveh" is dead and "The Captive" has been badly lacerated, but it is not beyond resuscitation and recovery under proper surgical treatment. None of the works announced has been given up, and every soloist has responded at roll call.



MME. LILLIAN NORDICA.

The concerts yesterday were not disappointing. The afternoon was given up to American composers exclusively, and none of the music had ever before been executed in public save Mr. Coombs' song, which had been heard in Germany. Of the other music, McDowell's new suite is the most important work, not only because of the fame of the composer (who is recognized abroad), but because of its high intrinsic merit. Some may question whether Mr. Herbert's cantata is worth the effort necessary to its thoroughly adequate performance, but nobody can doubt its absolute beauty, or fail to recognize the musicianly cleverness with which it is constructed. Of the evening performance little really need be said, except that Wagner monopolized it, that the program as a whole was interesting, that the soloists were artists of large artistic accomplishments; that there was no disappointment, and that the audience was enthusiastic.

ALL NEW MUSIC.

McDOWELL'S ORCHESTRAL SUITE AND HERBERT'S CANTATA THE MOST IMPORTANT FEATURES.

The performance of G. Arthur Adams' mass in C minor, with which the afternoon concert began, was a deserved tribute to a talented and conscientious musician, who lived and died within the immediate personal influence of the Worcester festival and its promotors. Its dignified, churchly music presents numerous features that the people will applaud, as they did yesterday. The quartet who sang the solo and concerted numbers was well suited to give a worthy interpretation of even a more ambitious work. The singers were Mrs. Jennie Patrick-Walker, Mrs. J. L. Wyman, Albert Lester King and Dr. G. R. Clark. Mr. King's Quoniam tu solus, Mrs. Wyman's Et incanatus and agnus dei and Mrs. Walker's sanctus, together with various bits of concerted music and choruses, evoked hearty applause. This was its first public performance.

Mr. McDowell's suite in A minor, op. 42, which was also brought out for the first time, proved to be an extraordinarily delicate example of mysticism and romance. Hitherto Mr. McDowell has confined himself with fidelity to music of a more formal character, but the first flight of his unrestrained imagination shows that his muse is well trained, circumspect and skillful. Some day the genesis and evolution of the modern orchestral suite will be an interesting historical study. It is a characteristic modern growth, a result of the reaching out after new forms of expression for ideas, such as the romantic school of composers has believed to be inexpressible in the old classic forms? The classic suite is by no means the suite of modern romanticists.

A technical analysis of Mr. McDowell's lovely music is of no special value to the occasional reader now. The first movement, "In a haunted forest," is largamente misterioso, with all the mystery and suggestiveness that the bassoons, 'celli, double basses and drums, assisted by the entire wood wind, the horns and the violins pizzicato can lend to it. It puts the listener in the same frame of mind as Reade's "The House and the Brain," or Bulwer's "Strange Story." Next comes a summer idyl, allegretto grazioso, with all the grace and dreamy sweetness of the woods in summer. The third movement is a dainty song for a shepherdess, andantino semplice, full of freshness and innocence. The finale, an orgie of forest spirits, is as weird, tumultuous and preternatural as "Tam O'Shanter." It is a molto allegro and the instrumentation returns to character of the first movement, only with an increase of vigor that sometimes amounts to positive fury. The first and last movements are by far the most effective of the suite. Before the close there is a brief episode, somewhat slow, wherein the ghouls and goblins stay their mad flight for a moment before making a final wild rush, accelerando, and disappearing in a roar of wind and storm. The suite caused emphatic demonstrations of pleasure on the part of the audience.

C. Whitney Coombs, the composer of "The Heavenly Message," did not appear personally. His song is a sort of Virginia Gabriel music with orchestral accompaniment. Carl Dufft, to whom it was assigned, won very flattering applause for his resonant voice and his straightforward singing. The piece was unworthy of its surroundings. Mr. Dufft's encore was Lessen's "Es War ein Traum," very prettily sung.

Victor Herbert's dramatic cantata, "The Captive," written especially for the festival, deserved a more thorough performance than it received. It was sadly cut. Nevertheless enough was given, however, to demonstrate the very great beauty of the work. The choral parts are very difficult, and so little progress had the chorus once made in the study of the music that it was given up and remained discarded for some days. It may wisely be repeated next year, when, with longer training, a more worthy performance may be given. The soloists, Mrs. Seabury C. Ford and Mr. Dufft, did themselves credit. Mrs. Ford, the soprano, fairly redeemed herself. Hers was a very embarrassing situation, in the ensemble (midway of the work), where the orchestra blew and fiddled with its utmost strength, and where the full chorus, which should have been present to balance things, was entirely omitted because the big choir had not mastered the difficult music. Other large portions of the work were omitted for similar reason.

It has become a trite remark nowadays to say that a composer's work shows the influence of Wagner. Mr. Adams' mass certainly did not show that influence. Mr. McDowell's suite showed it in a degree, but Mr. Herbert's cantata most of all. The finale, with the sopranos shrieking in their topmost register, the full orchestral covering every register, the sudden suspension for a brief pianissimo, and then the final crash, is almost a reminiscence of Bayreuth. Mr. Herbert's long experience with the orchestra has made him quite a master of its possibilities, and his new cantata demonstrates that he can also write effectively for voices in mass or in solo, and that he knows how to combine them splendidly with the orchestra. There will doubtless be some who say that he does not write well for voices. This criticism is based on much the same ground as are similar criticisms of other and older composers, notably Beethoven. He writes music so hard that singers and conductors despair of ever executing it properly. To a certain degree this is of course a fault. Music must be adapted to the instrument for which it is designed. Nevertheless there are much worse faults than this, and the graver faults Mr. Herbert happily avoids. He is always interesting, and very seldom ineffective. His melody is manly, yet sympathetic and appropriate to the sentiment to be exemplified. His instrumentation is finished, rich and strongly colored, and his harmony is varied and satisfying. Finally, the romantic story of his cantata is worth the telling. A warrior captive, doomed to death, but selected for redemption by a princess, on condition of marrying her, prefers death rather than prove false to his betrothed at home.

Of the choral performance it is only necessary to say that the great body of singers seemed afraid of the work. Certain passages demanding special vigor and sharp attack sometimes failed of their immediate effect because of this. Mr. Herbert, who conducted, worked like a Trojan, and it is gratifying to record that much of the choral work performed was finely done. The final chorus was given with such admirable spirit, such unity and such strength as to prove that the association chorus is fully equal to the work if adequate training be given them.

Before the harmony of the last chord had died away the people were on their feet, cheering and clapping their hands and shouting, "Herbert," "Herbert." The young composer laid down his baton, bowed again and again to audience, chorus and orchestra, and held a reception all the way to the dressing room, shaking hands with soloists, players and other friends.

A POLYGLOT CONCERT.

GREAT ARTISTS, GOOD MUSIC AND A TYPICAL "ARTISTS' NIGHT" AUDIENCE.

The evening concert was long, but its story is soon told. It was good. The artists were all of recognized ability, and, with one or two exceptions, they sang or played music that was worthy of them. As an "artists' night," it was more than an ordinary success, for there was less to object to. Every seat in the house was taken, and there was a fringe of "standees" along the side aisles and extending far into the west ante-room. Enthusiasm ran high, for there was something on the program for everybody. With Handel, Wagner, Verdi, Grieg and St. Saens each represented, what could any one desire? Classicist, romanticist, Wagnerite and Italianissimo—each found his own private dish on the bill of fare. It was a polyglot program—sung in English, German, Italian and French, while there was Norse and Spanish music to be played. When Campanini sang in "Arminius" Tuesday night, patrons enjoyed the spectacle of seeing as well as hearing an Italian singing German music in English. Last night the same singer became so excited while singing in the first act of "Lohengrin" that he forsook the English text entirely, and sang the German music in Italian.

The audience was quite as hilarious as ever it was in the "good old times" of cheaper music. Nearly everybody was encored. With such a list of soloists, nothing but carelessness on the part of the artist could bring disappointment. As was the case with Nordica, in the Mignon polonaise, Wednesday night, even a great artist may strike a wrong note, or may lose her place in the score. Happily nothing serious happened last night to mar the perfection of the work. To mention the names of the singers should be equivalent to saying that the work was well done.

The concert began with a good interpretation of Wagner's "Faust Overure," and Del Puente then sang with abundant fervor the "Eri tu" romance" from Verdi's "Masked Ball" His encore was a sprightly rendering of the "Carmen" Toreador's song. Miss Lena Little sang "My heart at thy sweet voice," an aria from St. Saens' "Samson and Delilah," and sang it well, but without special power. Campanini sang the "Lohengrin" narrative and carried all before him. He had had quite a scene with the orchestra at the morning rehearsal because he found that the accompaniment was not Wagner's own (to which he had been accustomed), and he couldn't get the expected cues. "Vere is da horn? I do not hear it," he said with emphasis. Happily the difficulty was satisfactorily adjusted. His encore was a Mignon song. He was singing less easily than usual. Mme. Nordica then appeared in, "Let the bright seraphim," and stirred up another furore. Her response was "The Barber of Seville" aria, "Una voce poco fa," which was the least enjoyable thing she had sung. The Handel aria was not begun auspiciously, but it progressed and came out finely, despite an occasional divergence of trumpet and voice. Franz Wilczek, the young violinist, played a tuneful, but not trivial fantasie caprice, written by Vieuxtemps, and displayed good poetic sentiment, as well as thorough command of technique. He also was vociferously recalled. He played a Sarasate Gipsy dance, that begins with a tune and ends with a fizz-click-snip-snap-bang. To finish this part of the program, Nordica, Campanini and Del Puente gave the famous trio from "I Lombardi," with a dash that fairly took the audience off their feet. It had to be repeated.

The second part of the program was devoted wholly to Wagner. First there was Hans Richter's concert arrangement of Siegfried's passage to Brunnhilde's rock, morning dawn and Rhine journey ("Siegfried" and "Gotterdammerung"), for orchestra. Mme. Nordica sang "Senta's ballad" from the "Flying Dutchman," and achieved another popular triumph. Then came the "Meistersinger" prize song, played by Mr. Wilczek, exactly why on the violin it is impossible to say. Last of all was the prayer and finale from the first act of "Lohengrin," with Mme. Nordica, Miss Little, Campanini, Del Puente and Dr. G. R. Clark as soloists, with chorus and orchestra. The Wagner music was well done and never lacked for popular applause. Wagner seldom lacks that nowadays. The "Lohengrin" finale, especially, was sung and played with adequate power and dramatic appreciation, and gave the concert a very forceful ending.

Some excuse is to be made for soloists who have sung with the little piano that stands at one side between the stage. It is tuned a half tone above the orchestral pitch, and from its position it can be very imperfectly heard by the singer on the stage. This is said to account for some curious lapses of tune in certain encores. The embarrassment of the situation is obvious to all singers.

GATHERED IN THE ANTE-ROOMS.

RECEPTIONS TO NORDICA AND ZERRAHN—WHAT THE ARTISTS SAY ABOUT THEIR WORK—CAMPANINI'S MASCOT.

There's a little world all by itself back of the portieres which hang at the front of the stage, and which extend to the east entrances to the hall, and here the artists congregate and gossip over the concerts. Here everybody can speak half a dozen languages and feel as much at home in one as in the others. Here there is nervousness and excitement and a constant flutter, and each has a criticism to offer, which would make the ablest critic in the hall fairly green with envy. Then there are French maids and chaperons and a well-patronized ice water tank and the general hurly-burly of the mysterious place commonly known as "behind the scenes." During the intermission a crowd of inquisitive and curious persons takes a run through this space, whispers in an awe-struck voice, "That's she," "There's Campanini," stands for a moment awe-struck, then wanders back to its proper place outside the portiere, the orchestra strikes up and the artists resume their gossip. Everybody, of course, talked last night about Mme. Nordica's success and the lovely singer was overwhelmed with congratulations.

Campanini also came in for a lion's share of praise, and Del Puente was a great favorite.

When Campanini had finished his solo and had received an overwhelming encore, he attempted a selection from Mignon with piano accompaniment, and, while the majority of the audience was wholly satisfied, he came back to the artists' room completely disgusted, and complained vehemently because the instrument had been tuned half a tone higher than the orchestral pitch.

Madame Nordica had the same difficulty to surmount in her encore, but she caught the pitch quickly and completed her solo to the evident satisfaction of the audience.

Miss Lena Little is a bright, vivacious New Orleans girl, who has won a reputation by hard work. She has a splendid figure and is an interesting conversationalist, entertaining a Spy reporter last evening with information gained during her travels. She leaves for New York tonight, and will sing in Milwaukee next week.

Mrs. Ford goes to New York tonight to study for a few weeks. She has been approached for an engagement at the Taunton music festival. Campanini and Herbert both leave for home tonight.

Mme. Nordica held a short reception at her apartments at the Bay State, last evening, after the concert. Only intimate friends were present, and the tired but supremely happy prima donna enjoyed the entertainment to the utmost. There was no formality, and only one or two Worcester friends were among the party. Ben T. Hammond was there and Eben Francis Thompson, the other guests being from out of town. Mme. Nordica will leave the city today.

Carl Zerrahn was also given an informal reception at his rooms in the same hotel, to which Campanini and other artists were invited.

The audience last evening was the best dressed of the week, many ladies being in full evening costume and many gentlemen who had not worn a dress suit before at a festival, donned a swallow-tail and added to the festive appearance of the gathering. The artists notice the attention paid to dress and many compliments were paid the audience.

Nearly all the ladies in the chorus were in white.

Mme. Nordica was more charming than ever last night, and wore another Worth creation of even more conspicuous beauty than the costome of the night before. It was in reproduction an old Venetian robe, with a skirt of sea foam green satin, cut en train, elaborately trimmed with apslique velvet in delicate red colorings brocaded with gold. The waist was cut round at the neck, the top of the corsage encircled with a band of sapphires and diamonds; long sleeves also thickly studded with gems. A petit bonnet was the crowning glory of the costume, and on its design M. Worth himself spent three days of hard study. Fully $10,000 in diamonds gave an eclat to this gown, which was simply stunning.

Mrs. Ford awoke yesterday with a fearful headache, which threatened to sadly interfere with her day's werk, but rather heroic measures saved the day, and at the opening of the afternoon concert she was in splendid spirits.

Miss Mary Howe was the centre of attraction during the afternoon concert, and held a miniature reception during the intermission. She has grown a bit heavier. but is as handsome as ever. She is stopping with Mr. and Mrs. Jerome Marble.

Campanini was present at Wednesday evening's concert as a listener, and heard for the first time the orchestral production of the intermezzo from the Cavalleria Rusticana. He studied the entire opera with the composer Mascagni, in Pulma, Italy, and when informed by a Spy man yesterday that Emma Juch would produce the entire work here in October he said with a shrug, "Ah! these Americans, they are constantly hunting for something new, and in this opera they have a good thing. They don't appreciate such works, however, as Europeans do." He then quoted "Il Trovatore," which was such a phenomenal success at its first performances. but which is now completely lost sight of in the chase for novelties.

Festival audiences are patient and willing to accept most any choice of music by the management, but the "Repentance of Nineveh" is sorely criticised by all. Some didn't like the music, and all agree that it was too long drawn out. Many expressed an opinion that the program would have been more satisfactory if Nineveh had been destroyed earlier in the evening and the rest of the performance given while the ruins were being removed.

Signor Campanini has a "mascot." It is an unassuming cane, cut from a malacca joint and ornamented with a silver crook. This he always carries with him, rain or shine, and says that his luck is invariably good while it is near by.

Hotel proprietors are beaming with joy, and the registers were crowded with names again last night.

At the Bay State House are: Edward W. Lowe, Franz Wilczek, D. Kaplaw, D. J. Levett and wife, H. P. Wood, J. A. Von Geuchton, E. C. Fischer, Wm. C. Adams, J. L. Lovie, Miss Anna B. Evans of New York; D. Scudder, E. A. Thayer, Chas. A. White, Fred B. Curler, Jonas M. Miles, G. H. Chadwick, Chester Snow, Jr., Max Zach, Wm. H. Gray, George W. Wheeler, Peter Barr, Edward E. Hall of Boston; Fred W. Patterson, Mt. Vernon, N. Y.; A. N. Dorchester, Providence; L. J. Lockett, Southwick; J. M. Young, Hamilton, Canada; A. McNaff, Montreal; H. R. Luther, J. Achner, Cambridge; Henry F. Trask, Springfield; R. W. Thurston and wife, Mrs. Jefferson Borden, Jr., Mrs. J. H. Franklin, Fall River; H. L. Metherson, Pomfret; Mrs. A. Gardner, T. P. Coughler, West Gardner; E. Hannachs, Newark; N. H. Spencer, Hartford; C. H. Hobbs and wife, Thorndike; George W. Wakeman, Bridgeport; John W. Ellis, Bridgeport; E. H. Stevens, Fitchburg; Marcus Herbert, Albany; George Sampson, St. Louis; Gardiner Taft, Concord, Mass.; A. Van Raalter, New York.

Mrs. A. F. Baldwin and Mrs. George A. Walker of Dorchester, sisters of Mme. Nordica, are the guests of Mr. and Mrs. O. M. Savels, 10 Melville street.

Miss Fanny Berry of the Remenyi Concert Company and Miss Emma Rice, contralto of Dr. Miner's Church, Boston, while attending the festival are the guests of Mrs. F. M. Clark.

James McGranahan, the gospel song writer and singer, was present with his wife at the festival concert last evening. His numerous friends will be glad to hear of his improving health.

TODAY'S REHEARSAL.

William A. Howland, the young Worcester baritone, has been invited by the festival management to sing an aria to a festival audience at 9 o'clock this morning. Franz Rummel rehearses the Rubinstein piano concerto, with orchestra, at 9.15. Mrs. Ford rehearses her "Bolero," from the "Sicilian Vespers," directly afterward, and Dr. G. R. Clark takes up the aria "She Alone Charmeth My Sadness," from the "Queen of Sheba," after which the chorus, soloists, orchestra and organ rehearse "Israel in Egypt."

Boston Transcript

FRIDAY, SEPTEMBER 25, 1891.

THE WORCESTER FESTIVAL.

Third Day—A Programme of Novelties in the Afternoon—Works by American Composers—Artists' Night.

[Special Correspondence to the Transcript.]

WORCESTER, Sept 24.

What may fairly be considered the most interesting of the programmes prepared for this festival was that of this afternoon. It was as follows:

Mass in C minor..........................G. A. Adams
Solos by Mrs. J. P. Walker, Mrs. J. L. Wyman, Messrs. A. L. King and G. R. Clark.
Suite for orchestra in A minor, op. 42.E. A. MacDowell
"In a Haunted Forest;" Summer Idyl;" "The Shepherdess's Song;" "Forest Spirits."
Ballad, "The Heavenly Message"..C. Whitney Coombs
Mr. Carl Dufft.
Dramatic Cantata, "The Captive"........Victor Herbert
Solos by Mrs. S. C. Ford, Mr. Dufft.

All the music was new, only the ballad by Coombs having had a previous hearing any where, and that was in susceptible Europe The mass by Adams, and Mr. Herbert's piece were commissioned by the festival committee, while MacDowell's suite, had not been played elsewhere, though it was not Mr. Thomas's fault that it was not given as announced, together with Chadwick's "Melpomene" overture, at one of his New York concerts this summer. The mass need not detain us. It was written several years ago, and a wise procrastination withheld it from the public until this season, when the committee decided to perform it. It was an error. Mr. Adams, who is not living, might have become a composer, had he studied longer. The mass is musical, but not the work of a musician. Crude harmonies and unvocal writing meet one at every step. In his airs Mr. Adams shows himself a fertile but not a polished melodist, though his tunes have a certain saccharine quality pleasing to the ear of the half-cultured. The work was given with judicious cuts, and the chorus portions were generally well done. To the contralto voice falls the most effective of the solos; the bass, tenor and soprano parts suffer from the composer's experimenting, and in order named. Mrs. Walker did all that was possible with her trying music to make it interesting, and failed; Mr. King likewise; the tenor, by the way, did not appear at his best. Dr. Clark's deep bass made a good diapason for the quartet, and in his solos he was conscientious. The instrumentation of the mass is not unworthy the general level of ability apparent in the other portions. The mass was well received. Mr. MacDowell's new suite is a work of great fascination. The full modern orchestra, with all the adjuncts of percussion, is used in the first and fourth movements, the middle ones being more lightly scored. It is impossible to make extended comment on it at this time; and as the work must come to a hearing in Boston ere long, there will be an opportunity for Transcript readers to judge for themselves. What an artist our modest townsman is! What imagination, nice sense of proportion and color sense is his! In no one of his concertos or symphonic poems which have been heard in Boston is there so charming a touch as in this new suite, which is natural and spontaneous in every bar. The musical invention displayed is admirable, the quick flashes of humor in the more descriptive movement, their gayety and life are simply captivating. Here Mr. MacDowell is the American Moszkowsky. But he needs no such pillar of comparison. He is himself a lovely musical spirit. The sentiment of the slow movements is deep, though their length is brief. Indeed brevity and conciseness are prominent merits of the work, when everything moves naturally and without superfluous orchestral verbiage. The performance showed Mr. Zerrahn very much in earnest; it was not such a reading as the music will get later, but it was more than creditable. It was a great step for Worcester to take the work in advance of all others and bring it to performance. Mr. Coombs has seen the songs of Sullivan, and yet makes us think he thinks he knows a thing or two himself. He is said to be an industrious and worthy young man. Mr. Dufft has a fervent manner in singing and a good voice; he is naturally a good vocalist, but at present he seems to be experimenting with methods. That Mr. Herbert's cantata is less original than clever is admitted. That he has been a willing disciple of the instrumental school of the master of Bayreuth is true. But Mr. Herbert has studied long and faithfully and is emulating the manner of the musician who moves the world today, and has achieved a real success. His cantata is dramatic in spirit, though its story is silly. The orchestration is ingenious and artistic, displaying really fine musicianship. The work develops naturally, and in his use of themes there is a finely poetic feeling. The choral writing is difficult. So awkward rhythmically is the most important scene that an awful gash was made in it, taking away all the choir parts (it is a powerful ensemble of soprano and choir), leaving the single voice with only a surging orchestra beneath, a proceeding which sacrificed not only the most vigorous parts for choir, but marred the artistic contour of the whole. Had it not been for the impassioned singing of Mrs. Ford at this point, utter failure would have resulted, as the composer's meaning was completely set at naught by practising this artifice. "The Captive" was enthusiastically received. It should be said of the singing in the final chorus that it was the most spirited and musical of anything thus far this week. Mr. Herbert conducted.

"Artists' night" is a tradition in Worcester. It is an unfortunate one in many respects, for however much improvement the programme may show (and the one quoted below is vastly superior to any of its predecessors) the vicious practice of allowing extra performances on recalls neutralizes the possible artistic result. Tonight Mechanics' Hall was filled with a radiant audience. Beyond quoting the programme and mentioning the fact that Mr. Wilczek is a fine artist, we will not go. The list is—

"A Faust Overture"..................................Wagner
Romanza, Eri tu from "The Masked Ball"..........Verdi
Mr. Del Puente.
Aria from "Samson and Delila"....................St. Saëns
Miss Lena Little.
Lohengrin's Narration..............................Wagner
Mr. Campanini.
Two Movements for Strings—"Heart Wounds," "Spring"..................................Grieg
Aria, Let the Bright Seraphim from "Samson" .Handel
Mme. Nordica.
Solo for Violin, Fantasie Caprice...............Vieuxtemp
Franz Wilczek.
Trio from "I Lombardi"..............................Verdi
Mme. Nordica, Sig. Campanini and Sig. Del Puente.
Wagner Selections:
"Siegfried" and "Die Götterdämmerung": Siegfried's passage to Brunnhilde's Rock; Morning dawn and Rhine journey. Arranged by Richter.
"The Flying Dutchman," Senta's Ballad.
Mme. Nordica.
Violin, "Prize Song" from "Die Meistersinger."
Mr. Wilczek.
Lohengrin, Prayer and Finale, Act I—Elsa, Mme. Nordica; Ortrud, Miss Little; Lohengrin, Mr. Campanini; Frederick, Mr. Del Puente; Henry I., Dr. G. R. Clark.

Think of following the trio from "I. Lombardi" with the Nibelungen arrangement! But criticism on a Worcester festival Thursday-night affair is wasted.

G. H. WILSON.

[illegible] Post

[illegible] MORNING, SEPT. 26, 1891.

MUSIC IN WORCESTER

Some Closing Words Concerning the Festival

HANDEL'S "ISRAEL IN EGYPT"

Franz Rummel's Performance on the Pianoforte a Noble Effort

WORCESTER, Sept. 24.—[SPECIAL to the POST.]—This is the last day of the festival, and, therefore, it may not be impertinent to review hastily the work of the week.

The question of what selections are suitable for such a festival is not easily answered, and it is not surprising that there should be widely differing opinions among even the managers, although each one of them is solely influenced by zeal for the prosperity of the society. Naturally they wish to present novelties; at the same time they realize the limitations of the capacity of a chorus made up of so many, who, while they may be earnest, are not all truly musical in the proper sense of the word. The managers also realize that the rehearsals with orchestra are necessarily few in number, and that they cannot expect to give a finished performance of a new work of moderate difficulty. They justly fear the reproach of old fogyism. They must please the taste of the subscribers to the concerts, for in them they have financial life. Now what are they to do?

This is a question more easily asked than answered. The musician would reply that in matters of art, perfection or a close approach to perfection is of first importance, and that an admirable performance of one of the simpler chorals of Bach is more to be desired than a rough and boisterous presentation of an ancient or modern work of large dimensions. He would say that it is a wrong to the composer and to the composition to give to the public a mutilated version imperfectly sung. But the manager would reply by saying, "We must give new works. We have a large chorus and some of them read with difficulty. Some of the members are old, and their voices are false and wiry, but they have been faithful in the past, and we can not wound them to the quick by now asking them to leave us. We know that the first performance will be rough, but if the work is worthy of repetition, the future performances will be better. Meanwhile, we provide an orchestra and soloists of reputation, and as the people cannot yet listen patiently for four days to music of genuine worth, we must give a concert with ear-tickling numbers, otherwise we should not be able to provide players and singers for the great works demanded by the more intelligent."

These conflicting opinions arise wherever there are large choral societies. The day may come when to the musician's joy seventy-five or 100 picked singers will give the oratorios and cantatas of fame, and thereby the works well-known will in many cases seem novelties.

But as long as choruses are of the size and character of the Worcester Association, perfect performances can not be expected.

In certain respects the festival of this year is a step in advance. This is particularly seen in the introduction of novelties of worth. I mean by novelties, works that are new to these audiences. The character of the two novelties given yesterday was enough to lend dignity to the purposes of the association, and the managers deserve the hearty thanks of all American musicians for the welcome given by them to the exquisite suite of McDowell and the ingeniously constructed cantata of Herbert.

There is still much to be desired in the work done by the chorus. That which has been already sung was given this week with a certain degree of confidence, but with a painful lack of legitimate and necessary expression.

The audiences have been enabled to hear some excellent singing, and Mrs. Wyman, Mrs. Ford, Mrs. Alves and Miss Little have in different degree shown that the art of song is not entirely lost. Campanini sang in "Arminius" superbly, but in the "operatic concert" he was false to his own artistic nature and looked to the gallery for sympathy, which he found. Messrs. Johnson, Meyn and Dufft are to be commended heartily for the intelligence of their endeavors and to be often praised for the success of the attempts. Mr. Wilczek played with taste and more than ordinary skill pieces that too commonly are the excuse for rank sensationalism. And Mr. Herbert showed his versatile talents as composer, director and virtuoso.

Whether these festivals serve in the musical education of the public is another matter. Personality in music still prevails. The soloist excites the popular attention, when the symphony is listened to with conventional respect. The meretricious singer is more enthusiastically received that the one who deserves the applause. But this is an old complaint, and Worcester is not alone the scene of misdirected enthusiasm.

The programme of this afternoon included the "Egmont" overture, Dvorak's Symphony in D minor, Lalo's Rhapsody in A and two songs sung by Mrs. Ford and Dr. Clark. But the feature of the concert was the fine performance of Rubinstein's concerto in D minor for pianoforte and orchestra, the pianoforte part of which was played by Mr. Franz Rummel. Although Mr. Runnel's playing was occasionally unclean, as in a few passages in the first and last movements, his interpretation as a whole was noble in its dignity, fire and pathos. He was thrice recalled, and finally in response he played a nocturne by Brassin.

The festival closed with an interesting performance of "Israel in Egypt." The choruses and solos were judiciously selected and the overture to the oratorio was played for the first time in America. The overture is in the familiar style of Handel, but additional parts were arranged for it by Michael Costa, which make it more noisy. Whether it has been thus improved is another matter. The choruses of "Israel," that is the greater number of those chosen for this occasion—were familiar to the chorus and they were sung for the most part with precision and power. They were also sung in the traditional manner—that is, with nearly the same degree of force from the beginning to the end. Whether this [illegible] whether they were so sung in Handel's time these are questions hard [illegible] but it is equally hard [illegible] that Handel did not [illegible] variety of expression. Nor did [illegible] that the chorus of this evening [illegible] yesterday. The

[illegible] Mr. Herbert Johnson and Mr. M. W. Whitney. The latter was most heartily applauded for his singing of the air of the first part, and the famous duet as given by Messrs. Whitney and Dufft awoke unbounded enthusiasm. In many respects the final concert was the most pleasing of the series, so far as the work of the chorus is considered. This is the twenty-fifth year of Mr. Carl Zerrahn's connection with the Worcester association and the event was fitly commemorated at the beginning of the concert. As soon as he appeared upon the stage he was greeted with an orchestral salute, and both chorus and audience joined in long-continued applause. The Hon. Edward L. Davis, the president of the Association, in a gracefully worded and feeling speech, expressed publicly to Mr. Zerrahn the thanks of the association and the city their heartfelt appreciation of his faithful labors, and their best wishes for the future years of usefulness. Then Mr. Davis presented Mr. Zerrahn with a check for the very substantial amount of $1500. Mr. Zerrahn was visibly affected and he spoke a few words of sincere gratitude to the audience, the chorus and the orchestra.

PHILIP HALE.

The Beacon.

BOSTON, SATURDAY, SEPT. 26, 1891.

THE WORCESTER FESTIVAL.

The scheme of the annual Music Festival at Worcester—the thirty-fourth in the unbroken series—comes up more nearly to a metropolitan standard than any of its predecessors. The advance which has been made in ten years is remarkable and honorable, and at first it is not easy to believe that such a dignified and ambitious week's work has been evolved by easy and unforced gradations from the convention-like programmes of the early Eighties. The improvement is shown less in the choice of two or three great compositions—because some such have been presented regularly for a good many years—but in the exclusion of banalities, by the elevation of the schools and performance of the orchestral music, and finally by the original presentation of works written or secured expressly for the occasion. We have not the space to go into the *minutiæ* of the season, but we shall endeavor to chronicle its chief elements as matters of interest in the musical history of the State and of importance as being brought so near to Boston itself. Passing over for the moment the first afternoon programme, which was principally composed of pleasant light matters, the real work of the week began with the third Worcester performance (with a new cast, of course) of Bruch's "Arminius," as it was to end last evening with Handel's "Israel in Egypt," preceded by the first reading in America of the author's overture to the "Occasional" oratorio, according to Costa's extended score. Between these, on different dates, were placed these absolute novelties: Dr. Bridge's dramatic oratorio, "The Repentance of Nineveh"; Mr. Herbert's cantata, "The Captive," written for the festival; Mr. E. A. MacDowell's *suite* in A-minor; Mr. G. A. Adams's Mass in C-minor; Coomb's "Heavenly Message," and the now famous *intermezzo* from Mascagin's "Cavalleria Rusticana," not before played from his orchestration in this country. New to Worcester were: The trio for harp and flutes, from Berlioz's "Childhood of Christ"; Schumann's fourth symphony; the *pendante* and *scherzo* from Tschaikowsky's F-minor symphony; Grieg's "Peer Gynt" *suite*; *Lohengrin's* Narrative; Dvorák's second symphony; Lalo's orchestral rhapsody; two string movements by Grieg; and several good arias of operatic caste, introduced partly to gratify the popular taste for a bit of *soufflé* and partly to display the virtuosity of artists who, while engaging in more serious work, still desired to shine in their favorite departments. Half of the "Artist's Night"—Thursday—was assigned to Wagner; who was advantageously represented by Richter's arrangements from "Siegfried" and the "Götterdämmerung," so well known here; *Senta's* ballad from the "Dutchman," the "Prize Song" from the "Mastersingers" (played as a violin solo), and the finale to the first act of "Lohengrin." Instrumental solos were provided in compositions for Mr. G. W. Morgan, the veteran organist, and his daughter, the harpist; in St. Saëns's violoncello concerto in A-minor, for Mr. Herbert; Vieuxtemps's "Fantasy Caprice," for Mr. Wilczek; and Rubinstein's fourth concerto, for Mr. Rummel. The trio alluded to above, brought in Messrs. Heindl and Fox, and Mr. Miller had the trumpet part in "Let the bright Seraphim." The overtures were Gluck's "Iphigenia," Beethoven's "Egmont" and Wagner's "Faust."

To present this various array of compositions, the association had its own chorus of about five hundred, an orchestra of just about sixty, almost every one a Symphony man, Mr. Kneisel leading; Mr. B. D. Allen, for organist; Mr. Herbert for assistant conductor and accompanist, soloists both popular and capable, and Mr. Zerrahn for chief of all these forces. The solo list was headed by Mme. Nordica, making the first appearance of her present tour, to whom were assigned the soprano rôle in "Nineveh," and in the Wagner music and airs from Gounod's "Romeo and Juliet" and "Samson." Signor Campanini of course had the *Lohengrin* parts and the forceful rôle in "Arminius." Mrs. Jennie Patrick Walker had the lead in the "Israel" and the Mass; the rest of the soprano songs were divided between Mrs. Paulsen-White, Miss Laura M. Burnham and Mrs. Seabury C. Ford. Miss Lena Little was the "Arminius" contralto, and Mrs. Alves took the oratorio music, Mrs. Benzing and Mrs. Wyman having arias. Mr. A. L. King came from New York for the tenor part in the Mass, and Mr. Herbert O. Johnson sang a song or two and the tenor music of the "Nineveh. Mr. Meyn was the *Arminius*, Mr. Del Puente had opera music, Mr. M. W. Whitney and Mr. Carl Dufft took most of the oratorio bass rôles, and D. G. R. Clark was appointed to the Mass and a bass song or two.

—Mme. Nordica, through Manager C. A. Ellis, is fast filling up all the time she wishes to give to concerts this winter. It is not yet decided whether she will sing in the Abbey Italian operas or not.

BOSTON [illegible]

PUBLISHED EVERY DAY IN THE [illegible]

VOL. XC., NO. 88.

SATURDAY, SEPT. 26, 1891.

WORCESTER'S MUSIC FESTIVAL.

Final Programmes Heard by Great Audiences.

[Special Dispatch to the Boston Herald]

WORCESTER, Sept. 25, 1891. The final programmes of the 34th annual music festival here have been heard, the big audiences have again filled the hall regardless of the tortures inflicted by its atmospheric conditions during the week, the singers of the chorus of the society have again rallied about their veteran leader, Zerrahn, and won his beaming smiles of commendation by their attention and good work, and the directors of the old association are again congratulating themselves that it is all over, and that a tidy sum up in the thousands is to be left for the treasury after all the bills are paid.

Without doubt, the men who have been prodding the association to take an advanced position in musical matters are actuated by the best motives, but, as they stand, banner in hand, shouting "Excelsior!" this evening, they must feel that their theories do not find general acceptance hereabout.

The afternoon concert today had for its instrumental numbers the "Egmont" overture, Dvorak's second symphony, Rubinstein's piano concerto in D minor, No. 4, and the rhapsody for orchestra in A by Lalo. The selections were varied by Mrs. S. C. Ford's singing of the bolero from Verdi's "Sicilian Vespers," and Dr. G. R. Clark's interpretation of the recitative and aria from "The Queen of Sheba," "She Alone Charmeth My Sadness."

The men of the orchestra have seldom had such a test of their endurance as that given by the afternoon's programme. The hall was so thoroughly heated by the uses of the week and the high temperature outside that the audience could with difficulty support existence. To play through such a programme was in itself an undertaking to be dreaded, and yet the performance of the several numbers was, under Mr. Zerrahn's direction, evidently a source of enjoyment to all who could bear the heat of the hall.

Mr. Franz Rummel was the pianist, and his brilliant interpretation of the Rubinstein concerto was in keeping with his successes during his last season. Dr. Clark was, unfortunately, severely indisposed, and appeared rather than to cause disappointment. Under the circumstances he acquitted himself most creditably, and an appreciative round of applause rewarded his effort.

Mrs. Ford was as great a favorite as ever, and merited the favor shown her.

This evening the festival ended with selections from the "Israel in Egypt," which was preceded by the first performance in this country of the overture to the "Occasional Oratorio," by Handel, as arranged by Sir Michael Costa. The solo parts of the "Israel" were assigned to Mrs. Jennie Patrick-Walker, soprano; Mrs. Carl Alves, contralto; and Messrs. Herbert Johnson, tenor; Carl Dufft, baritone, and M. W. Whitney, bass.

No words can give an idea of the degree of physical suffering endured in listening to the final performance this evening, for, despite all the efforts to supply air suitable to breathe, the hall was like a furnace, and the hundreds of gas jets destroyed what little life there was in the air.

After electric lighting has been in vogue a quarter of a century, its use may possibly be applied to the hall used for these annual gatherings.

Despite the heat the grand chorus rallied again for a final effort and sung the familiar chorus numbers included in the evening's selections, with admirable spirit. The soloists gave excellent support in the limited opportunities afforded them, Mrs. Alves winning especial favor for her artistic vocal work, and Messrs. Dufft and Whitney creating a great impression by their singing of the famous duet, "The Lord is a Man of War."

Mr. Johnson's recitative singing was thoroughly pleasing, and the aria, "The Enemy Said," was delivered in a masterly manner, showing a command of the requisites for the best work of this class, such as few in the field of oratorio work possess.

Mr. Whitney's noble voice was used with all his usual success, and this artist was made the recipient of a grand ovation after "God Looking Down."

The Handel overture proved a most enjoyable novelty, and added a great interest to the performance.

Mr. Zerrahn was welcomed on his entrance with a fanfare from the orchestra and the rising of the chorus, and a pleasant interruption occurred just after the intermission, when President Davis, in the name of the chorus, the association and the patrons of the festival, expressed his appreciation of Mr. Zerrahn's quarter of a century's service as the association's festival leader, and presented him with a check for $1500 as a tribute from the chorus, the association and a few personal friends.

Mr. Zerrahn returned his thanks in a few eloquent words, and, after expressing his personal obligations to the singers and the faithful orchestral players, he took occasion to call attention to the fact that Worcester is the only city in the world that supports an annual music festival.

BOSTON DAILY ADVERTISER
Established 1813.

SATURDAY MORNING, SEPT. 26, 1891.

RUMMEL MADE A HIT.

Great Enthusiasm Over His Playing at the Worcester Festival—Carl Zerrahn Gets $1500.

WORCESTER, Sept. 25.—Franz Rummel, pianist, made the hit of the season at the festival concert this afternoon, playing Rubinstein's D minor concerto. The people imperatively demanded his return when he played Brassin's nocturne. The other instrumental numbers were Beethoven's Egmont overture, Dvorak's D minor symphony and Lalo's Rhapsody in A. It was all new to the festival save "Egmont," and the audience was very enthusiastic. Dr. G. R. Clark sang an aria from the "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from the "Sicilian Vespers," and both were well received, Mrs. Ford being encored. The festival closed with a rousing performance of Handel's "Israel in Egypt." The choral work was by far the best of the week, and the soloists were admirable. They were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and M. W. Whitney. "Israel in Egypt" was preceded by the martial overture to Handel's "Occasional" oratorio.

This completed Carl Zerrahn's 25th year as festival conductor. At the intermission Pres. E. L. Davis presented him in behalf of the association with a purse of $1500. This week has seen the greatest artistic success and the largest audiences ever known at a Worcester festival.

The overture to the "Occasional" oratorio had never been performed with Sir Michael Costa's instrumentation before. The parts were specially imported from England for the festival.

THE BOSTON [illegible]

SATURDAY, SEPTEMBER [illegible]

WORCESTER FESTIVAL [illegible]

Conductor Zerrahn Gets a Purse With $1500 in It.

[Special Despatch to the News.]

WORCESTER, Sept. 25.—The Worcester music festival closed today with two largely attended concerts. In the afternoon Franz Rummell, the pianist, made the hit of the season, playing Rubenstein's D minor concerto. In response to an imperative recall he played Brassin's "Nocturne." Other instrumental numbers were Beethoven's "Egmont" overture, D'Vorak's D minor symphony, and Lalos' rhapsody in A, all new to the festival save "Egmont."

Dr. G. R. Clark sang "Aria" from "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from "Sicilian Vespers." The closing concert tonight was a rousing performance of Handel's "Israel in Egypt." The choral work was the best of the week, and the soloists admirable.

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The North American

PHILADELPHIA, PA.

FRIDAY, SEPTEMBER 25, 1891.

THEY'RE FOND OF MUSIC IN BOSTON.

Special Dispatch to The North American.

BOSTON, Sept. 24.—The Boston Symphony Orchestra has in the last few years come to be an institution of well-nigh national reputation, and the success attending its annual series of concerts interests a vast public scattered throughout the States. During the week at Music Hall every seat for the twenty-four Friday afternoon public rehearsals, as well as for the twenty-four Saturday evening concerts, have been sold. The maintenance of the orchestra is the private undertaking of a private citizen, and therefore no official statement can be made of the actual financial results of the concerts, but the most careful estimate shows that fully $100,000 has been paid into the box office for the coming symphony season. In addition to this there are 12,000 seats sold during the season at the rehearsals at twenty-five cents each, with as many more admissions at the concerts. The first rehearsal takes place October 9 and the first concert the following evening.

Boston Post

SATURDAY MORNING, SEPT. 26, 1891.

MUSIC IN WORCESTER

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The festival closed with an interesting performance of "Israel in Egypt." The choruses and solos were judiciously selected and the overture to the oratorio was played for the first time in America. The overture is in the familiar style of Handel, but additional parts were arranged for it by Michael Costa, which make it more noisy. Whether it has been thus improved is another matter. The choruses of "Israel," that is the greater number of those chosen for this occasion—were familiar to the chorus and they were sung for the most part with precision and power. They were also sung in the traditional manner—that is, with nearly the same degree of force from the beginning to the end. Whether this is right, whether they were so sung in Handel's time—these are questions hard to solve; but it is equally hard to believe that Handel did not employ some variety of expression. Nor did it seem possible that the chorus of this evening [illegible] of yesterday. The solos were sung very acceptably by Mrs. Patrick Walker Mrs. Alves, Mr. Herbert Johnson and Mr. M. W. Whitney. The latter was most heartily applauded for his singing of the air of the first part, and the famous duet as given by Messrs. Whitney and Dufft awoke unbounded enthusiasism. In many respects the final concert was the most pleasing of the series, so far as the work of the chorus is considered. This is the twenty-fifth year of Mr. Carl Zerrahn's connection with the Worcester association and the event was fitly commemorated at the beginning of the concert. As soon as he appeared upon the stage he was greeted with an orchestral salute, and both chorus and audience joined in long-continued applause. The Hon. Edward L. Davis, the president of the Association, in a gracefully worded and feeling speech, expressed publicly to Mr. Zerrahn the thanks of the association and the city their heartfelt appreciation of his faithful labors, and their best wishes for the future years of usefulness. Then Mr. Davis presented Mr. Zerrahn with a check for the very substantial amount of $1500. Mr. Zerrahn was visibly affected and he spoke a few words of sincere gratitude to the audience, the chorus and the orchestra.

PHILIP HALE.

The Beacon.

BOSTON, SATURDAY, SEPT. 26, 1891.

THE WORCESTER FESTIVAL.

The scheme of the annual Music Festival at Worcester—the thirty-fourth in the unbroken series—comes up more nearly to a metropolitan standard than any of its predecessors. The advance which has been made in ten years is remarkable and honorable, and at first it is not easy to believe that such a dignified and ambitious week's work has been evolved by easy and unforced gradations from the convention-like programmes of the early Eighties. The improvement is shown less in the choice of two or three great compositions—because some such have been presented regularly for a good many years—but in the exclusion of banalities, by the elevation of the schools and performance of the orchestral music, and finally by the original presentation of works written or secured expressly for the occasion. We have not the space to go into the *minutiæ* of the season, but we shall endeavor to chronicle its chief elements as matters of interest in the musical history of the State and of importance as being brought so near to Boston itself. Passing over for the moment the first afternoon programme, which was principally composed of pleasant light matters, the real work of the week began with the third Worcester performance (with a new cast, of course) of Bruch's "Arminius," as it was to end last evening with Handel's "Israel in Egypt," preceded by the first reading in America of the author's overture to the "Occasional" oratorio, according to Costa's extended score. Between these, on different dates, were placed these absolute novelties: Dr. Bridge's dramatic oratorio, "The Repentance of Nineveh"; Mr. Herbert's cantata, "The Captive," written for the festival; Mr. E. A. MacDowell's *suite* in A-minor; Mr. G. A. Adams's Mass in C-minor; Coomb's "Heavenly Message," and the now famous *intermezzo* from Mascagin's "Cavalleria Rusticana," not before played from his orchestration in this country. New to Worcester were: The trio for harp and flutes, from Berlioz's "Childhood of Christ"; Schumann's fourth symphony; the *pendante* and *scherzo* from Tschaikowsky's F-minor symphony; Grieg's "Peer Gynt" *suite*; *Lohengrin's* Narrative; Dvorák's second symphony; Lalo's orchestral rhapsody; two string movements by Grieg; and several good arias of operatic caste, introduced partly to gratify the popular taste for a bit of *souplé* and partly to display the virtuosity of artists who, while engaging in more serious work, still desired to shine in their favorite departments. Half of the "Artist's Night"—Thursday—was assigned to Wagner; who was advantageously represented by Richter's arrangements from "Siegfried" and the "Götterdammerung," so well known here; *Senta's* ballad from the "Dutchman," the "Prize Song" from the "Mastersingers" (played as a violin solo), and the finale to the first act of "Lohengrin." Instrumental solos were provided in compositions for Mr. G. W. Morgan, the veteran organist, and his daughter, the harpist; in St. Saëns's violoncello concerto in A-minor, for Mr. Herbert; Vieuxtemps's "Fantasy Caprice," for Mr. Wilczek; and Rubinstein's fourth concerto, for Mr. Rummel. The trio alluded to above, brought in Messrs. Heindl and Fox, and Mr. Miller had the trumpet part in "Let the bright Seraphim." The overtures were Gluck's "Iphigenia," Beethoven's "Egmont" and Wagner's "Faust."

To present this various array of compositions, the association had its own chorus of about five hundred, an orchestra of just about sixty, almost every one a Symphony man, Mr. Kneisel leading; Mr. B. D. Allen, for organist; Mr. Herbert for assistant conductor and accompanist, soloists both popular and capable, and Mr. Zerrahn for chief of all these forces. The solo list was headed by Mme. Nordica, making the first appearance of her present tour, to whom were assigned the soprano rôle in "Nineveh," and in the Wagner music and airs from Gounod's "Romeo and Juliet" and "Samson." Signor Campanini of course had the *Lohengrin* parts and the forceful rôle in "Arminius." Mrs. Jennie Patrick Walker had the lead in the "Israel" and the Mass; the rest of the soprano songs were divided between Mrs. Paulsen-White, Miss Laura M. Burnham and Mrs. Seabury C. Ford. Miss Lena Little was the "Arminius" contralto, and Mrs. Alves took the oratorio music, Mrs. Benzing and Mrs. Wyman having arias. Mr. A. L. King came from New York for the tenor part in the Mass, and Mr. Herbert O. Johnson sang a song or two and the tenor music of the "Nineveh. Mr. Meyn was the *Arminius*, Mr. Del Puente had opera music, Mr. M. W. Whitney and Mr. Carl Dufft took most of the oratorio bass rôles, and D. G. R. Clark was appointed to the Mass and a bass song or two.

Mme. Nordica, through Manager C. A. Ellis, is fast filling up all the time she wishes to give to concerts this winter. It is not yet decided whether she will sing in the Abbey Italian operas or not.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 88.

SATURDAY, SEPT. 26, 1891.

WORCESTER'S MUSIC FESTIVAL.

Final Programmes Heard by Great Audiences.

[Special Dispatch to the Boston Herald]

WORCESTER, Sept. 25, 1891. The final programmes of the 34th annual music festival here have been heard, the big audiences have again filled the hall regardless of the tortures inflicted by its atmospheric conditions during the week, the singers of the chorus of the society have again rallied about their veteran leader, Zerrahn, and won his beaming smiles of commendation by their attention and good work, and the directors of the old association are again congratulating themselves that it is all over, and that a tidy sum up in the thousands is to be left for the treasury after all the bills are paid.

Without doubt, the men who have been prodding the association to take an advanced position in musical matters are actuated by the best motives, but, as they stand, banner in hand, shouting "Excelsior!" this evening, they must feel that their theories do not find general acceptance hereabout.

The afternoon concert today had for its instrumental numbers the "Egmont" overture, Dvorak's second symphony, Rubinstein's piano concerto in D minor, No. 4, and the rhapsody for orchestra in A by Lalo. The selections were varied by Mrs. S. C. Ford's singing of the bolero from Verdi's "Sicilian Vespers," and Dr. G. R. Clark's interpretation of the recitative and aria from "The Queen of Sheba," "She Alone Charmeth My Sadness."

The men of the orchestra have seldom had such a test of their endurance as that given by the afternoon's programme. The hall was so thoroughly heated by the uses of the week and the high temperature outside that the audience could with difficulty support existence. To play through such a programme was in itself an undertaking to be dreaded, and yet the performance of the several numbers was, under Mr. Zerrahn's direction, evidently a source of enjoyment to all who could bear the heat of the hall.

Mr. Franz Rummel was the pianist, and his brilliant interpretation of the Rubinstein concerto was in keeping with his successes during his last season. Dr. Clark was, unfortunately, severely indisposed, and appeared rather than to cause disappointment. Under the circumstances he acquitted himself most creditably, and an appreciative round of applause rewarded his effort.

Mrs. Ford was as great a favorite as ever, and merited the favor shown her.

This evening the festival ended with selections from the "Israel in Egypt," which was preceded by the first performance in this country of the overture to the "Occasional Oratorio," by Handel, as arranged by Sir Michael Costa. The solo parts of the "Israel" were assigned to Mrs. Jennie Patrick-Walker, soprano; Mrs. Carl Alves, contralto; and Messrs. Herbert Johnson, tenor; Carl Dufft, baritone, and M. W. Whitney, bass.

No words can give an idea of the degree of physical suffering endured in listening to the final performance this evening, for, despite all the efforts to supply air suitable to breathe, the hall was like a furnace, and the hundreds of gas jets destroyed what little life there was in the air.

After electric lighting has been in vogue a quarter of a century, its use may possibly be applied to the hall used for these annual gatherings.

Despite the heat the grand chorus rallied again for a final effort and sung the familiar chorus numbers included in the evening's selections, with admirable spirit. The soloists gave excellent support in the limited opportunities afforded them, Mrs. Alves winning especial favor for her artistic vocal work, and Messrs. Dufft and Whitney creating a great impression by their singing of the famous duet, "The Lord is a Man of War."

Mr. Johnson's recitative singing was thoroughly pleasing, and the aria, "The Enemy Said," was delivered in a masterly manner, showing a command of the requisites for the best work of this class, such as few in the field of oratorio work possess.

Mr. Whitney's noble voice was used with all his usual success, and this artist was made the recipient of a grand ovation after "God Looking Down."

The Handel overture proved a most enjoyable novelty, and added a great interest to the performance.

Mr. Zerrahn was welcomed on his entrance with a fanfare from the orchestra and the rising of the chorus, and a pleasant interruption occurred just after the intermission, when President Davis, in the name of the chorus, the association and the patrons of the festival, expressed his appreciation of Mr. Zerrahn's quarter of a century's service as the association's festival leader, and presented him with a check for $1500 as a tribute from the chorus, the association and a few personal friends.

Mr. Zerrahn returned his thanks in a few eloquent words, and, after expressing his personal obligations to the singers and the faithful orchestral players, he took occasion to call attention to the fact that Worcester is the only city in the world that supports an annual music festival.

BOSTON DAILY ADVERTISER
Established 1813.

SATURDAY MORNING, SEPT. 26, 1891.

RUMMEL MADE A HIT.

Great Enthusiasm Over His Playing at the Worcester Festival — Carl Zerrahn Gets $1500.

WORCESTER, Sept. 25.—Franz Rummel, pianist, made the hit of the season at the festival concert this afternoon, playing Rubinstein's D minor concerto. The people imperatively demanded his return when he played Brassin's nocturne. The other instrumental numbers were Beethoven's Egmont overture, Dvorak's D minor symphony and Lalo's Rhapsody in A. It was all new to the festival save "Egmont," and the audience was very enthusiastic. Dr. G. R. Clark sang an aria from the "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from the "Sicilian Vespers," and both were well received, Mrs. Ford being encored. The festival closed with a rousing performance of Handel's "Israel in Egypt." The choral work was by far the best of the week, and the soloists were admirable. They were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and M. W. Whitney. "Israel in Egypt" was preceded by the martial overture to Handel's "Occasional" oratorio.

This completed Carl Zerrahn's 25th year as festival conductor. At the intermission Pres. E. L. Davis presented him in behalf of the association with a purse of $1500. This week has seen the greatest artistic success and the largest audiences ever known at a Worcester festival.

The overture to the "Occasional" oratorio had never been performed with Sir Michael Costa's instrumentation before. The parts were specially imported from England for the festival.

THE BOSTON NEWS.

SATURDAY, SEPTEMBER 26, 1891.

WORCESTER FESTIVAL ENDED.

Conductor Zerrahn Gets a Purse With $1500 in It.

[Special Despatch to the NEWS.]

WORCESTER, Sept. 25.—The Worcester music festival closed today with two largely attended concerts. In the afternoon Franz Rummell, the pianist, made the hit of the season, playing Rubenstein's D minor concerto. In response to an imperative recall he played Brassin's "Nocturne." Other instrumental numbers were Beethoven's "Egmont" overture, D'Vorak's D minor symphony, and Lalos' rhapsody in A, all new to the festival save "Egmont."

Dr. G. R. Clark sang "Aria" from "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from "Sicilian Vespers." The closing concert tonight was a rousing performance of Handel's "Israel in Egypt." The choral work was the best of the week, and the soloists admirable.

They were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and Myron W. Whitney.

This completed Carl Zerrahn's 25th year as festival conductor. At intermission President Edward L. Davis presented him in behalf of the association with a purse of $1500. This week has witnessed the greatest artistic success and largest audiences ever known at the Worcester festival.

The North American

PHILADELPHIA, PA.

FRIDAY, SEPTEMBER 25, 1891.

THEY'RE FOND OF MUSIC IN BOSTON.

Special Dispatch to The North American.

BOSTON, Sept. 24.—The Boston Symphony Orchestra has in the last few years come to be an institution of well-nigh national reputation, and the success attending its annual series of concerts interests a vast public scattered throughout the States. During the week at Music Hall every seat for the twenty-four Friday afternoon public rehearsals, as well as for the twenty-four Saturday evening concerts, have been sold. The maintenance of the orchestra is the private undertaking of a private citizen, and therefore no official statement can be made of the actual financial results of the concerts, but the most careful estimate shows that fully $100,000 has been paid into the box office for the coming symphony season. In addition to this there are 12,000 seats sold during the season at the rehearsals at twenty-five cents each, with as many more admissions at the concerts. The first rehearsal takes place October 9 and the first concert the following evening.

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Boston Post

SATURDAY MORNING, SEPT. 26, 1891.

MUSIC IN WORCESTER

Some Closing Words Concerning the Festival

HANDEL'S "ISRAEL IN EGYPT"

Franz Rummel's Performance on the Pianoforte a Noble Effort

WORCESTER, Sept. 24.—[SPECIAL to the POST.]—This is the last day of the festival, and, therefore, it may not be impertinent to review hastily the work of the week.

The question of what selections are suitable for such a festival is not easily answered, and it is not surprising that there should be widely differing opinions among even the managers, although each one of them is solely influenced by zeal for the prosperity of the society. Naturally they wish to present novelties; at the same time they realize the limitations of the capacity of a chorus made up of so many, who, while they may be earnest, are not all truly musical in the proper sense of the word. The managers also realize that the rehearsals with orchestra are necessarily few in number, and that they cannot expect to give a finished performance of a new work of moderate difficulty. They justly fear the reproach of old fogyism. They must please the taste of the subscribers to the concerts, for in them they have financial life. Now what are they to do?

This is a question more easily asked than answered. The musician would reply that in matters of art, perfection or a close approach to perfection is of first importance, and that an admirable performance of one of the simpler chorals of Bach is more to be desired than a rough and boisterous presentation of an ancient or modern work of large dimensions. He would say that it is a wrong to the composer and to the composition to give to the public a mutilated version imperfectly sung. But the manager would reply by saying, "We must give new works. We have a large chorus and some of them read with difficulty. Some of the members are old, and their voices are false and wiry, but they have been faithful in the past, and we can not wound them to the quick by now asking them to leave us. We know that the first performance will be rough, but if the work is worthy of repetition, the future performances will be better. Meanwhile, we provide an orchestra and soloists of reputation, and as the people cannot yet listen patiently for four days to music of genuine worth, we must give a concert with ear-tickling numbers, otherwise we should not be able to provide players and singers for the great works demanded by the more intelligent."

These conflicting opinions arise wherever there are large choral societies. The day may come when to the musician's joy seventy-five or 100 picked singers will give the oratorios and cantatas of fame, and thereby the works well-known will in many cases seem novelties.

But as long as choruses are of the size and character of the Worcester Association, perfect performances can not be expected.

In certain respects the festival of this year is a step in advance. This is particularly seen in the introduction of novelties of worth, I mean by novelties, works that are new to these audiences. The character of the two novelties given yesterday was enough to lend dignity to the purposes of the association, and the managers deserve the hearty thanks of all American musicians for the welcome given by them to the exquisite suite of McDowell and the ingeniously constructed cantata of Herbert.

There is still much to be desired in the work done by the chorus. That which has been already sung was given this week with a certain degree of confidence, but with a painful lack of legitimate and necessary expression.

The audiences have been enabled to hear some excellent singing, and Mrs. Wyman, Mrs. Ford, Mrs. Alves and Miss Little have in different degree shown that the art of song is not entirely lost. Campanini sang in "Arminius" superbly, but in the "operatic concert" he was false to his own artistic nature and looked to the gallery for sympathy, which he found. Messrs. Johnson, Meyn and Dufft are to be commended heartily for the intelligence of their endeavors and to be often praised for the success of the attempts. Mr. Wilczek played with taste and more than ordinary skill pieces that too commonly are the excuse for rank sensationalism. And Mr. Herbert showed his versatile talents as composer, director and virtuoso.

Whether these festivals serve in the musical education of the public is another matter. Personality in music still prevails. The soloist excites the popular attention, when the symphony is listened to with conventional respect. The meretricious singer is more enthusiastically received that the one who deserves the applause. But this is an old complaint, and Worcester is not alone the scene of misdirected enthusiasm.

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The festival closed with an interesting performance of "Israel in Egypt." The choruses and solos were judiciously selected and the overture to the oratorio was played for the first time in America. The overture is in the familiar style of Handel, but additional parts were arranged for it by Michael Costa, which make it more noisy. Whether it has been thus improved is another matter. The choruses of "Israel," that is the greater number of these chosen for this occasion—were familiar to the chorus and they were sung for the most part with precision and power. They were also sung in the traditional manner—that is, with nearly the same degree of force from the beginning to the end. Whether this is right, whether they were so sung in Handel's time—these are questions hard to solve; but it is equally hard to believe that Handel did not employ some variety of expression. Nor did it seem possible that the chorus of this evening [illegible] chorus of yesterday.

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Mr. Whitney's noble voice was used with all his usual success, and this artist was made the recipient of a grand ovation after "God Looking Down."

The Handel overture proved a most enjoyable novelty, and added a great interest to the performance.

Mr. Zerrahn was welcomed on his entrance with a fanfare from the orchestra and the rising of the chorus, and a pleasant interruption occurred just after the intermission, when President Davis, in the name of the chorus, the association and the patrons of the festival, expressed his appreciation of Mr. Zerrahn's quarter of a century's service as the association's festival leader, and presented him with a check for $1500 as a tribute from the chorus, the association and a few personal friends.

Mr. Zerrahn returned his thanks in a few eloquent words, and, after expressing his personal obligations to the singers and the faithful orchestral players, he took occasion to call attention to the fact that Worcester is the only city in the world that supports an annual music festival.

BOSTON DAILY ADVERTISER
Established 1813.

SATURDAY MORNING, SEPT. 26, 1891.

RUMMEL MADE A HIT.

Great Enthusiasm Over His Playing at the Worcester Festival — Carl Zerrahn Gets $1500.

WORCESTER, Sept. 25.—Franz Rummel, pianist, made the hit of the season at the festival concert this afternoon, playing Rubinstein's D minor concerto. The people imperatively demanded his return when he played Brassin's nocturne. The other instrumental numbers were Beethoven's Egmont overture, Dvorak's D minor symphony and Lalo's Rhapsody in A. It was all new to the festival save "Egmont," and the audience was very enthusiastic. Dr. G. R. Clark sang an aria from the "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from the "Sicilian Vespers," and both were well received, Mrs. Ford being encored. The festival closed with a rousing performance of Handel's "Israel in Egypt." The choral work was by far the best of the week, and the soloists were admirable. They were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and M. W. Whitney. "Israel in Egypt" was preceded by the martial overture to Handel's "Occasional" oratorio.

This completed Carl Zerrahn's 25th year as festival conductor. At the intermission Pres. E. L. Davis presented him in behalf of the association with a purse of $1500. This week has seen the greatest artistic success and the largest audiences ever known at a Worcester festival.

The overture to the "Occasional" oratorio had never been performed with Sir Michael Costa's instrumentation before. The parts were specially imported from England for the festival.

THE BOSTON NEWS.

SATURDAY, SEPTEMBER 26, 1891.

WORCESTER FESTIVAL ENDED.

Conductor Zerrahn Gets a Purse With $1500 in It.

[Special Despatch to the News.]

WORCESTER, Sept. 25.—The Worcester music festival closed today with two largely attended concerts. In the afternoon Franz Rummell, the pianist, made the hit of the season, playing Rubenstein's D minor concerto. In response to an imperative recall he played Brassin's "Nocturne." Other instrumental numbers were Beethoven's "Egmont" overture, D'Vorak's D minor symphony, and Lalos' rhapsody in A, all new to the festival save "Egmont."

Dr. G. R. Clark sang "Aria" from "Queen of Sheba," and Mrs. Seabury C. Ford sang the bolero from "Sicilian Vespers." The closing concert tonight was a rousing performance of Handel's "Israel in Egypt." The choral work was the best of the week, and the soloists admirable.

They were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson, Carl Dufft and Myron W. Whitney.

This completed Carl Zerrahn's 25th year as festival conductor. At intermission President Edward L. Davis presented him in behalf of the association with a purse of $1500. This week has witnessed the greatest artistic success and largest audiences ever known at the Worcester festival.

The North American

PHILADELPHIA, PA.

FRIDAY, SEPTEMBER 25, 1891.

THEY'RE FOND OF MUSIC IN BOSTON.

Special Dispatch to The North American.

BOSTON, Sept. 24.—The Boston Symphony Orchestra has in the last few years come to be an institution of well-nigh national reputation, and the success attending its annual series of concerts interests a vast public scattered throughout the States. During the week at Music Hall every seat for the twenty-four Friday afternoon public rehearsals, as well as for the twenty-four Saturday evening concerts, have been sold. The maintenance of the orchestra is the private undertaking of a private citizen, and therefore no official statement can be made of the actual financial results of the concerts, but the most careful estimate shows that fully $100,000 has been paid into the box office for the coming symphony season. In addition to this there are 12,000 seats sold during the season at the rehearsals at twenty-five cents each, with as many more admissions at the concerts. The first rehearsal takes place October 9 and the first concert the following evening.

[illegible]

SATURDAY, SEPTEMBER [illegible]

THE WORCESTER FESTIVAL.

Fourth Day—Miscellaneous Programme in the Afternoon—Handel's "Israel in Egypt" and a Presentation in the Evening.

[Special Correspondence to the Transcript.]

WORCESTER, Sept. 25.

For a number of years the afternoon programme of Friday at the Worcester festival has been one of the best of the series; that of today, excepting one number, was admirable in point of dignity and scope, albeit too long. Here it is in full:

Overture to "Egmont.......Beethoven
Recitative and aria, "She alone charmeth my sadness," from "The Queen of Sheba"....Gounod
Dr. G. R. Clark.
Symphony, No. 2, in D minor, Op. 70.......Dvorak
Concerto for pianoforte, No. 4, in D minor..Rubinstein
Mr. Franz Rummel.
Bolero from "The Sicilian Vespers".......Verdi
Mrs. S. C. Ford.
Rhapsody in A.......Lalo

The symphony, concerto and rhapsody were new in Worcester. The last named was best played of the three, rather a strange fact when it is remembered that it was one hundred and forty minutes distant on the programme from "Egmont" and that the temperature in the concert hall was at a torrid standard. The slow movement of the symphony, was, however, played with fine expression. Both of the singers appeared under disadvantages, Dr. Claus coddling a sore throat and Mrs. Ford resisting a blinding headache. Nevertheless they passed the ordeal without disaster. Dr. Clark's voice is a serviceable bass and he sings earnestly; it is a question how far he can temper his generally heavy style, or whether the voice itself is one that will please in circles which hear Whitney, Babcock and Fischer. Mrs. Ford sang the Bolero archly, though with apparent effort. Mr. Rummel felt the heat of the hall and seemed somewhat more constrained than when at his very best. The degree of difference was, however, slight, for his reading of the solo part of the concerto was admirable in its artistic balance, and as a piece of virtuosity was fine, though Rubinstein's concerto is not altogether intended for a display of that quality. He was deservedly recalled, and played with that beautiful singing tone of which he is master a nocturne by Brassin.

Tonight the performance of "Israel in Egypt" was preceded by the overture to Handel's "Occasional Oratorio." The overture, which probably had not been heard in the country before, was played as arranged by Costa—that is, with augmented brass and wood. It is a vigorous and interesting composition, even in the Handelian dialect; in the *coda* of Sir Michael's arrangement the sonorous brass is a real help to Handel. The choruses of Handel's "Israel" are fully within the grasp of the Worcester choir to do well. Last year some of the more popular ones were given for the first time here; tonight the selections included several of those previously omitted which with judicious drafts of those already familiar made a fairly representative showing of Handel's choral masterpiece. In the solo portions most of the airs of the appendix were sung, and the two or three better known duos in the regular work. It makes little difference what the order of performing is. Handel drew from his melting pot and his scrapbook, and flung "Israel" together. The only coherent portion of the work is that which was originally intended for a separate cantata, namely, the second part

The solos were sung by Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson and Myron W. Whitney. Mrs. Walker sang her one air with that certainty of style and of method which make her great in oratorio. Her declaration of the opening phrase in the final chorus was effective, more because of the art of the singer than for prodigality of tone. Mrs. Alves sang her solo, "Thou shalt bring them in," most expressively. Her school is a thoroughly good one, and she is its master; moreover in the matter of voice production she is an example of what is best in this most misunderstood of the arts. As has been said before, it is a "liberal education" to hear her sing, and Mrs. Alves's voice while lacking somewhat in the sympathetic quality is always agreeable; it is deep rather than high, but the scale through nearly two octaves is without break. The delivery of the air, "The Enemy Said," by Mr. Johnson, was not quite so unrestrained as last year. In an attempt to take a high A at the close, he missed making a *tour de force*, and also marred the effect of the aria as a whole; for he phrased it well and his vocalization was good. Mr. Whitney, who began to renew his artistic youth the moment he left the undignified surroundings of light opera, was in fine voice, and though obliged to substitute a staccato for a legato touch in the florid parts of the aria, "Wave on Wave," yet his singing was noble in style and vocally noble too. In the duet, "The Lord is a Man of War," Carl Dufft was associated with his, and the result was the finest performance of the most effective of the solo number in "Isreal" the writer ever heard. Mr. Dufft is an artist of great capacity, and an intelligent student of vocal means. It is a matter of regret that the rarely heard duet, "The Lord is my Strength," though originally announced, had to be omitted because the alto part is too high for Mrs. Alves to sing well. There was a large and enthusiastic audience. Mr. Zerrahn was greeted with enthusiasm on his entrance, and during the intermission was presented with a check for a handsome snm in recognition of his faithful services to Worcester, and particularly in commemoration of his having served twenty-five years as conductor of the Worcester County Musical Association. Mr. Davies made the speech and Mr. Zerrahn answered with a volubility quite surprising.

Just a word of retrospect. Barring an unfortunate choice in the most important choral novelty produced this season, the thirty-fourth festival is the most notable of any the Worcester association has held. The gain in catholicity, particularly as regards the orchestral selections, is astounding, and all the miscellaneous programme showed a sifting of the finical and trivial elements which heretofore have been unfavorable conditions in programmes that were otherwise artistic. All this shows that the management is inclined to be receptive of modern ideas, that the fair criticism and argument proposed this year by disinterested critics has had weight. As it is not possible to take a backward step now, the future of the Worcester festival in this particular is assured. Concerning solo artists, the standard of the year was certainly high. There were no better in the country than those who appeared at the [illegible] ended. But it is the efficiency of [illegible] chorus that most concerns the [illegible] observer. The voices are good, but [illegible] as a whole is [illegible] in technique [illegible] not half developed, or else [illegible] the more difficult portions of almost [illegible] work [illegible] is wholly

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Boston Courier.

SUNDAY MORNING, SEPT. 27, 1891.

THE WORCESTER MUSICAL FESTIVAL.

The thirty-fourth annual festival of the Worcester County Musical Association was held at Mechanics' Hall, Worcester, last week. It opened Tuesday afternoon with an organ, harp and song recital, at which Mr. G. W. Morgan and Miss Maud Morgan, Miss Laura M. Burnham, Mrs. Paulsen White, Mrs. Ada May Benzing and Mr. Herbert Johnson were the performers.

Mr. Morgan played with considerable technical uncertainty and little rhythmical clearness an uninteresting concert piece by Thiele and his own fantaisie on themes from "Tannhauser." It must be said, however, that his efforts were received with much applause. Miss Morgan was also heard in two solos, in the second of which, the trio for two flutes and harp from "The Childhood of Christ," by Berlioz, she was assisted by Messrs. E. M. Heindl and Paul Fox. Both were tastefully rendered and gave no little pleasure. Mr. Johnson, in a charming air from Ponchielli's "La Gioconda," fully sustained the reputation he has won of being one of Boston's first tenors. Mrs. Paulsen White, who was somewhat over weighted with an aria by Massenet; Mrs. Benzing, in a song by Mattei, and Miss Burnham, in the cavatina, "Carnival of Venice," were all moderately successful and were cordially received.

At the evening concert Max Bruch's oratorio, "Arminius," was given, the soloists being Miss Lena Little, Messrs. Campanini and Meyn. Mr. Carl Zerrahn was enthusiastically greeted as he came upon the platform, and the effective character of the chorus singing was clear proof that his ability and zeal in no wise diminish as the years go by.

Miss Little gave much satisfaction by her artistic singing of the part of the priestess. She has perhaps never been heard hereabouts to better advantage. Mr. Meyn sang the strong, dramatic music of "Arminius" with appropriate breadth and fire, his conception showing the grasp of a genuine musician. Campanini once more gave astonishing evidence of his staying powers as a vocalist as well as of his dramatic intensity of feeling. In his interpretation of the death of Sigemund he appeared with all his old time strength, and the burst of applause that followed showed the extent of the appreciation of his splendid work.

At the orchestral concert Wednesday afternoon the opening number was Schumann's Symphony in D minor. When the fact that this work is one of Mr. Nikisch's prime favorites is recalled, the quality of the playing by the orchestra will be easily understood. In spite of the immense advantage of having under him so fine a body of men, however, Mr. Zerrahn, through his somewhat heavy lead, failed to give anything more than a conventional colorless reading of the symphony. It is true that the noticeably smaller body of men must be taken into consideration, and also the circumstance that the orchestra was practically surrounded by the audience (the chorus seats being well filled). To so place an orchestra is to place it in a position were much of the life of the tone produced is necessarily absorbed. Two movements from Tschaikowsky's symphony in F minor, and Grieg's "Peere Gynt" suite were the remaining orchestral numbers, and were more effectively played. The soloists were numerous and able. Mrs. Julia L. Wyman sang the aria, "O Fatal Gift," from Verdi's "Don Carlos," with great breadth and unusual warmth of style. In Mozart's scena and aria, "Bella mia fiamma, addio," Mrs. S. C. Ford displayed her brilliant, flexible voice to fine advantage, and an artistic comprehension of the music as well. And Mr. Victor Herbert, the talented 'cello player of New York gave an expressive and brilliant performance of St. Saen's concerts in A minor. All were heartily received, the two ladies being compelled to respond with songs. Mr. Herbert's able conducting of the orchestral, and his playing of the piano accompaniments, deserves an added word of praise.

The third concert Wednesday evening began with an indifferent performance of Gluck's overture, "Iphigenia," which was followed by a dramatic scene, "Hagar in the Desert," Rubinstein, opus 92. The piece is long and tiresome, and is one more instance of the Russian composer's present barrenness of idea. Mrs. Carl Alves apparently made of it all that was possible, and at times sang with much expression. Next came Mrs. Lillian Nordica, in the waltz song from Gounod's "Romeo and Juliet." Her popularity was emphatically attested by the tremendous applause that her appearance evoked; and her brilliant and "stylish" (if one may say so) intepretation of that "fetching" concert piece proved clearly that she well understands how to reach the heart of the dear public. For an encore she sang the polonaise from "Mignon," an unwarrantably long number. The intermezzo from the much talked of new opera "Cavalleria Rusticana," by the youthful genius, Mascagni, which was played as originally scored, was also heard in the first part of the evening. Standing alone in a miscellaneous concert, it of course lost all its significance; and all that can be said of it is that it is a very pretty tune.

The remainder of the programme was devoted to "The Repentance of Nineveh," a dramatic oratorio, by Dr. J. F. Bridge, the English composer. This work, written for the Worcester Festival in England of 1890 has not been performed elsewhere since that time. Although it has interesting moments in melody and instrumentation and contains one or two striking solos and choruses, it seems as a whole dreary and unprofitable. The composer shows undoubted acquaintance with modern orchestral devices and effects and considerable skill in their use; but he too often permits his music to become noisy and his pages to be covered with unattractive and almost endless recitative. Mrs. Nordica sang the part of the daughter of the king clearly and artistically, at times very expressively. This may also be said of Mrs. Alves, as the queen; and Mr. Carl Dufft and Mr. Johnson were by no means behind in their renderings of the parts of the king and Jonah. The chorus work was earnest and strong, if not always adequate, and orchestra and conductor did their best.

The fourth concert on Thursday afternoon included four works, all new to the United States. The first was a mass in C minor, by G. Arthur Adams. This young man, who died not long ago, possessed decided musical talent. He was an excellent pianist and organist; and there is no doubt that if ill health, and an extremely modest and sensitive nature had not weighed too heavily upon him, he would have ranked well among the most able American musicians of today. His desire to try his hand at so serious a work as a mass shows truly the refined noble bent of his mind, which all who knew him were sure to remember. The mass was well sung by the chorus, with Mrs. J. P. Walker, Mrs. Wyman, Messrs. A. L. King and G. R. Clark in the solo parts, and was listened to with close and sympathetic attention by the large audience. The second number was a suite in A minor, opus 42, by E. A. MacDowell. Next came a ballad, "The Heavenly Message," by C. Whitney Coombs, sung by Mr. Dufft. Though broadly and expressively sung, it proved to be a piece of ordinary merit. The last number was Mr. Victor [illegible]'s "The Captive." The performance, inadequate as it was, left agreeable impressions and the desire to hear the cantata again under more favorable circumstances. Mr. Herbert conducted in an able manner and orchestra and chorus are to be commended for succeeding as well as they did in view of the difficulties of the work and the insufficient rehearsals. At its conclusion Mr. Herbert was recalled several times.

Thursday evening a grand miscellaneous concert was given, at which most of the noted soloists appeared. Wagner's "A Faust Overture," "Senta's ballad," "Lohengrin's narration" and the prayer and finale from the first act of the same opera, and Richter's arrangement from the "Nibelungen Ring," were the principal numbers. Friday afternoon the second symphony concert took place. In the evening the festival closed with a performance of "Israel in Egypt." Altogether the festival was a pronounced success. The management's enterprise, as displayed in their choice of works and soloists, was seemingly duly rewarded, for the attendance greatly exceeded the capacity of the hall, and general satisfaction is felt at the efforts which were made to place the concerts of this institution on a much higher level than those of previous years have attained.

T. P. CURRIER.

Boston Sunday Globe.

SUNDAY, SEPT. 27, 1891.

—Mme. Nordica was more charming than ever Friday night at Worcester. She wore another Worth creation of even more conspicuous beauty than the costume of the night before. It was in reproduction an old Venetian robe, with a skirt of sea foam green satin, cut en train, elaborately trimmed with applique velvet, in delicate red colorings brocaded with gold. The waist was cut round at the neck, the top of the corsage encircled with a band of sapphires and diamonds; long sleeves also thickly studded with gems. A petit bonnet was the crowning glory of the costume, and on its design M. Worth himself spent three days of hard study. Fully $10,000 in diamonds gave an eclat to this gown, which was simply stunning. Mlle. Nordica held a reception at her rooms at the Bay State after the concert. Mr. Zerrahn also gave an informal one at the same hotel.

—Mme. Lillian Norton evidently captured the town at the Worcester festival last week by her beauty of face and costume as well as by her exquisite art. She was a strikingly handsome figure the opening night in a trailing gown of silver brocade with pearls lavishly embroidered upon it. Mr. C. A. Ellis of the Music Hall, her manager, was at Worcester part of the week.

—Mme. Nordica held a short reception at her apartments at the Bay State, Friday evening, after the concert. Only intimate friends were present, and the tired but supremely happy prima donna enjoyed the entertainment to the utmost. There was no formality, and only one or two Worcester friends were among the party. Carl Zerrahn was also given an informal reception at his rooms in the same hotel, to which Campanini and others were asked.

Mme. Nordica filled the first engagement of her American tour at the Worcester festival last week. Her fine vocalism aroused great enthusiasm, and her success was most emphatic. On the night of her second appearance every seat in the house was sold, and speculators reaped a harvest, easily finding customers at $5 a seat.

All the season tickets for the public rehearsals and concerts by the Boston Symphony orchestra have been sold. The first concert will take place on Oct. 10. Mme. Nordica will be the soloist.

The Kneisel quartet concerts at Union Hall will be given on Monday evenings, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7. This organization will also give a series of concerts at Sherry's new concert hall, Fifth av., New York, during the season.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, SEPTEMBER 26, 1891.

The Boston Symphony Vendue.

THIS is an exciting time in Boston, and people come from mountain and sea shore to attend. There was an unusually large attendance this year, including more ladies than ever. Auctioneer Jackson says his enduring voice is wholly natural, with no special training or knack about it. On Monday he talked from ten o'clock till twilight, with scarcely any intermission, selling the twelve-dollar seats for the miscalled Rehearsals, that is, the Friday afternoon concerts. The seats are sold one by one, in rows from platform to rear; and premiums are not bidden for choice of seats, but for ihe particular seat offered, though the bidder for one seat has the option of taking three more in line at the same premium. This year the number of single seats sold was unprecedented, and many bought two and three. The speculators were on hand and bid freely, prices ranging higher than ever before. There was Donelly, from the Adams House, calm, imperturbable, good natured, buying hundreds of seats, mostly to fill orders, he says. He is not compelled to "walk up to the captain's office" and settle after each purchase like ordinary bidders, but gives his check when all is done. More nervous is Cashin, from Young's Hotel, moving to and fro and purchasing with anxious face. Thayer, from the Parker House, has his younger representative on the ground, who does not buy so extensively. Other speculators are Stewart, who has an office upstairs on 120 Tremont street, and Wadsworth, a downtown clerk, whose name the auctioneer calls over and over again. Then there is Miss Charlotte Hawes, fresh from the Bayreuth Festival, who bids good prices for a few seats she specially desires, and picks up sundry others which go for unconsidered premiums. Many other musicians and literarians are buying,—Capen, Fay, Wilson, Spaulding, S. J. Barrows, Tyler. By some accident duplicate orders have been given to two agents, and this booms a couple of seats up to one hundred and eleven dollars premium. This makes each seat cost over five dollars for each concert; but this is not so high as last year, when the largest premium was a hundred and fifty dollars. Mr. Conelly (and there is no better judge) says that prices ruled higher by at least five per cent. than last year.

On Tuesday the auctioneer does not have to work so hard or talk so long. The sale is for the matinee seven-and-a-half-dollar seats—that is, those on the floor under the rear balcony, and the rear seats in the whole lower balcony. Of course the premiums are lower, and the traders buy many at a trifling advance. There are a few surprising sales, however. One elderly lady is bound to have a certain seat, and up she bounces it into the teens, though its neighbors go for five dollars or less. The wall row seats are at first unbought; but the seller puts them up again at the last minute, and they go for a quarter-dollar premium only; yet they are the best of the under-balcony seats, because they afford decent room for one's legs; for the settees in that quarter are not only narrow and cramped but movable, and so liable to be jammed against the sitters in the adjacent rows? whereas, in the back row, you have the wall behind and an aisle in front, and are much less disturbed. Similar comfortable seats upstairs bring much better prices, because they afford better view and ventilation. Take it for all in all, there is prevalent good humor and seldom any grumbling or misunderstanding. Once or twice, when he is weary, the auctioneer inadvertently jumps his bidders up an extra dollar; but they don't care, for the dollar would be bidden anyhow. Occasionally there are two claims for the same bid, and the sale is repeated. Once in an age Jackson fails to spot the bidder; for even the sun has spots, so why not Jackson; but his courtesy, fairness and quickness are constant as the sun, and roll on majestically, "without haste, without rest." Two recorders sit at his feet, to note each sale, as number, name and premiums are declared. A card memorandum is at once carried by an attendant urchin to the doorway counter, where the purchaser finds the order and its corresponding tickets awaiting him, and where Superintendent C. A. Ellis and his assistants have all they can do to take the money and drafts, and satisfy those disgruntled people who think something is awry, when really it is their own fault for failing to give their names to the recorders, and to remember their numbers.

Wednesday was a day of rest for all participants; but on Thursday the fun began again, with the more expensive seats for the evening concerts, for which (as usual) prices ranged much lower than for the matinees, the highest bids being $36 and $29. Mr. Jackson's throat showed signs of huskiness. Professor Royce, of Cambridge, was one of the first buyers.

On Friday is the finale, with the lower-priced seats. De Seve, C. N. Allen, and many other musicians are among the buyers. Rev. J. M. Marsters is there, and snaps up his favorite front corner of the upper balcony for only a dollar premium. One purchaser kicks. He thinks the seats should be sold in the exact order of their numbering, which sometimes would give an advantage in the last four seats allowed, even though the first was less desirable; but Mr. Ellis decides that the order of former years must be observed, and go from one side balcony to another, leaving the rear balcony till later. Indeed, if it were otherwise, old buyers might reasonably complain of the unexpected change. There is some confusion in the balcony sale, which would be avoided by placing the seat diagrams vertically on the selling board, as the seats are located in the hall and as they are printed on the small diagrams, instead of posting them in parallel rows from right to left. However, diligent study enables one to get things nearly straight, and perhaps next year this simple change may be adopted. Everybody is weary. Even the auctioneer misses a larger bid for the very last seat, from a long voiced buyer. Superintendent Ellis is glad the annual sale is so satisfactorily over. It should be noted that the second balcony is left unsold at the matinees, for the benefit of rushers who pay a quarter for admission simply; but for evening this balcony also is sold. This year not a seat was left over for sale at the office, and so we shall happily miss the long cue of squatters who heretofore have waited days for a chance at the window. By the way, this window, after all these years, has been shifted to a better location, in the immediate entrance way of the lower vestibule. Taking one consideration with another, this auction is as fair as can well be, both to the public and Manager Higginson, though I am not sure it might not be better to sell each seat for outside prices, without any regular price to build upon.

THOUGH no tickets were left over for the matinees from the auction, some seventy-five remained from Thursday's sale of higher priced evening seats; but they dissappeared the next forenoon. It is calculated that the total receipts exceeded a hundred thousand dollars, and that the prices averaged about one dollar apiece for each seat, for each of the forty-eight concerts.

Boston Transcri

SATURDAY, SEPTEMBER 26, 1891.

THE WORCESTER FESTIVAL.

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[Special Correspondence to the Transcript.]

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Dr. G. R. Clark.
Symphony, No. 2, in D minor, Op. 70...........Dvorak
Concerto for pianoforte, No. 4, in D minor..Rubinstein
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Bolero from "The Sicilian Vespers"..............Verdi
Mrs. S. C. Ford.
Rhapsody in A..Lalo

The symphony, concerto and rhapsody were new in Worcester. The last named was best played of the three, rather a strange fact when it is remembered that it was one hundred and forty minutes distant on the programme from "Egmont" and that the temperature in the concert hall was at a torrid standard. The slow movement of the symphony, was, however, played with fine expression. Both of the singers appeared under disadvantages, Dr. Claus coddling a sore throat and Mrs. Ford resisting a blinding headache. Nevertheless they passed the ordeal without disaster. Dr. Clark's voice is a serviceable bass and he sings earnestly; it is a question how far he can temper his generally heavy style, or whether the voice itself is one that will please in circles which hear Whitney, Babcock and Fischer. Mrs. Ford sang the Bolero archly, though with apparent effort. Mr. Rummel felt the heat of the hall and seemed somewhat more constrained than when at his very best. The degree of difference was, however, slight, for his reading of the solo part of the concerto was admirable in its artistic balance, and as a piece of virtuosity was fine, though Rubinstein's concerto is not altogether intended for a display of that quality. He was deservedly recalled, and played with that beautiful singing tone of which he is master a nocturne by Brassin.

Tonight the performance of "Israel in Egypt" was preceded by the overture to Handel's "Occasional Oratorio." The overture, which probably had not been heard in the country before, was played as arranged by Costa—that is, with augmented brass and wood. It is a vigorous and interesting composition, even in the Handelian dialect; in the *coda* of Sir Michael's arrangement the sonorous brass is a real help to Handel. The choruses of Handel's "Israel" are fully within the grasp of the Worcester choir to do well. Last year some of the more popular ones were given for the first time here; tonight the selections included several of those previously omitted which with judicious drafts of those already familiar made a fairly representative showing of Handel's choral masterpiece. In the solo portions most of the airs of the appendix were sung, and the two or three better known duos in the regular work. It makes little difference what the order of performing is. Handel drew from his melting pot and his scrapbook, and flung "Israel" together. The only coherent portion of the work is that which was originally intended for a separate cantata, namely, the second part

The solos were sung by Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Herbert Johnson and Myron W. Whitney. Mrs. Walker sang her one air with that certainty of style and of method which make her great in oratorio. Her declaration of the opening phrase in the final chorus was effective, more because of the art of the singer than for prodigality of tone. Mrs. Alves sang her solo, "Thou shalt bring them in," most expressively. Her school is a thoroughly good one, and she is its master; moreover in the matter of voice production she is an example of what is best in this most misunderstood of the arts. As has been said before, it is a "liberal education" to hear her sing, and Mrs. Alves's voice while lacking somewhat in the sympathetic quality is always agreeable; it is deep rather than high, but the scale through nearly two octaves is without break. The delivery of the air, "The Enemy Said," by Mr. Johnson, was not quite so unrestrained as last year. In an attempt to take a high A at the close, he missed making a *tour de force*, and also marred the effect of the aria as a whole; for he phrased it well and his vocalization was good. Mr. Whitney, who began to renew his artistic youth the moment he left the undignified surroundings of light opera, was in fine voice, and though obliged to substitute a staccato for a legato touch in the florid parts of the aria, "Wave on Wave," yet his singing was noble in style and vocally noble too. In the duet, "The Lord is a Man of War," Carl Dufft was associated with his, and the result was the finest performance of the most effective of the solo number in "Isreal" the writer ever heard. Mr. Dufft is an artist of great capacity, and an intelligent student of vocal means. It is a matter of regret that the rarely heard duet, "The Lord is my Strength," though originally announced, had to be omitted because the alto part is too high for Mrs. Alves to sing well. There was a large and enthusiastic audience. Mr. Zerrahn was greeted with enthusiasm on his entrance, and during the intermission was presented with a check for a handsome sum in recognition of his faithful services to Worcester, and particularly in commemoration of his having served twenty-five years as conductor of the Worcester County Musical Association. Mr. Davies made the speech and Mr. Zerrahn answered with a volubility quite surprising.

Just a word of retrospect. Barring an unfortunate choice in the most important choral novelty produced this season, the thirty-fourth festival is the most notable of any the Worcester association has held. The gain in catholicity, particularly as regards the orchestral selections, is astounding, and all the miscellaneous programme showed a sifting of the finical and trivial elements which heretofore have been unfavorable conditions in programmes that were otherwise artistic. All this shows that the management is inclined to be receptive of modern ideas, that the fair criticism and argument proposed this year by disinterested critics has had weight. As it is not possible to take a backward step now, the future of the Worcester festival in this particular is assured. Concerning solo artists, the standard of the year was certainly high. There were no better in the country than those who appeared at the festival just ended. But it is the efficiency of the Worcester chorus that most concerns the interested observer. The voices are good, but the choir as a whole is deficient in technique. Its capabilities are not half developed, or else why should the more difficult portions of almost every work selected be omitted? Is is wholly owing to insufficient rehearsal.

G. H. WILSON.

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Boston Courier.

SUNDAY MORNING, SEPT. 27, 1891.

THE WORCESTER MUSICAL FESTIVAL.

The thirty-fourth annual festival of the Worcester County Musical Association was held at Mechanics' Hall, Worcester, last week. It opened Tuesday afternoon with an organ, harp and song recital, at which Mr. G. W. Morgan and Miss Maud Morgan, Miss Laura M. Burnham, Mrs. Paulsen White, Mrs. Ada May Benzing and Mr. Herbert Johnson were the performers.

Mr. Morgan played with considerable technical uncertainty and little rhythmical clearness an uninteresting concert piece by Thiele and his own fantaisie on themes from "Tannhauser." It must be said, however, that his efforts were received with much applause. Miss Morgan was also heard in two solos, in the second of which, the trio for two flutes and harp from "The Childhood of Christ," by Berlioz, she was assisted by Messrs. E. M. Heindl and Paul Fox. Both were tastefully rendered and gave no little pleasure. Mr. Johnson, in a charming air from Ponchielli's "La Gioconda," fully sustained the reputation he has won of being one of Boston's first tenors. Mrs. Paulsen White, who was somewhat over weighted with an aria by Massenet; Mrs. Benzing, in a song by Mattei, and Miss Burnham, in the cavatina, "Carnival of Venice," were all moderately successful and were cordially received.

At the evening concert Max Bruch's oratorio, "Arminius," was given, the soloists being Miss Lena Little, Messrs. Campanini and Meyn. Mr. Carl Zerrahn was enthusiastically greeted as he came upon the platform, and the effective character of the chorus singing was clear proof that his ability and zeal in no wise diminish as the years go by.

Miss Little gave much satisfaction by her artistic singing of the part of the priestess. She has perhaps never been heard hereabouts to better advantage. Mr. Meyn sang the strong, dramatic music of "Arminius" with appropriate breadth and fire, his conception showing the grasp of a genuine musician. Campanini once more gave astonishing evidence of his staying powers as a vocalist as well as of his dramatic intensity of feeling. In his interpretation of the death of Sigemund he appeared with all his old time strength, and the burst of applause that followed showed the extent of the appreciation of his splendid work.

At the orchestral concert Wednesday afternoon the opening number was Schumann's Symphony in D minor. When the fact that this work is one of Mr. Nikisch's prime favorites is recalled, the quality of the playing by the orchestra will be easily understood. In spite of the immense advantage of having under him so fine a body of men, however, Mr. Zerrahn, through his somewhat heavy lead, failed to give anything more than a conventional colorless reading of the symphony. It is true that the noticeably smaller body of men must be taken into consideration, and also the circumstance that the orchestra was practically surrounded by the audience (the chorus seats being well filled). To so place an orchestra is to place it in a position were much of the life of the tone produced is necessarily absorbed. Two movements from Tschaikowsky's symphony in F minor, and Grieg's "Peere Gynt" suite were the remaining orchestral numbers, and were more effectively played. The soloists were numerous and able. Mrs. Julia L. Wyman sang the aria, "O Fatal Gift," from Verdi's "Don Carlos," with great breadth and unusual warmth of style. In Mozart's scena and aria, "Bella mia fiamma, addio," Mrs. S. C. Ford displayed her brilliant, flexible voice to fine advantage, and an artistic comprehension of the music as well. And Mr. Victor Herbert, the talented 'cello player of New York gave an expressive and brilliant performance of St. Saen's concerts in A minor. All were heartily received, the two ladies being compelled to respond with songs. Mr. Herbert's able conducting of the orchestral, and his playing of the piano accompaniments, deserves an added word of praise.

The third concert Wednesday evening began with an indifferent performance of Gluck's overture, "Iphigenia," which was followed by a dramatic scene, "Hagar in the Desert," Rubinstein, opus 92. The piece is long and tiresome, and is one more instance of the Russian composer's present barrenness of idea. Mrs. Carl Alves apparently made of it all that was possible, and at times sang with much expression. Next came Mrs. Lillian Nordica, in the waltz song from Gounod's "Romeo and Juliet." Her popularity was emphatically attested by the tremendous applause that her appearance evoked; and her brilliant and "stylish" (if one may say so) intepretation of that "fetching" concert piece proved clearly that she well understands how to reach the heart of the dear public. For an encore she sang the polonaise from "Mignon," an unwarrantably long number. The intermezzo from the much talked of new opera "Cavalleria Rusticana," by the youthful genius, Mascagni, which was played as originally scored, was also heard in the first part of the evening. Standing alone in a miscellaneous concert, it of course lost all its significance; and all that can be said of it is that it is a very pretty tune.

The remainder of the programme was devoted to "The Repentance of Nineveh," a dramatic oratorio, by Dr. J. F. Bridge, the English composer. This work, written for the Worcester Festival in England of 1890 has not been performed elsewhere since that time. Although it has interesting moments in melody and instrumentation and contains one or two striking solos and choruses, it seems as a whole dreary and unprofitable. The composer shows undoubted acquaintance with modern orchestral devices and effects and considerable skill in their use; but he too often permits his music to become noisy and his pages to be covered with unattractive and almost endless recitative. Mrs. Nordica sang the part of the daughter of the king clearly and artistically, at times very expressively. This may also be said of Mrs. Alves, as the queen; and Mr. Carl Dufft and Mr. Johnson were by no means behind in their renderings of the parts of the king and Jonah. The chorus work was earnest and strong, if not always adequate, and orchestra and conductor did their best.

The fourth concert on Thursday afternoon included four works, all new to the United States. The first was a mass in C minor, by G. Arthur Adams. This young man, who died not long ago, possessed decided musical talent. He was an excellent pianist and organist; and there is no doubt that if ill health, and an extremely modest and sensitive nature had not weighed too heavily upon him, he would have ranked well among the most able American musicians of today. His desire to try his hand at so serious a work as a mass shows truly the refined noble bent of his mind, which all who knew him were sure to remember. The mass was well sung by the chorus, with Mrs. J. P. Walker, Mrs. Wyman, Messrs. A. L. King and G. R. Clark in the solo parts, and was listened to with close and sympathetic attention by the large audience. The second number was a suite in A minor, opus 42, by E. A. MacDowell. Next came a ballad, "The Heavenly Message," by C. Whitney Coombs, sung by Mr. Dufft. Though broadly and expressively sung, it proved to be a piece of ordinary merit. The last number was Mr. Victor Herbert's "The Captive." The performance, inadequate as it was, left agreeable impressions and the desire to hear the cantata again under more favorable circumstances. Mr. Herbert conducted in an able manner and orchestra and chorus are to be commended for succeeding as well as they did in view of the difficulties of the work and the insufficient rehearsals. At its conclusion Mr. Herbert was recalled several times.

Thursday evening a grand miscellaneous concert was given, at which most of the noted soloists appeared. Wagner's "A Faust Overture," "Senta's ballad," "Lohengrin's narration" and the prayer and finale from the first act of the same opera, and Richter's arrangement from the "Nibelungen Ring," were the principal numbers. Friday afternoon the second symphony concert took place. In the evening the festival closed with a performance of "Israel in Egypt." Altogether the festival was a pronounced success. The management's enterprise, as displayed in their choice of works and soloists, was seemingly duly rewarded, for the attendance greatly exceeded the capacity of the hall, and general satisfaction is felt at the efforts which were made to place the concerts of this institution on a much higher level than those of previous years have attained.

T. P. CURRIER.

Boston Sunday Globe.

SUNDAY, SEPT. 27, 1891.

—Mme. Nordica was more charming than ever Friday night at Worcester. She wore another Worth creation of even more conspicuous beauty than the costume of the night before. It was in reproduction an old Venetian robe, with a skirt of sea foam green satin, cut en train, elaborately trimmed with applique velvet, in delicate red colorings brocaded with gold. The waist was cut round at the neck, the top of the corsage encircled with a band of sapphires and diamonds; long sleeves also thickly studded with gems. A petit bonnet was the crowning glory of the costume, and on its design M. Worth himself spent three days of hard study. Fully $10,000 in diamonds gave an eclat to this gown, which was simply stunning. Mlle. Nordica held a reception at her rooms at the Bay State after the concert. Mr. Zerrahn also gave an informal one at the same hotel.

—Mme. Lillian Norton evidently captured the town at the Worcester festival last week by her beauty of face and costume as well as by her exquisite art. She was a strikingly handsome figure the opening night in a trailing gown of silver brocade with pearls lavishly embroidered upon it. Mr. C. A. Ellis of the Music Hall, her manager, was at Worcester part of the week.

—Mme. Nordica held a short reception at her apartments at the Bay State, Friday evening, after the concert. Only intimate friends were present, and the tired but supremely happy prima donna enjoyed the entertainment to the utmost. There was no formality, and only one or two Worcester friends were among the party. Carl Zerrahn was also given an informal reception at his rooms in the same hotel, to which Campanini and others were asked.

Mme. Nordica filled the first engagement of her American tour at the Worcester festival last week. Her fine vocalism aroused great enthusiasm, and her success was most emphatic. On the night of her second appearance every seat in the house was sold, and speculators reaped a harvest, easily finding customers at $5 a seat.

All the season tickets for the public rehearsals and concerts by the Boston Symphony orchestra have been sold. The first concert will take place on Oct. 10. Mme. Nordica will be the soloist.

The Kneisel quartet concerts at Union Hall will be given on Monday evenings, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7. This organization will also give a series of concerts at Sherry's new concert hall, Fifth av., New York, during the season.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY. SEPTEMBER 26, 1891.

The Boston Symphony Vendue.

THIS is an exciting time in Boston, and people come from mountain and sea shore to attend. There was an unusually large attendance this year, including more ladies than ever. Auctioneer Jackson says his enduring voice is wholly natural, with no special training or knack about it. On Monday he talked from ten o'clock till twilight, with scarcely any intermission, selling the twelve-dollar seats for the miscalled Rehearsals, that is, the Friday afternoon concerts. The seats are sold one by one, in rows from platform to rear; and premiums are not bidden for choice of seats, but for the particular seat offered, though the bidder for one seat has the option of taking three more in line at the same premium. This year the number of single seats sold was unprecedented, and many bought two and three. The speculators were on hand and bid freely, prices ranging higher than ever before. There was Donelly, from the Adams House, calm, imperturbable, good natured, buying hundreds of seats, mostly to fill orders, he says. He is not compelled to "walk up to the captain's office" and settle after each purchase like ordinary bidders, but gives his check when all is done. More nervous is Cashin, from Young's Hotel, moving to and fro and purchasing with anxious face. Thayer, from the Parker House, has his younger representative on the ground, who does not buy so extensively. Other speculators are Stewart, who has an office upstairs on 120 Tremont street, and Wadsworth, a downtown clerk, whose name the auctioneer calls over and over again. Then there is Miss Charlotte Hawes, fresh from the Bayreuth Festival, who bids good prices for a few seats she specially desires, and picks up sundry others which go or unconsidered premiums. Many other musicians and literarians are buying,—Capen, Fay, Wilson, Spaulding, S. J. Barrows, Tyler. By some accident duplicate orders have been given to two agents, and this booms a couple of seats up to one hundred and eleven dollars premium. This makes each seat cost over five dollars for each concert; but this is not so high as last year, when the largest premium was a hundred and fifty dollars. Mr. Conelly (and there is no better judge) says that prices ruled higher by at least five per cent. than last year.

On Tuesday the auctioneer does not have to work so hard or talk so long. The sale is for the matinee seven-and-a-half-dollar seats—that is, those on the floor under the rear balcony, and the rear seats in the whole lower balcony. Of course the premiums are lower, and the traders buy many at a trifling advance. There are a few surprising sales, however. One elderly lady is bound to have a certain seat, and up she bounces it into the teens, though its neighbors go for five dollars or less. The wall row seats are at first unbought; but the seller puts them up again at the last minute, and they go for a quarter-dollar premium only; yet they are the best of the under-balcony seats, because they afford decent room for one's legs; for the settees in that quarter are not only narrow and cramped but movable, and so liable to be jammed against the sitters in the adjacent rows; whereas, in the back row, you have the wall behind and an aisle in front, and are much less disturbed. Similar comfortable seats upstairs bring much better prices, because they afford better view and ventilation. Take it for all in all, there is prevalent good humor and seldom any grumbling or misunderstanding. Once or twice, when he is weary, the auctioneer inadvertently jumps his bidders up an extra dollar; but they don't care, for the dollar would be bidden anyhow. Occasionally there are two claims for the same bid, and the sale is repeated. Once in an age Jackson fails to spot the bidder; for even the sun has spots, so why not Jackson; but his courtesy, fairness and quickness are constant as the sun, and roll on majestically, "without haste, without rest." Two recorders sit at his feet, to note each sale, as number, name and premiums are declared. A card memorandum is at once carried by an attendant urchin to the doorway counter, where the purchaser finds the order and its corresponding tickets awaiting him, and where Superintendent C. A. Ellis and his assistants have all they can do to take the money and drafts, and satisfy those disgruntled people who think something is awry, when really it is their own fault for failing to give their names to the recorders, and to remember their numbers.

Wednesday was a day of rest for all participants; but on Thursday the fun began again, with the more expensive seats for the evening concerts, for which (as usual) prices ranged much lower than for the matinees, the highest bids being $36 and $29. Mr. Jackson's throat showed signs of huskiness. Professor Royce, of Cambridge, was one of the first buyers.

On Friday is the finale, with the lower-priced seats. De Seve, C. N. Allen, and many other musicians are among the buyers. Rev. J. M. Marsters is there, and snaps up his favorite front corner of the upper balcony for only a dollar premium. One purchaser kicks. He thinks the seats should be sold in the exact order of their numbering, which sometimes would give an advantage in the last four seats allowed, even though the first was less desirable; but Mr. Ellis decides that the order of former years must be observed, and go from one side balcony to another, leaving the rear balcony till later. Indeed, if it were otherwise, old buyers might reasonably complain of the unexpected change. There is some confusion in the balcony sale, which would be avoided by placing the seat diagrams vertically on the selling board, as the seats are located in the hall and as they are printed on the small diagrams, instead of posting them in parallel rows from right to left. However, diligent study enables one to get things nearly straight, and perhaps next year this simple change may be adopted. Everybody is weary. Even the auctioneer misses a larger bid for the very last seat, from a long voiced buyer. Superintendent Ellis is glad the annual sale is so satisfactorily over. It should be noted that the second balcony is left unsold at the matinees, for the benefit of rushers who pay a quarter for admission simply; but for evening this balcony also is sold. This year not a seat was left over for sale at the office, and so we shall happily miss the long cue of squatters who heretofore have waited days for a chance at the window. By the way, this window, after all these years, has been shifted to a better location, in the immediate entrance way of the lower vestibule. Taking one consideration with another, this auction is as fair as can well be, both to the public and Manager Higginson, though I am not sure it might not be better to sell each seat for outside prices, without any regular price to build upon.

THOUGH no tickets were left over for the matinees from the auction, some seventy-five remained from Thursday's sale of higher priced evening seats; but they dissappeared the next forenoon. It is calculated that the total receipts exceeded a hundred thousand dollars, and that the prices averaged about one dollar apiece for each seat, for each of the forty-eight concerts.

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Gazette

BOSTON, SUNDAY MORNING, SEPT. 27.

COMING MUSIC.

The musical season is on the eve of its opening, and we shall soon be in the midst of a hurricane of concerts. From present indications, the probabilities are that we shall have more music than ever before, and music-lovers, real and pretended, are likely to be embarrassed by the quantity of riches set forth for their delectation. The first note will be sounded by the Symphony concerts, which, of course, form the piece de resistance of the season's musical feast. Other equally rich and cloying entrées in the shape of chamber concerts will shortly follow in profusion, and recital plum pudding, mince pie and other bilious luxuries in the way of dessert will not be lacking, to say nothing of the purely ornamental odds and ends that will fill in the vacant spaces on the heavily-laden table. It is superfluous to suggest that "classical" music will form the staple of these entertainments, and will, as usual, delight the few that understand and appreciate it, and bore the many who do not understand it but who wish to appear to do so. Tunes, as in the past, will, when by any accident they are heard, be frowned at openly and enjoyed secretly; and also, as in the past, what is clear and easily comprehended will be voted vulgar and commonplace, and what is recondite and baffling will be voted the "proper caper." It is to be hoped that the Symphony concert programmes may be more eclectic in character, better arranged in respect to contrasts and less heavy generally than they were last season. Even the most serious of concerts may be "classical" without becoming dreary; and if master-composers do not consider it beneath their dignity to write bright and melodious music, surely conductors need not feel it beneath their dignity to present it. There is cant in art as in everything else, and of all cants, the very cant of cant is that which insists in ignoring the beautiful because it is easy of comprehension, in favor of the ugly because it is not. This may seem like heresy to the exclusive few, who, believing that the worth of music is in exact proportion to the difficulty found in understanding it, wish to reserve to themselves the sacred privilege of dilating with the right emotion; but to the many who love music for music's sake and who are charmed by what it does rather than by what it does not tell them, it will appear very much in the light of common sense.

Boston Transcript

TUESDAY, SEPTEMBER 29, 1891.

Notes and Announcements.

Among those interested in the future of musical art in this city there is a general feeling of disappointment that the scheme proposed last spring by Mr. Nikisch for the incorporation of the Boston Singers with the Boston Symphony Orchestra has met with obstacles of detail which necessitate the postponement and, it may be, the abandonment of the enterprise. The principle reason lies probably in the fact that the outside engagements of the orchestra are so numerous for this season that, unless there were some readjustment of these arrangements, the additional work demanded by the union of the two societies for the extra concerts proposed would have severely taxed the players. It is to be earnestly hoped that this combination of splendidly drilled forces will not be allowed to come to naught.

BOSTON HOME JOURNAL.

The Saturday Evening Paper.

SATURDAY, OCTOBER 3, 1891.

The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will give its annual series of eight concerts in Sanders Theater, Cambridge, on Thursday evenings, October 15, November 12, December 3, December 31, January 21, February 25, March 24, and April 21. The fine acoustics of this audience room gives great effect to the performances of the large orchestra, and many who were disappointed in securing seats for the Boston concerts will doubtless avail themselves of this opportunity. Mme. Lillian Nordica, Mrs. Julie M. Wyman, Herr Eugen D'Albert and other eminent soloists will appear in this series. Season tickets will be on sale at the University Bookstore, Cambridge, on and after October 10.

The program of the first Symphony rehearsal and concert, October 9-10, will be as follows: Beethoven's overture, "Dedication of the House;" Wagner's "Good Friday Spell," from "Parsifal;" and Schumann's spmphony in E flat. Mrs. Lillian Nordica will sing the prayer from "Tannhaeuser" and Beethoven's "Ah! perfido!"

SANDERS THEATRE, CAMBRIDGE.

THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

with assistance of

Mme. LILLIAN NORDICA,
Mrs. JULIE M. WYMAN,
Mr. EUGEN D'ALBERT,

AND OTHER EMINENT SOLOISTS,

will give a series of

EIGHT CONCERTS,

on

THURSDAY EVENINGS,

October 15th, November 12th, December 3d and 31st, 1891, January 21st, February 25th, March 24th and April 21st, 1892.

Season Tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, October 10th.

Sale opens at eight A. M.

A limited number of seats have been reserved for College Officers and invited guests.

THE

KNEISEL QUARTET,

OF BOSTON,

FRANZ KNEISEL, 1ST VIOLIN.
OTTO ROTH, 2D VIOLIN.
L. SVECENSKI, VIOLA,
ALWIN SCHROEDER, VIOLONCELLO.

SEASON 1891-92.

Six Subscription Concerts

IN

UNION HALL, 48 BOYLSTON STREET,

MONDAY EVENINGS,

October 19th, November 23d, December 28th, 1891, January 25th, February 15th, and March 7th, 1892.

ASSISTING ARTISTS:

Mme. JOACHIM,
Mrs. ARTHUR NIKISCH,
Mme. FANNY BLOOMFIELD ZEISLER,
Mr. XAVER SCHARWENKA,
Mr. F. BUSONI,
Mr. SAMUEL SANFORD.

The Programmes will include, among others, the following compositions:

QUINTET, (new)	*Brahms*
GRANDE QUARTET in B major,	*Beethoven*
QUARTET,	*Paganini*
QUINTET,	*Sinding*
SUITE,	*F. Ries*
QUARTET,	*A. Borodin*
QUARTET,	*Bazzini*
SONATA, (Teufels Triller,)	*Tartini*
QUARTET, A major,	*Schumann*

Season Tickets, with reserved seats, $6 will be sold to **subscribers only,** *at the Box Office, Music Hall, Friday, October 9th, at 9 A M. Subscription list now open at Music Hall.*

C. A. ELLIS, Manager.

Boston Courier.

SUNDAY MORNING, OCT. 4, 1891.

The Boston Symphony Orchestra, with the assistance of Mme. Lillian Nordica, Mrs. Julie M. Wyman, Mr. Eliot Hubbard, Mr. Eugen D'Albert and other eminent soloists, will give a series of eight concerts in Sanders Theatre on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891, Jan. 21, Feb. 25, March 24 and April 21, 1892. Season tickets, with reserved seats for the series, at $6 will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 10.

The first public rehearsal and concert by the Boston Symphony Orchestra will take place at Music Hall on Friday afternoon and Saturday evening. Mme. Nordica is the soloist and the programme will be as follows: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhauser," Wagner; symphony in E flat, No. 3 (Rheinish), Schumann.

The Kneisel Quartet, (Frank Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola; Alwin Schroeder, violoncello,) will give six subscription concerts in Union Hall, Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891; Jan. 25, Feb. 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fannie Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, will be sold for $6 to subscribers only, at the box office, Music Hall, Friday, Oct. 9, at 9 A. M. The sub scription list is now open at Music Hall.

SANDERS THEATRE, CAMBRIDGE.

Boston Symphony Orchestra.

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS

ON THURSDAY EVENINGS,

Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21.

Mme. LILLIAN NORDICA, Mrs. JULIE M. WYMAN, Mr. EUGEN D'ALBERT and other eminent soloists will appear. Season tickets, with reserved seats for the series, $6. ☞The sale of season tickets opens at the University Bookstore, Cambridge, Saturday, Oct. 10, at 8 A.M. A limited number of seats have been reserved for college officers and invited guests.

KNEISEL QUARTET

UNION HALL, 48 Boylston Street.

SIX SUBSCRIPTION CONCERTS,

MONDAY EVENINGS,

Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15, March 7,

Soloists: **Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeigler, Mr. Xaver Scharwenka, Mr. F. Busoni. Mr. S. Sanford.**

Season Tickets, with reserved seats, $6, will be sold to **Subscribers Only** at the box office Music Hall, Friday, Oct. 9, at 9 A. M. Subscription list now open at Music Hall.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 4, 1891

Speaking of the Worcester festival Light says: Beautiful Mme. Nordica, with her magnificent dress, which made the people's eyes stick out, and might just as well have had thousand-franc notes pinned on for trimming, so far as expense went, was regal in her manner, and she sang like a seraph. After the Handel air, "Let the bright seraphim," she sang the Rossini "Barber of Seville" air, "Una Voce," and then she went out with a storm of applause following her. The Festival has never had a more popular star than Nordica. It is partly due to her wonderful ability, and partly due to her fascinating manner. Her other single piece was "Senta's Ballad," from the "Flying Dutchman," and this she sang with equal success. * * * We mention Mme. Nordica last, because she was the best, and because it is pleasant to leave a notice of this concert, thinking of her and her captivating songs. She was down for the exquisite waltz song of Gounod, "Ah, je veux vivre," and she sang it bewitchingly. Her second selection was recognizable to about everyone present who had ever heard any singing to mention. It was the dashing polonaise from "Mignon," and this also pleased the people greatly.

Next Friday and Saturday the Symphonies begin.

The programme of the first rehearsal and concert of the Symphony orchestra, next Friday and Saturday, will be as follows: Beethoven's overture, "The Dedication of the House;" Wagner's "Good Friday Spell" from "Parsifal," and Schumann's Symphony in E flat (Rhenish). Mrs. Lillian Nordica will sing Elizabeth's prayer from "Tannhauser" and Beethoven's "Ah! perfido." Nordica was in magnificent voice at the Worcester festival and doubtless will give her many admirers a great treat.

The first concert of the Kneisel quartette will be given in Union hall, Monday evening, Oct. 19.

Gazette

BOSTON, SUNDAY MORNING, SEPT. 27.

COMING MUSIC.

The musical season is on the eve of its opening, and we shall soon be in the midst of a hurricane of concerts. From present indications, the probabilities are that we shall have more music than ever before, and music-lovers, real and pretended, are likely to be embarrassed by the quantity of riches set forth for their delectation. The first note will be sounded by the Symphony concerts, which, of course, form the piece de resistance of the season's musical feast. Other equally rich and cloying entrées in the shape of chamber concerts will shortly follow in profusion, and recital plum pudding, mince pie and other bilious luxuries in the way of dessert will not be lacking, to say nothing of the purely ornamental odds and ends that will fill in the vacant spaces on the heavily-laden table. It is superfluous to suggest that "classical" music will form the staple of these entertainments, and will, as usual, delight the few that understand and appreciate it, and bore the many who do not understand it but who wish to appear to do so. Tunes, as in the past, will, when by any accident they are heard, be frowned at openly and enjoyed secretly; and also, as in the past, what is clear and easily comprehended will be voted vulgar and commonplace, and what is recondite and baffling will be voted the "proper caper." It is to be hoped that the Symphony concert programmes may be more eclectic in character, better arranged in respect to contrasts and less heavy generally than they were last season. Even the most serious of concerts may be "classical" without becoming dreary; and if master-composers do not consider it beneath their dignity to write bright and melodious music, surely conductors need not feel it beneath their dignity to present it. There is cant in art as in everything else, and of all cants, the very cant of cant is that which insists in ignoring the beautiful because it is easy of comprehension, in favor of the ugly because it is not. This may seem like heresy to the exclusive few, who, believing that the worth of music is in exact proportion to the difficulty found in understanding it, wish to reserve to themselves the sacred privilege of dilating with the right emotion; but to the many who love music for music's sake and who are charmed by what it does rather than by what it does not tell them, it will appear very much in the light of common sense.

Boston Transcript

TUESDAY, SEPTEMBER 29, 1891.

Notes and Announcements.

Among those interested in the future of musical art in this city there is a general feeling of disappointment that the scheme proposed last spring by Mr. Nikisch for the incorporation of the Boston Singers with the Boston Symphony Orchestra has met with obstacles of detail which necessitate the postponement and, it may be, the abandonment of the enterprise. The principle reason lies probably in the fact that the outside engagements of the orchestra are so numerous for this season that, unless there were some readjustment of these arrangements, the additional work demanded by the union of the two societies for the extra concerts proposed would have severely taxed the players. It is to be earnestly hoped that this combination of splendidly drilled forces will not be allowed to come to naught.

BOSTON HOME JOURNAL.

The Saturday Evening Paper.

SATURDAY, OCTOBER 3, 1891.

The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will give its annual series of eight concerts in Sanders Theater, Cambridge, on Thursday evenings, October 15, November 12, December 3, December 31, January 21, February 25, March 24, and April 21. The fine acoustics of this audience room gives great effect to the performances of the large orchestra, and many who were disappointed in securing seats for the Boston concerts will doubtless avail themselves of this opportunity. Mme. Lillian Nordica, Mrs. Julie M. Wyman, Herr Eugen D'Albert and other eminent soloists will appear in this series. Season tickets will be on sale at the University Bookstore, Cambridge, on and after October 10.

The program of the first Symphony rehearsal and concert, October 9-10, will be as follows: Beethoven's overture, "Dedication of the House;" Wagner's "Good Friday Spell," from "Parsifal;" and Schumann's spmphony in E flat. Mrs. Lillian Nordica will sing the prayer from "Tannhaeuser" and Beethoven's "Ah! perfido!"

SANDERS THEATRE, CAMBRIDGE.

THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

with assistance of

Mme. LILLIAN NORDICA,

Mrs. JULIE M. WYMAN,

Mr. EUGEN D'ALBERT,

AND OTHER EMINENT SOLOISTS,

will give a series of

EIGHT CONCERTS,

on

THURSDAY EVENINGS,

October 15th, November 12th, December 3d and December 31st, January 21st, February 25th, March 24th and April 21st, 1892.

Season Tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after Saturday, October 10th.

Sale opens at eight A. M.

A limited number of seats have been reserved for College officers and invited guests.

THE

KNEISEL QUARTET,

OF BOSTON,

FRANZ KNEISEL, 1ST VIOLIN.
OTTO ROTH, 2D VIOLIN.
L. SVECENSKI, VIOLA,
ALWIN SCHROEDER, VIOLONCELLO.

SEASON 1891-92.

Six Subscription Concerts

IN

UNION HALL, 48 BOYLSTON STREET.

MONDAY EVENINGS,

October 19th, November 23d, December 28th, 1891, January 25th, February 15th and March 7th, 1892.

ASSISTING ARTISTS:

Mme. JOACHIM,
Mrs. ARTHUR NIKISCH,
Mme. FANNY BLOOMFIELD ZEISLER,
Mr. XAVER SCHARWENKA,
Mr. F. BUSONI,
Mr. SAMUEL SANFORD.

The Programmes will include, among others, the following compositions:

QUINTET, (new)	*Brahms*	*SUITE.*	*F. Ries*
GRANDE QUARTET in B major,	*Beethoven*	*QUARTET.*	*A. Borodin*
QUARTET.	*Paganini*	*QUARTET.*	*Bazzini*
QUINTET.	*Sinding*	*SONATA, (Teufels Triller,)*	*Tartini*
		QUARTET, A major.	*Schumann*

Season Tickets, with reserved seats, $6 will be sold to **subscribers only,** *at the Box Office, Music Hall, Friday, October 9th, at 9 A. M. Subscription list now open at Music Hall.*

C. A. ELLIS, Manager.

Boston Courier.

SUNDAY MORNING, OCT. 4, 1891.

The Boston Symphony Orchestra, with the assistance of Mme. Lillian Nordica, Mrs. Julie M. Wyman, Mr. Eliot Hubbard, Mr. Eugen D'Albert and other eminent soloists, will give a series of eight concerts in Sanders Theatre on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891, Jan. 21, Feb. 25, March 24 and April 21, 1892. Season tickets, with reserved seats for the series, at $6 will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 10.

The first public rehearsal and concert by the Boston Symphony Orchestra will take place at Music Hall on Friday afternoon and Saturday evening. Mme. Nordica is the soloist and the programme will be as follows: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhauser," Wagner; symphony in E flat, No. 3 (Rheinish), Schumann.

The Kneisel Quartet, (Frank Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola; Alwin Schroeder, violoncello,) will give six subscription concerts in Union Hall, Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891; Jan. 25, Feb. 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fannie Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, will be sold for $6 to subscribers only, at the box office, Music Hall, Friday, Oct. 9, at 9 A. M. The subscription list is now open at Music Hall.

SANDERS THEATRE, CAMBRIDGE.

Boston Symphony Orchestra.

Mr. ARTHUR NIKISCH, Conductor.

EIGHT CONCERTS

ON THURSDAY EVENINGS,

Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21.

Mme. **LILLIAN NORDICA**, Mrs. **JULIE M. WYMAN**, Mr. **EUGEN D'ALBERT** and other eminent soloists will appear. Season tickets, with reserved seats for the series, $6. ☞The sale of season tickets opens at the University Bookstore, Cambridge, Saturday, Oct. 10, at 8 A. M. A limited number of seats have been reserved for college officers and invited guests.

KNEISEL QUARTET

UNION HALL, 48 Boylston Street.

SIX SUBSCRIPTION CONCERTS,

MONDAY EVENINGS,

Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15, March 7,

Soloists: **Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeigler, Mr. Xaver Scharwenka, Mr. F. Busoni, Mr. S. Sanford.**

Season Tickets, with reserved seats, $6, will be sold to **Subscribers Only** at the box office Music Hall, Friday, Oct. 9, at 9 A. M. Subscription list now open at Music Hall.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 4, 1891

Speaking of the Worcester festival Light says: Beautiful Mme. Nordica, with her magnificent dress, which made the people's eyes stick out, and might just as well have had thousand-franc notes pinned on for trimming, so far as expense went, was regal in her manner, and she sang like a seraph. After the Handel air, "Let the bright seraphim," she sang the Rossini "Barber of Seville" air, "Una Voce," and then she went out with a storm of applause following her. The Festival has never had a more popular star than Nordica. It is partly due to her wonderful ability, and partly due to her fascinating manner. Her other single piece was "Senta's Ballad," from the "Flying Dutchman," and this she sang with equal success. * * * We mention Mme. Nordica last, because she was the best, and because it is pleasant to leave a notice of this concert, thinking of her and her captivating songs. She was down for the exquisite waltz song of Gounod, "Ah, je veux vivre," and she sang it bewitchingly. Her second selection was recognizable to about everyone present who had ever heard any singing to mention. It was the dashing polonaise from "Mignon," and this also pleased the people greatly.

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SUNDAY HERALD.

BOSTON, OCTOBER 4, 1891.

The Boston Symphony orchestra opens its season at Music Hall on Friday afternoon and Saturday evening of the coming week. For these performances Mr. Nikisch announces the following programme: Overture, "Dedication of the House," op. 124, Beethoven; aria, "Ah Perfido," Beethoven; Good Friday spell from "Parsifal," Wagner; aria from "Tannhauser," Wagner; symphony in E flat, No. 3 (Rhenish), Schumann. Mme. Nordica will be the soloist.

The Kneisel string quartet announces six subscription concerts in Union Hall, 48 Boylston street, Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891, and Jan. 25, Feb. 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, $6, will be sold to subscribers only, at the box office, Music Hall, Friday, Oct. 9, at 9 A. M. The subscription list is now open at Music Hall.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, with assistance of Mme. Lillian Nordica, Mrs. Julie M. Wyman, Mr. Eugen D'Albert, and other eminent soloists, will give a series of eight concerts at Sander's Theatre, Cambridge, on Thursday evenings, October 15, November 12, December 3 and 31, 1891; January 21, February 25, March 24, and April 21, 1892. Season tickets, with reserved seats for the series, $6, will be on sale at the University bookstore, Cambridge, on and after Saturday, Oct. 10.

I hear that Mr. Arthur Nikisch and his wife have been expressing among their friends at home the most enthusiastic pleasure at the reception which they have met in Boston.

Boston Sunday Globe.

SUNDAY, OCTOBER 4, 1891.

First Symphony Concert.

The first performances of the season by the Boston Symphony Orchestra will be given at Music Hall on Friday afternoon and Saturday evening of the present week.

Mme. Lillian Nordica will be the soloist, and Mr. Nikisch announces the following programme:

Overture, Dedication of the House...... Beethoven
Aria, Ah, Perfido.................... Beethoven
Good Friday Spell, from Parsifal......... Wagner
Aria from Tannhauser.................... Wagner
Symphony in E flat, No. 3.............. Schumann

The Cambridge concerts by the Boston symphony orchestra will take place at Sanders' Theatre on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21.

Among the soloists already engaged are Mme. Lillian Nordica, Mrs. Julia M. Wyman, Mr. Eliot Hubbard and Mr. Eugen D'Albert.

Season tickets with reserved seats for the series at $6 will be on sale at the University Bookstore, Cambridge, on and after Saturday, Oct. 10. A limited number of seats are reserved for college officers and invited guests.

——Boston is very true to its own institutions generously, writes the New York Sun, and the news which Mr. Comee makes public concerning the season of the Boston symphony orchestra is so remarkable as to be worth chronicling. The symphony orchestra gives 24 Friday afternoon public rehearsals and 24 Saturday evening concerts every year. A week ago the box sheet of the Music Hall was thrown open for this entire series of 48 performances and before the week was ended every seat for every performance of the 24 weeks had been sold. This seems to be the highest attainable result in an amusement enterprise. We have never had anything quite so complete as this in New York, even during the height of the idolatry of Theodore Thomas, a few years ago.

Kneisel Quartet Concerts.

Six subscription concerts will be given by the Kneisel quartet at Union Hall on Monday evenings, Oct. 19, Nov. 23, Dec. 28, Jan. 25, Feb. 15 and March 7. The organization will have the assistance of Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwentsa, Mr. F. Busoni and Mr. Samuel Sanford.

The programmes will include, among others, the following compositions; Quintet (new), Brahms; grand quartet in B major, Beethoven; quartet, Paganini; quintet, singing; suite, F. Ries; quartet, A. Borodin; quartet, Bazzini; sonata (Teufels Triller), Tartini; quartet, A major Schumann.

Season tickets, with reserved seats ($6), will be sold to subscribers only, at the box office, Music Hall, Friday, Oct. 9, at 9 a. m.

——Mr. and Mrs. Nikisch are settled in their pleasant home in Brookline after several visits at country houses.

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Boston Transcript

MONDAY, OCTOBER 5, 1891.

The Boston Symphony Orchestra, under the direction of Arthur Nikisch, with the assistance of Mrs. Lilian Nordica, Mrs. Julia M. Wyman, Eugen D'Albert and others will give eight concerts at Sander's Theatre, Cambridge, Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891; Jan. 21, Feb. 25, March 24 and April 21, 1892. Season tickets, with reserved seats, will be on sale at the University bookstore, Cambridge, on and after next Saturday.

The Kneisel Quartet will give six concerts in Union Hall Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891; Jan. 25, Feb. 15 and March 7, 1892. The list of solo artists engaged includes the names of Mmes. Joachim, Nikisch and Bloomfield-Zeisler and Messrs. Xaver Scharwenka, Ferruccio Busoni and Samuel Sanford. Season tickets, with reserved seats, will be sold to subscribers only, at the office, Music Hall, next Friday. The subscription list is open at the hall.

EVENING POST, New York, N. Y.

Date 10-9

Local Musical Notes.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, will give the first of its series of six concerts at Chickering Hall, on Tuesday evening, November 3. Mme. Giglio Nordica will be the soloist and will then make her first appearance in New York this season.

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New York N Y

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Each year sees an increase in the number of concerts given in New York by the Boston Symphony Orchestra. This year it will be six. Next year it may be ten, and the year after the occasional visits may be to Boston. And all this is because New York is, as a metropolis should be, the music centre of the country.

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Boston Musical Herald.

BOSTON, JANUARY, 1892.

→+ ELEVENTH SEASON, 1891-'92. +←

THE BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

PRESS COMMENTS.

N. Y. World, Nov. 8, 1891.
"Among the three or four foremost orchestras of the world."

N. Y. Sun, Nov. 4, 1891.
"The palm of supremacy over all kindred organizations on this side o the water."

N. Y. Herald, Nov. 4, 1891.
"The finest body of strings ever heard in this country."

N. Y. Recorder, Nov. 4, 1891.
"Nothing like it in New York, neither in quality nor in ensemble."

N. Y. Evening Post, Nov. 4, 1891.
"As a Schumann conductor, Mr. Nikisch has no superior, perhaps no equal."

Phila. Press, Nov. 5, 1891.
"In the foreground of renown in America."

Phila. Enquirer, Nov. 5, 1891.
"A prospect of the most brilliant season in its history."

Phila. Record, Nov. 5, 1891.
"The most proficient band of musicians ever organized in this country."

Brooklyn Eagle, Nov. 7, 1891.
"The rival of any force of the kind in the world."

Baltimore American, Nov. 6, 1891.
"Enthusiastically received by the entire audience."

Annual Spring Tour begins April 25.

C. A. ELLIS, Manager, MUSIC HALL, BOSTON.

MUSIC IN NEW YORK.

BOSTON SYMPHONY ORCHESTRA.

The second concert of the Boston Symphony Orchestra at Chickering Hall introduced two unfamiliar compositions to the music lovers of New York and presented Mr. Nikisch and his band in one of their most amiable moods as interpreters of two pieces of well known music. The program was not such a one as New York is accustomed to set down as peculiarly interesting, and the generous approval bestowed by the audience, which was splendid in numbers and character, was therefore all the more complimentary to the orchestra and its leader. The opening number was a symphonic poem by one of the gifted young men of Germany, Richard Strauss, the shadow of whose form it was thought by some might be seen last summer falling athwart the conductor's chair in the Wagner theatre at Bayreuth. The work was called "Don Juan," and the listeners were invited to discover in it musical equivalents for some rather impassioned sentiments set forth by the German poet Lenau.

So far as Mr. Nikisch's attitude in the premises is concerned, it must be said that it showed him in a capital light, for he has seldom conducted anything in New York which disclosed so perfect a command of the free rhapsodical style of interpretation as this symphonic poem. It was really inspiring, and almost provoked regret as leaving nothing finer in respect of finesse and virility to be attained in the infinitely loftier compositions for orchestra which followed, Schubert's "Unfinished" symphony and the prelude to "Die Meistersinger."

The solo feature of the concert was a concerto for violoncello by Robert Volkmann, played by Mr. Alwin Schroeder, a fine artist in every respect and one whom it would have been a great pleasure to hear in a composition more worthy of his talents. In Volkmann's concerto it is so difficult to find occasions for praise that it is scarcely worth while to print them.

The eighth of the Boston Symphony Concerts resolved itself into an apotheosis of Paderewski! One is almost excused for quoting Cæsar's three V's. The program began with Beethoven's fourth symphony in B flat, which was played in a manner to satisfy the most exacting. It would have been hard to improve upon it; it had the right life, fire, shading; gloriously played was the second movement (*adagio*). Mr. Nikisch reached and kept his highest level.

A new piano quartet by Christian Sinding, was the important item in the second Kneisel Quartet program. Sinding is a Norseman, and comes of a poetic race. His quartet is free in form, melodically interesting, and often of great beauty, is put together artistically, and sounds well. The pianist was Mr. Ferrucio Busoni, a personal friend of the composer. Mr. Busoni had assisted at various performances of the quartet in Europe, and on this occasion was *en rapport* with the work in hand, playing with fluency, sureness and grace. As an ensemble player, he certainly ranks with the best who have been heard in Boston. It is carrying coals to Newcastle, to praise the work of the Kneisel Quartet; but, no more beautiful playing has been done by them than in the slow movement of the A major quartet of Schumann, which, with the D major quartet by Haydn, completes the list of works performed at this concert.

Boston, while the performance of the entire list was something to be accepted without question, as quite perfect. As all the poets connected with this paper are engaged in other departments, our brief mention of the concert will, we fear, be devoid of imagery.

The overture was the long-promised prelude to Lalo's opera, "Le Roi d'Ys." It was not so long ago that "Le Roi d'Ys" put Paris into a state of pleasurable excitement, and effectually placed its struggling and talented composer on a firm pedestal in the public eye. The opera, it will be remembered, has been promised at various times, by various managers in this country; but, unless given within a few days in New Orleans, all promises have thus far been in vain. The overture, which escapes strict form with an air of pleasant license, is a highly-colored, sonorous, and, in parts, grandiose work: melodically, its themes, which are the *motifs* of the opera, are of Breton origin. As a piece of instrumentation, it is most skillful; but it is the skill with which the colors are put upon the canvas, that gives it its particular strength. Strong as it is in robust force, its quieter sections are very delicately scored and full of beauty. The overture was followed by a new suite for violin and orchestra, entitled, "Les Veillées de l'Ukraine," composed by Mr. C. M. Loeffler, who is well known to Symphony concert patrons as Mr. Kneisel's companion at the first desk of the first violins, and also as solo performer. Mr. Loeffler was his own interpreter of the solo part. Mr. Loeffler is a pupil of Kiel, in Berlin, and of various Parisian masters. The suite is his fourth important work, it having

of expression in the middle movements being less ambitious than that employed in the Introduction and the Finale. While Mr. Loeffler has yet to learn artistic moderation, and does not quite know the benefit of revision and condensation, his composition is convincing testimony of a fine musical mind drilled in technical points, and a faculty in instrumentation which presages marked results in the future. There is much variety, harmonically and rhythmically, in the work, whose melodiousness is one of its potent charms. It was well played by the orchestra, while the composer, as performer, received an ovation, due to his personal popularity and to the artistic excellence of the performance. Raff's "Lenore" symphony proved Mr. Nikisch's *chef d'œuvre*, thus far this season. It was glowingly, wonderfully played, from the first to the last page: Boston never heard a superior reading. Miss Marguerite Hall was the vocal soloist at the concert. She sang a Ballad, "There was an Ancient King," by Mr. Henschel, written with orchestral accompaniment; and a brace of songs by Schubert, to the exquisite piano accompaniment of Mr. Nikisch. The Ballad was new here. It is a musicianly work, as everything is that Mr. Henschel does. Miss Hall's voice is not large, and whatever of effect was lost in the interpretation of Mr. Henschel's piece, is due to this fact. The songs were well sung. Artistically, Miss Hall has improved since she was last heard here, and has succeeded in smoothing out her vocal scale, so that a fairly equable voice production results. The voice itself is agreeable.

The program of the seventh Symphony concert was: overture, "Iphigenia in Aulis," Gluck (with Wagner's ending); Concerto for Violin in D, Brahms; symphony in C (No. 9), Schubert. This concert introduced M. Adolph Brodsky, concert-master of the Symphony Society orchestra, of New York, who had not been heard here. He is an artist of the Wilhelmj type, manly, virile and eloquent. The noble concerto, greatest of its kind, which Mr. Kneisel brought forward during the Symphony season of 1889-90, received a fitting interpretation at Mr. Brodsky's hands. His technique is ample and satisfying. His tone is large and free, and of splendid muscularity. Broad in style, reposeful, artistic, was his playing, there being no element wanting to place the interpreter in perfect accord with the composer. His performance was heartily applauded, and he was several times recalled. The symphony, "of heavenly length," was ably played last season by Mr. Nikisch. Wagner's modest efforts to help Mr. Gluck with nineteenth century audiences have been more or less maligned; but Richard seldom made an error.

SUNDAY HERALD.

BOSTON, OCTOBER 4, 1891.

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The Kneisel string quartet announces six subscription concerts in Union Hall, 48 Boylston street, Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891, and Jan. 25, Feb. 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, $6, will be sold to subscribers only, at the box office, Music Hall, Friday, Oct. 9, at 9 A. M. The subscription list is now open at Music Hall.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, with assistance of Mme. Lillian Nordica, Mrs. Julie M. Wyman, Mr. Eugen D'Albert, and other eminent soloists, will give a series of eight concerts at Sander's Theatre, Cambridge, on Thursday evenings, October 15, November 12, December 3 and 31, 1891; January 21, February 25, March 24, and April 21, 1892. Season tickets, with reserved seats for the series, $6, will be on sale at the University bookstore, Cambridge, on and after Saturday, Oct. 10.

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Boston Sunday Globe.

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Mme. Lillian Nordica will be the soloist, and Mr. Nikisch announces the following programme:

Overture, Dedication of the House...... Beethoven
Aria, Ah, Perfido...................... Beethoven
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The programmes will include, among others, the following compositions: Quintet (new), Brahms; grand quartet in B major, Beethoven; quartet, Paganini; quintet, singing; suite, F. Ries; quartet, A. Borodin; quartet, Bazzini; sonata (Teufels Triller), Tartini; quartet, A major Schumann.

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SUNDAY HERALD.

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Boston Transcript

MONDAY, OCTOBER 5, 1891.

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The Kneisel Quartet will give six concerts in Union Hall Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891; Jan. 25, Feb. 15 and March 7, 1892. The list of solo artists engaged includes the names of Mmes. Joachim, Nikisch and Bloomfield-Zeisler and Messrs. Xaver Scharwenka, Ferruccio Busoni and Samuel Sanford. Season tickets, with reserved seats, will be sold to subscribers only, at the office, Music Hall, next Friday. The subscription list is open at the hall.

EVENING POST, New York, N. Y.

Date 10-9

Local Musical Notes.

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ipping from World New York N.Y.

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Each year sees an increase in the number of concerts given in New York by the Boston Symphony Orchestra. This year it will be six. Next year it may be ten, and the year after the occasional visits may be to Boston. And all this is because New York is, as a metropolis should be, the music centre of the country.

43

Boston Musical Herald.

BOSTON, JANUARY, 1892.

A new piano quartet by Christian Sinding, was the important item in the second Kneisel Quartet program. Sinding is a Norseman, and comes of a poetic race. His quartet is free in form, melodically interesting, and often of great beauty, is put together artistically, and sounds well. The pianist was Mr. Ferrucio Busoni, a personal friend of the composer. Mr. Busoni had assisted at various performances of the quartet in Europe, and on this occasion was *en rapport* with the work in hand, playing with fluency, sureness and grace. As an ensemble player, he certainly ranks with the best who have been heard in Boston. It is carrying coals to Newcastle, to praise the work of the Kneisel Quartet; but, no more beautiful playing has been done by them than in the slow movement of the A major quartet of Schumann, which, with the D major quartet by Haydn, completes the list of works performed at this concert.

Boston, while the performance of the entire list was something to be accepted without question, as quite perfect. As all the poets connected with this paper are engaged in other departments, our brief mention of the concert will, we fear, be devoid of imagery.

The overture was the long-promised prelude to Lalo's opera, "Le Roi d'Ys." It was not so long ago that "Le Roi d'Ys" put Paris into a state of pleasurable excitement, and effectually placed its struggling and talented composer on a firm pedestal in the public eye. The opera, it will be remembered, has been promised at various times, by various managers in this country; but, unless given within a few days in New Orleans, all promises have thus far been in vain. The overture, which escapes strict form with an air of pleasant license, is a highly-colored, sonorous, and, in parts, grandiose work: melodically, its themes, which are the *motifs* of the opera, are of Breton origin. As a piece of instrumentation, it is most skillful; but it is the skill with which the colors are put upon the canvas, that gives it its particular strength. Strong as it is in robust force, its quieter sections are very delicately scored and full of beauty. The overture was followed by a new suite for violin and orchestra, entitled, "Les Veillées de l'Ukraine," composed by Mr. C. M. Loeffler, who is well known to Symphony concert patrons as Mr. Kneisel's companion at the first desk of the first violins, and also as solo performer. Mr. Loeffler was his own interpreter of the solo part. Mr. Loeffler is a pupil of Kiel, in Berlin, and of various Parisian masters. The suite is his fourth important work, it having been

→+ ELEVENTH SEASON, 1891-'92. +←

THE BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, Conductor.

PRESS COMMENTS.

N. Y. World, Nov. 8, 1891.
"Among the three or four foremost orchestras of the world."

N. Y. Sun, Nov. 4, 1891.
"The p lm of supremacy over all kindred organizations on this s de o the wa'er."

N. Y. Herald, Nov. 4, 1891.
"The finest body of strings ever heard in this country."

N. Y. Recorder, Nov. 4, 1891.
"Nothing like it in New York, neither in quality nor in ensemble."

N. Y. Evening Post, Nov. 4, 1891.
"As a Schumann conductor, Mr. Nikisch has no superior, perhaps no equal."

Phila. Press, Nov. 5, 1891.
"In the foreground of renown in America."

Phila. Enquirer, Nov. 5, 1891.
"A prospect of the most brilliant season in its history."

Phila. Record, Nov. 5, 1891.
"The most proficient band of musicians ever organized in this country."

Brooklyn Eagle, Nov. 7, 1891.
"The rival of any force of the kind in the world."

Baltimore American, Nov. 6, 1891.
"Enthusiastically received by the entire audience."

Annual Spring Tour begins April 25.

C. A. ELLIS, Manager, MUSIC HALL, BOSTON.

MUSIC IN NEW YORK.

BOSTON SYMPHONY ORCHESTRA.

The second concert of the Boston Symphony Orchestra at Chickering Hall introduced two unfamiliar compositions to the music lovers of New York and presented Mr. Nikisch and his band in one of their most amiable moods as interpreters of two pieces of well known music. The program was not such a one as New York is accustomed to set down as peculiarly interesting, and the generous approval bestowed by the audience, which was splendid in numbers and character, was therefore all the more complimentary to the orchestra and its leader. The opening number was a symphonic poem by one of the gifted young men of Germany, Richard Strauss, the shadow of whose form it was thought by some might be seen last summer falling athwart the conductor's chair in the Wagner theatre at Bayreuth. The work was called "Don Juan," and the listeners were invited to discover in it musical equivalents for some rather impassioned sentiments set forth by the German poet Lenau.

So far as Mr. Nikisch's attitude in the premises is concerned, it must be said that it showed him in a capital light, for he has seldom conducted anything in New York which disclosed so perfect a command of the free rhapsodical style of interpretation as this symphonic poem. It was really inspiring, and almost provoked regret as leaving nothing finer in respect of finesse and virility to be attained in the infinitely loftier compositions for orchestra which followed, Schubert's "Unfinished" symphony and the prelude to "Die Meistersinger."

The solo feature of the concert was a concerto for violoncello by Robert Volkmann, played by Mr. Alwin Schroeder, a fine artist in every respect and one whom it would have been a great pleasure to hear in a composition more worthy of his talents. In Volkmann's concerto it is so difficult to find occasions for praise that it is scarcely worth while to print them.

The eighth of the Boston Symphony Concerts resolved itself into an apotheosis of Paderewski! One is almost excused for quoting Cæsar's three V's. The program began with Beethoven's fourth symphony in B flat, which was played in a manner to satisfy the most exacting. It would have been hard to improve upon it; it had the right life, fire, shading; gloriously played was the second movement *(adagio)*. Mr. Nikisch reached and kept his highest level.

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The program of the seventh Symphony concert was: overture, "Iphigenia in Aulis," Gluck (with Wagner's ending); Concerto for Violin in D, Brahms; symphony in C (No. 9), Schubert. This concert introduced M. Adolph Brodsky, concert-master of the Symphony Society orchestra, of New York, who had not been heard here. He is an artist of the Wilhelmj type, manly, virile and eloquent. The noble concerto, greatest of its kind, which Mr. Kneisel brought forward during the Symphony season of 1889–90, received a fitting interpretation at Mr. Brodsky's hands. His technique is ample and satisfying. His tone is large and free, and of splendid muscularity. Broad in style, reposeful, artistic, was his playing, there being no element wanting to place the interpreter in perfect accord with the composer. His performance was heartily applauded, and he was several times recalled. The symphony, "of heavenly length," was ably played last season by Mr. Nikisch. Wagner's modest efforts to help Mr. Gluck with nineteenth century audiences have been more or less maligned; but Richard seldom made an error.

SUNDAY HERALD.

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Boston Sunday Globe.

SUNDAY, OCTOBER 4, 1891.

First Symphony Concert.

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Mme. Lillian Nordica will be the soloist, and Mr. Nikisch announces the following programme:

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Clipping from World
New York NY

Date 14

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Boston Musical Herald.

BOSTON, JANUARY, 1892.

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MUSICAL YEAR-BOOK O

VOLUME IX

BY G. H. WILSON,

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Hand-books of the kind that Mr. Wilson has been issuing now for eight years do
of the most fascinating writings which music calls out in this country.—H. E. K

MUSIC IN NEW YORK.

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The program of the seventh Symphony concert was: overture, "Iphigenia in Aulis," Gluck (with Wagner's ending); Concerto for Violin in D, Brahms; symphony in C (No. 9), Schubert. This concert introduced M. Adolph Brodsky, concert-master of the Symphony Society orchestra, of New York, who had not been heard here. He is an artist of the Wilhelmj type, manly, virile and eloquent. The noble concerto, greatest of its kind, which Mr. Kneisel brought forward during the Symphony season of 1889–90, received a fitting interpretation at Mr. Brodsky's hands. His technique is ample and satisfying. His tone is large and free, and of splendid muscularity. Broad in style, reposeful, artistic, was his playing, there being no element wanting to place the interpreter in perfect accord with the composer. His performance was heartily applauded, and he was several times recalled. The symphony, "of heavenly length," was ably played last season by Mr. Nikisch. Wagner's modest efforts to help Mr. Gluck with nineteenth century audiences have been more or less maligned; but Richard seldom made an error.

THE MUSICAL COURIER.
—A WEEKLY PAPER—
NEW YORK, WEDNESDAY, SEPTEMBER 30, 1891.

BOSTON SYMPHONY.

THE Supreme Court on Thursday, in a suit brought by Hamilton R. Squier as attorney for Max Bachert, of Boston, proprietor of the Boston Symphony Orchestral Club, against Mario Blodeck and Richard Stoelzer, rendered a decision restraining Blodeck and Stoelzer from using the words, "The Boston Symphony Club," as the title of their concert organization and from giving concerts under that name. The opinion was written by Judge O'Brien.

We wonder if Judge O'Brien was aware of the fact that the name "Boston Symphony," appropriated by Bachert, is the property of the Boston Symphony Orchestra and that in making use of the deceptive title "Boston Symphony Orchestral," adding merely the letter "l," this Max Bachert, Esq., was doing business on the great reputation of the Boston Symphony Orchestra?

What, pray you, is an "orchestral" club, anyhow? Is there such a thing as an "orchestral" club, unless it be a club consisting of members of orchestras? And even then the title would be far fetched and incongruous.

An inquiry into this matter on the part of the attorneys for the defense might have shown in court exactly what the attitude on this assumed title is of the management of the Boston Symphony Orchestra. The people conducting that great institution have for years past been annoyed by the hybrid title of Bachert's club and have been compelled to resort to all sorts of explanations to clear the vexatious interference with the legitimate name and title of their organization.

They have consistently refused to make public the cause of their disturbance for fear of giving undue prominence to and advertising Bachert's scheme, although THE MUSICAL COURIER stepped into the breach on several occasions to explain the situation to the musical public.

From the view point of common decency the assumption of the name on the part of Bachert has been simply revolting, for it was known and instinctively felt that it was merely an attempt at trading on another name.

Judge O'Brien could not have known these circumstances; he could not have known them and then render such a decision.

Moreover "Boston Symphony Club," the name of the club of the defendants in this action, is a title to which appertains some logic. There can be such a thing as a symphony club without exaggeration. In this city we have a Philharmonic Orchestra and a Philharmonic Club, and neither is mistaken for the other. There can be a Symphony Orchestra and a Symphony Club without the slightest friction or interference. There is no play upon words involved and no attempt to utilize another title. An orchestra is one thing, a club another.

But a "Boston Symphony Orchestral Club" is the color of another horse. The dovetailing of the word "orchestral" is ridiculous from a musical view point, particularly when the character of the organization over which Bachert presides is considered, and the intention of the use to which it was or is to be put is too apparent to admit of any doubt as to the motive of the man who projected the scheme.

It might be suggested to carry this question up to a higher court and bring the managers of the Boston Symphony Orchestra on the stand. Now that publicity has been given to the scheme they might as well try their hands at the same kind of process Bachert just utilized. As a court decided in Bachert's favor under such peculiar circumstances, another court might decide in favor of the Boston Symphony Orchestra. It is no longer a question of law, it is a question of morals. Can the Boston Symphony Orchestra continue to ignore the situation and permit Bachert to transact business as manager of the "Boston Symphony Orchestral Club" with all that that name implies?

He might go further under this decision and claim the very name of the Boston Symphony Orchestra. The inaction of the latter organization may be used as the best evidence that he is the true owner of that title and that it is no longer the property of the Boston Symphony Orchestra.

The Worcester Music Festival.

WORCESTER, Mass., September 26.

THE musical pilgrim who journeys hither at this time of the year finds himself set down in an atmosphere as full of enthusiasm as a thunder cloud is of electricity; for the people of this charming city are vastly proud of their fine chorus, their annual festival and all its belongings. During these four days politics, business and all else have to stand aside, while the musical procession marches by. People talk of nothing else. On the street, in the stores, wherever you may chance to be, the scraps of conversation which float to your ears run something after this fashion: "Oh, wasn't Nordica just divine?"—"Did you hear Campanini in"—"orchestration was *immense*"—"never heard it before"—"Zerrahn said"—"wish they'd do it again"—"fine voice, but"—"Herbert played"—"Hummel to morrow"—&c.

Now this genuine, home made, all wool and a yard wide kind of enthusiasm is extremely contagious. It affects even the stern critic, who will upon occasion point out to you a false note in the very harmony of the spheres. He comes here like a musical Saul of Tarsus, breathing out threatenings and slaughter, but, falling under the magic spell, selects his softest pen, a bottle of rose water for ink and lends himself generally to the promotion of the musical love feast which is going on.

Yet there is good foundation for this feeling of local pride. This is the thirty-fourth annual festival of the Worcester County Musical Association, and during all these years there has been steady progress upward from small beginnings to larger accomplishments, from the singing of light and trivial music to the production of great classical works, from the banding together of a few local singers to the evolution of the great and well trained chorus of to-day. The audiences, too, have kept pace with this growth, not only in numbers but in appreciation and musical intelligence, until nowadays for singer or player successfully to run the gauntlet of a Worcester festival is almost a passport to reputation and success.

People come to these concerts from all over New England, and even farther afield. All the week the hotels have been full to running over with visitors, performers and musical flotsam and jetsam of all sorts, while the seating your chair and thinking how delightful it is, a shimmering arpeggio runs down the strings (not up, like the usual *pp* ending) and it's all over with.

As for the "Peer Gynt" suite, after hearing it several times, I must confess that I'm getting tired of it. I offer this confession in much humbleness of spirit and with a deep conviction of deficient musical sense, for those who ought to know say that nowadays the nearer you get to the North Pole the higher you get in music; still—I'm getting tired of it. I know that it has the true Norwegian flavor, that it whispers of the pines and relates the history of the fjords and the fglaciers; yet—I am tired of it. And particularly tired of the finale, where all the instruments of percussion get to running amuck at one another. I have been in Africa and the South Sea islands, where they have large bands composed entirely of drums, tom-toms and cymbals (or something equivalent), and they play upon them with a vigor that I am sure would delight Mr. Grieg's heart could he hear them. But I wish that Grieg *et id omne genus* would leave that sort of music to the black fellows—they enjoy it.

Victor Herbert's playing of Saint-Saëns' concerto was marked by musical intelligence and a fine command of his instrument, and the two vocal numbers were of equal interest with the rest of the program, which is saying a great deal. Mrs. Wyman has an evenly developed voice of beautiful quality and a truly artistic method, while Mrs. Ford, despite some faults, accomplished what so many singers cannot—the singing of a Mozart aria as it should be sung.

Wednesday evening's coming was anxiously awaited by many, for with it came the advent of our own really and truly American prima donna, Nordica. Here is the program:

Overture, "Iphigenia," Wagner's ending	Gluck
"Hagar in the Desert," dramatic scena†	Rubinstein
Mrs. Carl Alves.	
"Cavalleria Rusticana," intermezzo*	Mascagn
Waltz "Romeo and Juliet"	Gounod
Mrs. Lillian Nordica.	
"The Repentance of Nineveh,"* a dramatic oratorio	Dr. J. F. Bridge
Daughter of the King	Mrs. Nordica
Queen	Mrs. Carl Alves
King	Mr. Carl Dufft
Jonah	Mr. Herbert Johnson

* First performance in America. † First time in Worcester.

The two instrumental pieces were heard with pleasure, and the intermezzo was repeated in answer to prolonged applause, but everybody was keeping at least one eye on the fourth number of the program, which bore the magic name of Nordica. Meantime Mrs. Carl Alves was heard for the first time, and rose to a height of instant popularity by her rendition of Rubinstein's dramatic, difficult, and, if I must tell the truth, unpleasing scena. There is plenty of scope in the voice part for intense dramatic expression, all the points of which Mrs. Alves faithfully brought out. But the orchestration—well, I suppose Hagar was in a very barren place.

But now, as the old hymn says, "the long expected hour is come," and upon the stage floats an entrancing vision of lovely woman, long trained Worth gown and flashing diamonds, and from somewhere out of this marvelous combination comes a voice whose first note stills every sound save its own and that of the accompanying orchestra. And when she is done, what a roar of applause! Nothing short of another song will satisfy them; so back she comes and gives the polonaise from "Mignon." Then comes the intermission, and everybody has a chance to catch his breath.

A ripple of amusement was caused by the appearance at the end of Nordica's song of a monster basket of roses, so large that when the young man had struggled up the steps and deposited it at her feet her only way of egress was completely barred. Nordica seemed somewhat in a dilemma over this tribute, which was altogether too large to be dealt with by a lady in concert costume, but Victor Herbert cut the Gordian knot by rushing forward and, preceding the prima donna, bore the huge trophy triumphantly to the anteroom.

Dr. Bridge's new oratorio, "The Repentance of Nineveh," received a careful and adequate presentation, but failed to arouse enthusiasm. The general verdict was "learned, but dry," and the *vox populi* was about right, as it frequently is. The orchestration is skillful and effective—much the best part of the work—most of the choral numbers proving labored and uninteresting. One would naturally expect the opposite of this from the organist of Westminster Abbey, who should certainly know how to treat voices. Some of the solos, notably one or two for tenor, have a natural flow of melody, but these are oases in the desert. The score abounds with skillful contrapuntal work and learned elaboration in the working out of the different themes, but the vital spark of genius is missing. The soloists all acquitted themselves more than creditably. I did not like a habit Mr. Dufft has at times of diminishing a note immediately after striking it. It makes him lose the point of more than one emphatic phrase. But I don't feel like picking flaws in his singing, as his work later in the festival was so excellently done.

This work was performed as a novelty, but its musical value will hardly ensure its repetition.

Thursday afternoon was given up chiefly to the works of American composers. First came a mass in C minor, by G. A. Adams, a young musician of the vicinity, recently deceased. This mass was his latest and most important composition, and received its initial performance at this time. It is written in the conventional style, and, while betraying to a certain degree both immaturity of musical thought and lack of technical ability, might be regarded as promising well for the future had the composer's life been spared. Mrs. Walker, Mrs. Wyman, A. L. King and Dr. G. R. Clark assumed the solo parts. To Mrs. Wyman's share fell the most melodious number, the "Agnus Dei," which she gave with much feeling.

This was followed by a new suite for orchestra (in A minor, op. 42) by E. A. MacDowell. To each of its four short movements is affixed a symbolic title—"In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song, "Forest Spirits." Mr. MacDowell seems fond of the woods. The first movement begins *pp*, with ghostly mutterings and flutterings, rises and falls through ofttimes strange but never overstrained instrumentation, and finally dies out as it began. The second is charming and quiet; the shepherdess' song is sung principally by the clarinet against a background of muted strings, and the last movement is similar in character to the first, but the spirits are of a brighter and much more cheerful kind. The work is far above the average and, in spite of a hint of Grieg and again of Berlioz, shows much originality and an effective command of orchestral resources.

The third number was a song by C. Whitney Coombs, "The Heavenly Message." Mr. Carl Dufft's singing of it was so excellent that he was obliged to respond with Lassen's "It Was a Dream."

After the usual intermission came Victor Herbert's new work, "The Captive," written especially for this festival. The libretto tells in a few short verses how a knight on his way to execution passes beneath the window of a high born maid. She, moved by pity and love (at first sight I conjecture), beseeches his guards to release him, offering to marry him and, presumably, be responsible for his future good behavior. The guards, as usual in such cases, fall in with the idea, but the knight announces that his troth is already plighted and that no amount of vocal or instrumental persuasion can avail to change his heart. And so, faithful to his love, he passes along to his doom. This simple story, which could be told within the compass of a song, Mr. Herbert has magnified to the dimensions of a dramatic cantata. I will not attempt to criticise it, for that could not be adequately done upon only one hearing, and I do not wish to do any injustice to Mr. Herbert, whom I regard as a very able "all round" musician. There is much effective orchestration, a free use of the "Leit motif," some stirring climaxes and a remarkably good funeral march. The vocal parts are of extreme difficulty. Mrs. S. C. Ford took the part of the lovelorn maiden, and Carl Dufft that of the temptation resisting knight.

This was an afternoon of novelties, every number but Mr. Coombs' song being performed for the first time in public.

Thursday evening brought out the largest audience of the week, and most of the principal artists in the following program:

"A Faust Overture"	Wagner
Romanza, "Eri tu"	Verdi
Mr. Del Puente.	
*Aria, from "Samson and Delilah"	Saint-Saëns
Miss Lena Little.	
†"Lohengrin's Narrative," from "Lohengrin"	Wagner
Mr. Campanini.	
*Two movements for strings, "Heart Wounds," "Spring"	Grieg
Aria, "Let the Bright Seraphim," from "Samson"	Händel
Mrs. Nordica.	
The trumpet obligato by Mr. P. Müller.	
Solo for violin, "Fantaisie Caprice"	Vieuxtemps
Mr. Franz Wilczek.	
Trio, from "I Lombardi"	Verdi
Mrs. Nordica, Mr. Campanini and Mr. Del Puente.	
WAGNER SELECTIONS.	
*"Siegfried's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey," "Siegfried" and "Götterdämmerung." (Arranged by Richter.)	
*"Senta's Ballad," from "The Flying Dutchman"	
Mrs. Nordica.	
Violin, "Prize Song," from "Die Meistersinger"	
Mr. Wilczek.	
Prayer and finale, from Act I., "Lohengrin."	
"Elsa"	Mrs. Nordica
"Ortrud"	Miss Little
"Lohengrin"	Mr. Campanini
"Frederick"	Mr. Del Puente
"Henry I."	Dr. G. R. Clark

* First time in Worcester. † First Worcester Festival performance.

The audience was a pretty sight. Full dress is the custom for "artists' night," and this with the flutter of a thousand fans of all colors made the hall look—as a poetic local scribe put it—"like a great bank of tropical flowers." A description in detail of these familiar numbers is unnecessary. Del Puente set the people wild with his magnificent singing both in his chosen selection and the inevitable "Toreador" which followed. Nordica repeated her triumph of the evening before, and everybody else got their full share of appreciation and applause. The audience was extremely enthusiastic and prolonged the generous program to an uncomfortable length by encoring pretty nearly everything and everybody.

Boston Transcript

FRIDAY, OCTOBER 9, 1891.

The Boston Symphony Orchestra will give eight concerts in the Sanders Theatre, Cambridge, on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21. Mmes. Lillian Nordica and Julie M. Wyman, Mr. Eugen D'Albert and other eminent musicians will assist. The sale of season tickets will begin at the University Bookstore, Cambridge, tomorrow morning. The first concert of the eleventh season in the Music Hall will be given tomorrow night in accordance with this programme: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhäuser," Wagner; symphony in E-flat, No. 3 (Rheinish) Schumann. Mme. Lillian Nordica will be the singer.

Boston Post

SATURDAY MORNING, OCT. 10, 1891.

The programme of the Symphony Concert this evening is as follows: Beethoven's overture "Dedication of the House:" Wagner's "Good Friday Spell," from "Parsifal;" and Schumann's symphony in E flat (Rhenish). Mrs. Lillian Nordica will sing Beethoven's aria "Ah! Perfido!" and Wagner's "O Hall of Song," from Tannhaeuser."

The Boston Symphony Orchestra under the direction of Mr. Nikisch, with the assistance of Mrs. Nordica, Mrs. Wyman, Messrs. Eliot Hubbard and Eugene D'Albert and other soloists will give a series of eight concerts at Sanders Theatre, Cambridge, Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891; Jan. 21, Feb. 25, March 24, April 21, 1892. Season tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after this morning. Sale opens at 8 a. m.

The Adamowski Quartette will give three concerts in Union Hall on Monday evenings Oct. 26, Nov. 16 and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartette, by Dvorak, and quartettes, by Tschaikowsky and Novacek.

Subscription list now open at Music Hall. Reserved seats will be on sale Saturday, Oct. 17, at 9 a. m.

The Kneisel Quartette will give six subscription concerts in Union Hall Monday evenings Oct. 19, Nov. 23, Dec. 28, 1891, Jan. 25, Feb. 15 and March 7, 1892. The quartette will be assisted by Mrs. Joachim, Mrs. Nikisch, Mrs. Zeisler, and Messrs. Busoni, Sanford and Scharawenka. The programmes will include the following compositions: Quintette, (new) Brahms; grand quartette in B major, Beethoven; quartette, Paganini; quintette, Sinding; suite, F. Ries; quartette, A. Borodin; quartette, Bazzini; sonata, (Teufels Triller) Tartini; quartette, A major, Schumann. Tickets for the season may now be obtained by subscribers at the box office of Music Hall.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 102.

SATURDAY, OCT. 10, 1891.

The first of the season's symphony concerts occurs at Music Hall this evening, with Miss Lillian Nordica as the soloist. The programme is overture, "Dedication of the House," Beethoven; aria, "Ah! Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria, from "Tannhauser," Wagner; symphony in E flat, No. 3 (Rhenish), Schumann.

The Beacon.

BOSTON, SATURDAY, OCT. 10, 1891.

The Symphony Orchestra will give their usual series of Sanders Theatre concerts, one every four weeks, beginning next Thursday evening.

Nordica is a grand-daughter of old "Camp-meeting" John Allen. She ought to sing oratorio well.

The Kneisel string quartette announces six subscription concerts in Union Hall, 48 Boylston street, Monday evenings, October 19, November 23, December 28, 1891, and January 25, February 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, $6, are now on sale to subscribers only, at the box office, Music Hall.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 10, 1891

The first of the Cambridge concerts by the Boston Symphony orchestra will take place at Sanders Theater, Thursday evening. There are to be eight of these concerts, to take place November 12, December 3 and 31, January 21, February 25, March 24, and April 21. The sale of the seats at $6.00 for the series opens this morning at the University Bookstore. Among the soloists announced to appear are Mme. Nordica, Mrs. Julie M. Wyman, and Mr. Eugen D'Albert.

The Kneisel quartet as organized for the coming season consists of Frank Kneisel, first violin; Otto Rotch, second violinist; L. Svecenski, viola, and Alwin Schroeder, violoncello. They will give a series of six subscription concerts at Union Hall, Monday evenings October 19, November 23, December 28, January 25, February 15, and March 7, and the following artists have been engaged to assist them: Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni, and Mr. Samuel Sanford. The programs will include, among other compositions, Quintet, new, Brahms; Grand Quartet in B major, Beethoven; Quartet, Paganni; Quintet, Sinding; Suite, F. Ries; Quartet, A. Borodin; Quartet, Bazzini; Sonata, Teufels Triller, Tartini; Quartet, A major, Schumann.

Lillian Nordica is to sing in the Star course Monday evening, with a large orchestra to accompany her.

CHARLESTOWN ENTERPRISE

CHARLESTOWN NEWS.

Is issued by the Charlestown Enterprise Company every Saturday morning from No. 8 City square—Two Dollars a year in advance—Entered at the Boston Post Office as second-class mail matter.

SATURDAY, OCTOBER 10, 1891.

The Kneisel Quartet is to give six subscription concerts on Monday evenings at Union Hall, Boylston street. The soloists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, and Messrs. Xaver Scharwenka, F. Busoni and S. Sanford. The first concert will be given Monday evening, October 19, and season tickets will be sold to subscribers only at the box office of Music Hall. The subscription list is now open.

SUNDAY HERALD.

BOSTON, OCTOBER 11, 1891.

First Symphony Concert, Soloist Mme. Nordica.

"Wang," "Ship Ahoy," "Indigo" and "Cavalleria Rusticana" All to Be Heard This Week—Mme. Laura Schirmer-Mapleson's Re-entre in "Lucia"—News, Gossip and Comment

The formal opening of the 11th season of the concerts by the Boston Symphony orchestra occurred at Music Hall last evening. The event, like similar ones in former years, showed the great popularity of the orchestra with the local public, and again the seats of the hall were filled by representatives of the highest artistic and social circles. Mr. Arthur Nikisch is again conductor, and his own personal popularity was freshly attested by the ovation with which he was greeted upon his entrance.

But few changes were noticeable in the makeup of the organization. Here and there a familiar face was missed, but the leaders of the separate parts of the band are mainly the same, and wherever changes have been made the men appear to have been well chosen. Mr. Nikisch introduced his programme by a most acceptable performance of the Beethoven overture, "Dedication of the House." The composition was well chosen to show the command which Mr. Nikisch has already gained over his forces, and its performance displayed the excellence of the orchestra to splendid advantage.

The other orchestral features of the programme were the "Good Friday Spell" and Schumann's symphony No. 3 (the Rhenish). The Wagner selection was played in much the fashion that is expected in Mr. Nikisch's reading of such selections. While not altogether satisfying, its performance showed a fine command over the players, an intelligent understanding of the composition, and many excellencies in detail, which went far to atone for the lack of sentiment and feeling demanded in a perfect interpretation of this number.

The Schumann symphony was read with splendid results throughout, and several movements were admirably interpreted and showed the work in all its beauties. Mr. Nikisch has little cause to complain of a lack of appreciation of his efforts if the applause of his audience is to be taken as a criterion. The orchestral work of the evening was certainly an evidence that the concerts of the coming season are to show no falling off in this regard. Mr. Nikisch has evidently chosen his new men with care and good judgment, and the preliminary rehearsals of the season have already moulded them to his will to such a degree that the best results may be anticipated.

The singer of the evening was Mme. Lillian Nordica, a Boston girl, who has from time to time returned from her triumphs abroad to show her friends at home the artistic progress she is making. Her present visit has thus far proved a very fine success, and she and her friends have good reason to rejoice over the triumphs she has won at the Worcester festival and in last evening's concert. Her reception by the audience proved that she has not been forgotten in local musical circles, and the applause which followed her singing of both of her numbers was a high tribute to her vocal abilities. The Beethoven aria, "Ah Perfido," made her first selection, and served to show the advance she has made in her art since she was last here. In her broad dramatic treatment of the recitative and in the fine expression and feeling she gave to the aria her excellencies as a singer were made very apparent The aria from the Tannhaeuser, which made her second selection, was even more satisfying; and the fine stage presence of the singer added not a little to the impressiveness of this selection.

Mme. Nordica's voice is one of great purity; her intonations are delightfully accurate, and the breadth of style which she showed in this last aria surprised and charmed those most familiar with her former efforts. The audience rewarded her most generously, and she was repeatedly recalled to bow her acknowledgments.

The programme for next Saturday's concert is as follows: Tschaikowsky, suite, op. 55, first time in Boston. Mascagni, prelude from the opera "Cavalleria Rusticana," first time at these concerts. Beethoven, minuetto and finale (fugue) from string quartet, op. 59, No. 3, in C; played by all the strings; first time. Songs with piano, Schubert, "Der Neugierige"; Schumann, "Mondnacht"; Jensen, "Murmelnde Luftchen." Massenet, overture, "Phedre." The soloist will be Mr. William J. Winch, tenor.

The Adamowski quartet will give three concerts in Union Hall on Monday evenings, Oct. 26, Nov. 16 and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartet, by Dvorak, and quartets, by Tschaikowsky and Novacek. Subscription list now open at Music Hall.

Tomorrow is Mr. Nikisch's birthday. Gentlemen of the Tavern Club, please take notice, and make up your orders around the number 36.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 10, 1891.

LILLIAN NORDICA will be the soloist at the first Boston Symphony concert, which takes place at Chickering Hall, Nov. 3.

[illegible]

SUNDAY, OCTOBER 11, 1891.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, began its eleventh season of concerts at Music Hall last evening.

The soloist of the evening was Mme. Lillian Nordica, and the programme was made up as follows: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; "Good Friday Spell," Wagner; aria from "Tannhauser," and the Schumann symphony, No. 3.

Despite the interest attendant upon the opening of the series in regard to the orchestra and its leader, it must be admitted by those who were present that Mme. Nordica and her selections made a most important feature of the evening's attraction.

Accepting this as a fact, it would seem to be a wise course for the managers of these concerts to supply their patrons with a larger number of soloists than in former seasons.

Mme. Nordica is well known to Boston audiences.

She has in her former visits gained a position in the favor of the Boston public that is shared by few artists. Not a little pride has been taken in her triumphs abroad by Boston music lovers, and her standing among the world's artists was heartily recognized by the applause which greeted her upon her entrance.

Queenly in stature, graceful in pose, and elegant in all that goes to make an attractive stage presence, Mme. Nordica wins an audience even before she sings.

The pleasant impression she gives is, however, not alone restricted to her personal charms. Her singing is well calculated to please the most captious critic of vocal art.

In the Beethoven aria she displayed fine taste, and gave an interpretation of the aria which called out a grand ovation for the singer.

The Wagner aria was delivered with splendid effect, and the applause which followed it and recalled the artist to bow her acknowledgments was fully justified. Mme. Nordica has seldom made a more pronounced triumph in her artistic home, and her future successes will interest all who heard her last evening.

The orchestral work of the programme gave evidence of the faithful labors of Mr. Nikisch in the preparatory rehearsals.

Some changes have occurred in the membership of his organization, but the standard has been fully maintained, and the season's concerts will unquestionably again attest his great ability as a conductor.

The Beethoven overture has seldom been better played than on this occasion. It afforded a splendid opportunity to show the value of the orchestra, and the many beauties of the composition were faithfully depicted in the reading given by Mr. Nikisch.

The Good Friday Spell from "Parsifal" also had a most enjoyable interpretation. Mr. Nikisch is to be commended for the admirable finish with which this number was performed.

The beautiful Rhenish symphony was made a most enjoyable ending of the programme, its several movements being given with delightful clearness and intelligence. All in all the opening concert was in keeping with the record made by Mr. Nikisch in former seasons. His programme was well chosen, a competent soloist was supplied, and the audience was not detained beyond a reasonable limit.

—The first Symphony rehearsal of the eleventh season, Friday afternoon, drew out the largest representation of the society contingent yet gathered this season and the vast audience filled almost every seat. The sale of admission tickets was stopped the day previous, causing hundreds to be turned away on Friday. The centre of attraction, after Mr. Nikisch and his orchestra were given a royal welcome, was Mme. Nordica, who sang with such splendid spirit and in such glorious voice she was recalled three times amid great enthusiasm. She looked superbly handsome in a trained Worth gown of mauve brocade, the corsage and skirt bordered with silver fringe, and a line of silver outlining the open neck and edge of the long full sleeves. It was an exquisite dress and fitted Mme. Nordica's perfect figure faultlessly. Dr. O. W. Holmes, Mr. and Mrs. C. P. Curtis, Mrs. Agassiz, Mr. and Mrs. H. L. Higginson, Mr. Francis Bartlett and his daughter, Mrs. Herbert Sears, Mr. W. F. Weld—whom his friends were all glad to see out again—Mrs. Weld, Mr. C. F. Sprague and Miss Pratt, Mrs. G. B. Shattuck, Miss Elsie Perkins, Mrs. Charles Fairchild and daughters (who had seats in the balcony), Miss Thomas, Miss Lyman, Mr. Harry Wainwright, Mr. W. P. Blake, Dr. Sturgis Bigelow, Rev. Father Bodfish, Mr. John D. Williams, Col. Livermore and daughter, Mr. Edmund Dwight, Mrs. Sewell Fessenden, Miss Georgiana Putnam, Mr. Heinricks and Mr. and Mrs. Eliot Hubbard were among the many familiar season ticket-holders in the audience.

—Madame Nordica, who was accompanied at the "Cavalleria Rusticana" performance Tuesday night by her brother-in-law and sister, Mr. and Mrs. W. F. Baldwin, looked distinguished and exceedingly handsome as she entered the hall, in a long French pearl-gray wrap, with cape heavily embroidered in white, and a small white and gold lace bonnet with pink roses. Her gown was of a similar tint as the wrap and trimmed with white lace. Madame Nordica is the guest of Mrs. Baldwin at her home in Dorchester.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will give a series of eight concerts in Sanders Theatre, Cambridge, on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21. Among the soloists are: Mme. Lillian Nordica, Mrs. Julia M. Wyman, Mr. Eugene D'Albert and other prominent artists. The dates for the Providence engagement are: Oct. 21, Nov. 18, Dec. 16, Jan. 27, Feb. 29 and April 6.

Next Saturday evening Mr. William Winch, tenor, will be the soloist, and the programme will include Tschaikowsky's suite op. 55 (new to Boston) the "Cavalleria Rusticana" prelude; the minuetta and finale from Beethoven's string quartet, op. 59, No. 3, in C, songs by Schubert, Schumann and Jansen and the "Phedre" overture.

—The Kneisel quartet, under the management of Mr. C. A. Ellis, will give six subscription concerts at Union Hall, beginning Monday evening, Oct. 19. Mrs. Nikisch will be, as last year, one of the leading soloists.

—Mr. and Mrs. Nikisch are at home Mondays at their house in High st., Brookline.

Star Course Concert.

Mme. Lillian Nordica is to sing in the Star Course concert tomorrow in three noteworthy selections, Gounod's "La Reine de Saba, Chopin's "Notturno," and a selection from "Mignon." She will be assisted by an excellent orchestra, who will play the [illegible] to "Jubel," by Weber; the [illegible] the "Midsummer Night's

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Boston Courier.

SUNDAY MORNING, OCT. 11, 1891.

THE SYMPHONY.

THE OPENING CONCERT OF THE SEASON LAST NIGHT.

The eleventh season of the Boston Symphony Orchestra was begun last evening in Music Hall. As has usually been the case of late years, nearly every seat was occupied by subscribers, and the occasion of the first night, together with the appearance of one of America's most gifted vocalists, combined to draw an additional number of people, who filled all the available standing room.

Generally speaking, the orchestra presented its well-known familiar aspect. Nearly all the leading players were to be seen, including Mr. Loeffler, who looked the picture of health in spite of his serious illness of last spring. Some important changes, nevertheless, have been made. Mr. Schroeder, late violoncellist of the noted Brodsky string quartette of Leipsic, takes the place of Mr. Hekking, who has gone over to Mr. Damrosch, in New York. He bears a high reputation, and will doubtless soon be heard as a soloist. Mr. Novacek, also of Leipsig, now leads the violas, and Mr. Guetter is the new first bassoon player. The third horn player is also new to the organization which this year will possess an extra performer on that instrument, as well as a third trumpeter. There would seem to be no question as to the strength of the orchestra.

Mr. Nikisch was heartily greeted as he appeared on the platform. The opening number was that exceedingly useful composition as far as name is concerned, but somewhat musty one, regarded from a musical point of view, Beethoven's overture, "Dedication of the House," opus 124. It certainly seems unfortunate that the great composer ever bestowed on this work the title it bears, since it is far better calculated to depress an audience into a state of gloomy silence than to create feelings of contagious liveliness. As an interesting example of how Beethoven could write in the so-called Handelian style, it may well find an occasional place on a symphony programme. But take away its name, and one might quite safely venture the assertion that it would never be heard at the dedication of any hall or theatre (it was written for the latter purpose), or as the first number of the first programme of a series of symphony concerts. And what an injustice, too, to Beethoven, to dig up this uninspired work for so important an occasion, when one of the "Leonore" overtures would have thrilled the very souls of the people present, and, without doubt, led them to the verge at least of enthusiasm.

As it was, the applause inspired by that feeling was reserved for Mrs. Lillian Nordica, the soloist of the evening, who was first heard in Beethoven's concert aria, "Ah Perfido." Mrs Nordica possessed so many of the elements of popularity that it is small wonder she is the favorite that she is. Aside from her magnetic personality and the truly American spirit that she invariably displays in everything she attempts, her earnest and artistic endeavors command respect. She forces the careful listener to conclude that she has studied hard and patiently, that she is thoroughly interested in her work; and these qualities together with her musical, resonant voice, and her dramatic manner of delivery must of necessity, seldom fail to hold the attention, and to win the applause of her audiences.

In the aria just mentioned, it can hardly be said that she sounded any great depths of passion; but her singing was artistic, intelligent as to phrasing, and brilliant and effective as to execution. In this, as well as in her second number, the aria, "Oh Hall of Song," from "Tannhauser," she frequently gave evidence of the strong dramatic ability she is known to possess; and at the conclusion of both she was recalled several times.

The remaining numbers were the music from the third act of "Parsifal," called "Good Friday Spell," and Schumann's third symphony in E flat. The first is a concert piece made up of the music which accompanies "the anointing of Parsifal; his baptism by Kundry; and his reflections upon his position as King of the Grail," naturally, an arrangement interesting to hear. But why it should have been injected into the programme of this concert is one of the mysteries that are past finding out. The symphony is too well known to require extended comment. As a whole, the programme must be considered altogether too sombre in character for one of the principal events of Boston's musical season; and hard to be accounted for, unless perhaps on the ground that Mr. Nikisch wished to impress strongly upon the minds of the subscribers to these concerts the seriousness of their undertaking.

Of the playing by the orchestra, it must be said that, although it would be impossible for so splendid a body of men to fail to play splendidly, to a greater or less degree, it was not by any means a fair example of what they are capable of. One could but involuntarily recall to mind the beautiful technical finish of the band at the commencement of its first season under Mr. Nikisch, and contrast it with the frequently harsh and ragged playing of last evening. But perhaps this disappointing condition of things was due to the enforced separation of the men during the summer months.

The Boston Symphony Orchestra, with the assistance of eminent soloists, will give a series of eight concerts in Sanders Theatre on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891; Jan. 21, Feb. 25, March 24 and April 21, 1892. Season tickets, with reserved seats for the series, at $6, are on sale at the University Bookstore, Cambridge.

The Kneisel Quartet, (Frank Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola; Alwin Schroeder, violoncello;) will give six subscription concerts in Union Hall, Monday evenings, Oct. 19, Nov. 23, Dec. 28, 1891; Jan. 25, Feb. 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fannie Bloomfield Zeilger, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats at $6 at Music Hall.

—Mr. Charles A. Ellis, manager of Music Hall, has taken apartments at the Ludlow, Copley Square, for the winter.

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Boston Transcript

FRIDAY, OCTOBER 9, 1891.

The Boston Symphony Orchestra will give eight concerts in the Sanders Theatre, Cambridge, on Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, Jan. 21, Feb. 25, March 24 and April 21. Mmes. Lillian Nordica and Julie M. Wyman, Mr. Eugen D'Albert and other eminent musicians will assist. The sale of season tickets will begin at the University Bookstore, Cambridge, tomorrow morning. The first concert of the eleventh season in the Music Hall will be given tomorrow night in accordance with this programme: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhäuser," Wagner; symphony in E-flat, No. 3 (Rheinish), Schumann. Mme. Lillian Nordica will be the singer.

Boston Post

SATURDAY MORNING, OCT. 10, 1891.

The programme of the Symphony Concert this evening is as follows: Beethoven's overture "Dedication of the House:" Wagner's "Good Friday Spell," from "Parsifal;" and Schumann's symphony in E flat (Rhenish). Mrs. Lillian Nordica will sing Beethoven's aria "Ah! Perfido!" and Wagner's "O Hall of Song," from Tannhaeuser."

The Boston Symphony Orchestra under the direction of Mr. Nikisch, with the assistance of Mrs. Nordica, Mrs. Wyman, Messrs. Eliot Hubbard and Eugene D'Albert and other soloists will give a series of eight concerts at Sanders Theatre, Cambridge, Thursday evenings, Oct. 15, Nov. 12, Dec. 3 and 31, 1891; Jan. 21, Feb. 25, March 24, April 21, 1892. Season tickets, with reserved seats for the series, $6, will be on sale at the University Bookstore, Cambridge, on and after this morning. Sale opens at 8 a. m.

The Adamowski Quartette will give three concerts in Union Hall on Monday evenings Oct. 26, Nov. 16 and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartette, by Dvorak, and quartettes, by Tschaikowsky and Novacek.

Subscription list now open at Music Hall. Reserved seats will be on sale Saturday, Oct. 17, at 9 a. m.

The Kneisel Quartette will give six subscription concerts in Union Hall Monday evenings Oct. 19, Nov. 23, Dec. 28, 1891, Jan. 25, Feb. 15 and March 7, 1892. The quartette will be assisted by Mrs. Joachim, Mrs. Nikisch, Mrs. Zeisler, and Messrs. Busoni, Sanford and Scharawenka. The programmes will include the following compositions: Quintette, (new) Brahms; grand quartette in B major, Beethoven; quartette, Paganini; quintette, Sinding; suite, F. Ries; quartette, A. Borodin; quartette, Bazzini; sonata, (Teufels Triller) Tartini; quartette, A major, Schumann. Tickets for the season may now be obtained by subscribers at the box office of Music Hall.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 102.

SATURDAY, OCT. 10, 1891.

The first of the season's symphony concerts occurs at Music Hall this evening, with Miss Lillian Nordica as the soloist. The programme is overture, "Dedication of the House," Beethoven; aria, "Ah! Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria, from "Tannhauser," Wagner; symphony in E flat, No. 3 (Rhenish), Schumann.

The Beacon.

BOSTON, SATURDAY, OCT. 10, 1891.

The Symphony Orchestra will give their usual series of Sanders Theatre concerts, one every four weeks, beginning next Thursday evening.

Nordica is a grand-daughter of old "Camp-meeting" John Allen. She ought to sing oratorio well.

The Kneisel string quartette announces six subscription concerts in Union Hall, 48 Boylston street, Monday evenings, October 19, November 23, December 28, 1891, and January 25, February 15 and March 7, 1892. The assisting artists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni and Mr. Samuel Sanford. Season tickets, with reserved seats, $6, are now on sale to subscribers only, at the box office, Music Hall.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 10. 1891

The first of the Cambridge concerts by the Boston Symphony orchestra will take place at Sanders Theater, Thursday evening. There are to be eight of these concerts, to take place November 12, December 3 and 31, January 21, February 25, March 24, and April 21. The sale of the seats at $6.00 for the series opens this morning at the University Bookstore. Among the soloists announced to appear are Mme. Nordica, Mrs. Julie M. Wyman, and Mr. Eugen D'Albert.

The Kneisel quartet as organized for the coming season consists of Frank Kneisel, first violin; Otto Rotch, second violinist; L. Svecenski, viola, and Alwin Schroeder, violoncello. They will give a series of six subscription concerts at Union Hall, Monday evenings October 19, November 23, December 28, January 25, February 15, and March 7, and the following artists have been engaged to assist them: Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, Mr. Xaver Scharwenka, Mr. F. Busoni, and Mr. Samuel Sanford. The programs will include, among other compositions, Quintet, new, Brahms; Grand Quartet in B major, Beethoven; Quartet, Paganni; Quintet, Sinding; Suite, F. Ries; Quartet, A. Borodin; Quartet, Bazzini; Sonata, Teufels Triller, Tartini; Quartet, A major, Schumann.

Lillian Nordica is to sing in the Star course Monday evening, with a large orchestra to accompany her.

CHARLESTOWN ENTERPRISE

CHARLESTOWN NEWS.

Is issued by the Charlestown Enterprise Company every Saturday morning from No. 8 City square——Two Dollars a year in advance—Entered at the Boston Post Office as second-class mail matter.

SATURDAY, OCTOBER 10, 1891.

The Kneisel Quartet is to give six subscription concerts on Monday evenings at Union Hall, Boylston street. The soloists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, and Messrs. Xaver Scharwenka, F. Busoni and S. Sanford. The first concert will be given Monday evening, October 19, and season tickets will be sold to subscribers only at the box office of Music Hall. The subscription list is now open.

SUNDAY HERALD.

BOSTON, OCTOBER 11, 1891.

First Symphony Concert, Soloist Mme. Nordica.

"Wang," "Ship Ahoy," "Indigo" and "Cavalleria Rusticana" All to Be Heard This Week—Mme. Laura Schirmer-Mapleson's Re-entre in "Lucia"—News, Gossip and Comment

The formal opening of the 11th season of the concerts by the Boston Symphony orchestra occurred at Music Hall last evening. The event, like similar ones in former years, showed the great popularity of the orchestra with the local public, and again the seats of the hall were filled by representatives of the highest artistic and social circles. Mr. Arthur Nikisch is again conductor, and his own personal popularity was freshly attested by the ovation with which he was greeted upon his entrance.

But few changes were noticeable in the makeup of the organization. Here and there a familiar face was missed, but the leaders of the separate parts of the band are mainly the same, and wherever changes have been made the men appear to have been well chosen. Mr. Nikisch introduced his programme by a most acceptable performance of the Beethoven overture, "Dedication of the House." The composition was well chosen to show the command which Mr. Nikisch has already gained over his forces, and its performance displayed the excellence of the orchestra to splendid advantage.

The other orchestral features of the programme were the "Good Friday Spell" and Schumann's symphony No. 3 (the Rhenish). The Wagner selection was played in much the fashion that is expected in Mr. Nikisch's reading of such selections. While not altogether satisfying, its performance showed a fine command over the players, an intelligent understanding of the composition, and many excellencies in detail, which went far to atone for the lack of sentiment and feeling demanded in a perfect interpretation of this number.

The Schumann symphony was read with splendid results throughout, and several movements were admirably interpreted and showed the work in all its beauties. Mr. Nikisch has little cause to complain of a lack of appreciation of his efforts if the applause of his audience is to be taken as a criterion. The orchestral work of the evening was certainly an evidence that the concerts of the coming season are to show no falling off in this regard. Mr. Nikisch has evidently chosen his new men with care and good judgment, and the preliminary rehearsals of the season have already moulded them to his will to such a degree that the best results may be anticipated.

The singer of the evening was Mme. Lillian Nordica, a Boston girl, who has from time to time returned from her triumphs abroad to show her friends at home the artistic progress she is making. Her present visit has thus far proved a very fine success, and she and her friends have good reason to rejoice over the triumphs she has won at the Worcester festival and in last evening's concert. Her reception by the audience proved that she has not been forgotten in local musical circles, and the applause which followed her singing of both of her numbers was a high tribute to her vocal abilities. The Beethoven aria, "Ah Perfido," made her first selection, and served to show the advance she has made in her art since she was last here. In her broad dramatic treatment of the recitative and in the fine expression and feeling she gave to the aria her excellencies as a singer were made very apparent. The aria from the Tannhaeuser, which made her second selection, was even more satisfying; and the fine stage presence of the singer added not a little to the impressiveness of this selection.

Mme. Nordica's voice is one of great purity; her intonations are delightfully accurate, and the breadth of style which she showed in this last aria surprised and charmed those most familiar with her former efforts. The audience rewarded her most generously, and she was repeatedly recalled to bow her acknowledgments.

The programme for next Saturday's concert is as follows: Tschaikowsky, suite, op. 55, first time in Boston. Mascagni, prelude from the opera "Cavalleria Rusticana," first time at these concerts. Beethoven, minuetto and finale (fugue) from string quartet, op. 59, No. 3, in C; played by all the strings; first time. Songs with piano, Schubert, "Der Neugierige"; Schumann, "Mondnacht"; Jensen, "Murmelnde Luftchen." Massenet, overture, "Phedre." The soloist will be Mr. William J. Winch, tenor.

The Adamowski quartet will give three concerts in Union Hall on Monday evenings, Oct. 26, Nov. 16 and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartet, by Dvorak, and quartets, by Tschaikowsky and Novacek. Subscription list now open at Music Hall.

Tomorrow is Mr. Nikisch's birthday. Gentlemen of the Tavern Club, please take notice, and make up your orders around the number 36.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 10, 1891.

LILLIAN NORDICA will be the soloist at the first Boston Symphony concert, which takes place at Chickering Hall, Nov. 3.

Boston Sunday Globe.

SUNDAY, OCTOBER 11, 1891.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, began its eleventh season of concerts at Music Hall last evening.

The soloist of the evening was Mme. Lillian Nordica, and the programme was made up as follows: Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; "Good Friday Spell," Wagner; aria from "Tannhauser," and the Schumann symphony, No. 3.

Despite the interest attendant upon the opening of the series in regard to the orchestra and its leader, it must be admitted by those who were present that Mme. Nordica and her selections made a most important feature of the evening's attraction.

Accepting this as a fact, it would seem to be a wise course for the managers of these concerts to supply their patrons with a larger number of soloists than in former seasons.

Mme. Nordica is well known to Boston audiences.

She has in her former visits gained a position in the favor of the Boston public that is shared by few artists. Not a little pride has been taken in her triumphs abroad by Boston music lovers, and her standing among the world's artists was heartily recognized by the applause which greeted her upon her entrance.

Queenly in stature, graceful in pose, and elegant in all that goes to make an attractive stage presence, Mme. Nordica wins an audience even before she sings.

The pleasant impression she gives is, however, not alone restricted to her personal charms. Her singing is well calculated to please the most captious critic of vocal art.

In the Beethoven aria she displayed fine taste, and gave an interpretation of the aria which called out a grand ovation for the singer.

The Wagner aria was delivered with splendid effect, and the applause which followed it and recalled the artist to bow her acknowledgments was fully justified. Mme. Nordica has seldom made a more pronounced triumph in her artistic home, and her future successes will interest all who heard her last evening.

The orchestral work of the programme gave evidence of the faithful labors of Mr. Nikisch in the preparatory rehearsals.

Some changes have occurred in the membership of his organization, but the standard has been fully maintained, and the season's concerts will unquestionably again attest his great ability as a conductor.

The Beethoven overture has seldom been better played than on this occasion. It afforded a splendid opportunity to show the value of the orchestra, and the many beauties of the composition were faithfully depicted in the reading given by Mr. Nikisch.

The Good Friday Spell from "Parsifal" also had a most enjoyable interpretation. Mr. Nikisch is to be commended for the admirable finish with which this number was performed.

The beautiful Rhenish symphony was made a most enjoyable ending of the programme, its several movements being given with delightful clearness and intelligence. All in all the opening concert was in keeping with the record made by Mr. Nikisch in former seasons. His programme was well chosen, a competent soloist was supplied, and the audience was not detained beyond a reasonable limit.

—The first Symphony rehearsal of the eleventh season, Friday afternoon, drew out the largest representation of the society contingent yet gathered this season and the vast audience filled almost every seat. The sale of admission tickets was stopped the day previous, causing hundreds to be turned away on Friday. The centre of attraction, after Mr. Nikisch and his orchestra were given a royal welcome, was Mme. Nordica, who sang with such splendid spirit and in such glorious voice she was recalled three times amid great enthusiasm. She looked superbly handsome in a trained Worth gown of mauve brocade, the corsage and skirt bordered with silver fringe, and a line of silver outlining the open neck and edge of the long full sleeves. It was an exquisite dress and fitted Mme. Nordica's perfect figure faultlessly. Dr. O. W. Holmes, Mr. and Mrs. C. P. Curtis, Mrs. Agassiz, Mr. and Mrs. H. L. Higginson, Mr. Francis Bartlett and his daughter, Mrs. Herbert Sears, Mr. W. F. Weld—whom his friends were all glad to see out again—Mrs. Weld, Mr. C. F. Sprague and Miss Pratt, Mrs. G. B. Shattuck, Miss Elsie Perkins, Mrs. Charles Fairchild and daughters (who had seats in the balcony), Miss Thomas, Miss Lyman, Mr. Harry Wainwright, Mr. W. P. Blake, Dr. Sturgis Bigelow, Rev. Father Bodfish, Mr. John D. Williams, Col. Livermore and daughter, Mr. Edmund Dwight, Mrs. Sewell Fessenden, Miss Georgiana Putnam, Mr. Heinricks and Mr. and Mrs. Eliot Hubbard were among the many familiar season ticket-holders in the audience.

—Madame Nordica, who was accompanied at the "Cavalleria Rusticana" performance Tuesday night by her brother-in-law and sister, Mr. and Mrs. W. F. Baldwin, looked distinguished and exceedingly handsome as she entered the hall, in a long French pearl-gray wrap, with cape heavily embroidered in white, and a small white and gold lace bonnet with pink roses. Her gown was of a similar tint as the wrap and trimmed with white lace. Madame Nordica is the guest of Mrs. Baldwin at her home in Dorchester.

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—Mr. and Mrs. Nikisch are at home Mondays at their house in High st., Brookline.

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Boston Courier.

SUNDAY MORNING, OCT. 11, 1891.

THE SYMPHONY.

THE OPENING CONCERT OF THE SEASON LAST NIGHT.

The eleventh season of the Boston Symphony Orchestra was begun last evening in Music Hall. As has usually been the case of late years, nearly every seat was occupied by subscribers, and the occasion of the first night, together with the appearance of one of America's most gifted vocalists, combined to draw an additional number of people, who filled all the available standing room.

Generally speaking, the orchestra presented its well-known familiar aspect. Nearly all the leading players were to be seen, including Mr. Loeffler, who looked the picture of health in spite of his serious illness of last spring. Some important changes, nevertheless, have been made. Mr. Schroeder, late violoncellist of the noted Brodsky string quartette of Leipsic, takes the place of Mr. Hekking, who has gone over to Mr. Damrosch, in New York. He bears a high reputation, and will doubtless soon be heard as a soloist. Mr. Novacek, also of Leipsig, now leads the violas, and Mr. Guetter is the new first bassoon player. The third horn player is also new to the organization which this year will possess an extra performer on that instrument, as well as a third trumpeter. There would seem to be no question as to the strength of the orchestra.

Mr. Nikisch was heartily greeted as he appeared on the platform. The opening number was that exceedingly useful composition as far as name is concerned, but somewhat musty one, regarded from a musical point of view, Beethoven's overture, "Dedication of the House," opus 124. It certainly seems unfortunate that the great composer ever bestowed on this work the title it bears, since it is far better calculated to depress an audience into a state of gloomy silence than to create feelings of contagious liveliness. As an interesting example of how Beethoven could write in the so-called Handelian style, it may well find an occasional place on a symphony programme. But take away its name, and one might quite safely venture the assertion that it would never be heard at the dedication of any hall or theatre (it was written for the latter purpose), or as the first number of the first programme of a series of symphony concerts. And what an injustice, too, to Beethoven, to dig up this uninspired work for so important an occasion, when one of the "Leonore" overtures would have thrilled the very souls of the people present, and, without doubt, led them to the verge at least of enthusiasm.

As it was, the applause inspired by that feeling was reserved for Mrs. Lillian Nordica, the soloist of the evening, who was first heard in Beethoven's concert aria, "Ah Perfido." Mrs Nordica possessed so many of the elements of popularity that it is small wonder she is the favorite that she is. Aside from her magnetic personality and the truly American spirit that she invariably displays in everything she attempts, her earnest and artistic endeavors command respect. She forces the careful listener to conclude that she has studied hard and patiently, that she is thoroughly interested in her work; and these qualities together with her musical, resonant voice, and her dramatic manner of delivery must of necessity, seldom fail to hold the attention, and to win the applause of her audiences.

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The remaining numbers were the music from the third act of "Parsifal," called "Good Friday Spell," and Schumann's third symphony in E flat. The first is a concert piece made up of the music which accompanies "the anointing of Parsifal; his baptism by Kundry; and his reflections upon his position as King of the Grail," naturally, an arrangement interesting to hear. But why it should have been injected into the programme of this concert is one of the mysteries that are past finding out. The symphony is too well known to require extended comment. As a whole, the programme must be considered altogether too sombre in character for one of the principal events of Boston's musical season; and hard to be accounted for, unless perhaps on the ground that Mr. Nikisch wished to impress strongly upon the minds of the subscribers to these concerts the seriousness of their undertaking.

Of the playing by the orchestra, it must be said that, although it would be impossible for so splendid a body of men to fail to play splendidly, to a greater or less degree, it was not by any means a fair example of what they are capable of. One could but involuntarily recall to mind the beautiful technical finish of the band at the commencement of its first season under Mr. Nikisch, and contrast it with the frequently harsh and ragged playing of last evening. But perhaps this disappointing condition of things was due to the enforced separation of the men during the summer months.

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—Mr. Charles A. Ellis, manager of Music Hall, has taken apartments at the Ludlow, Copley Square, for the winter.

[24]

BOSTON, SUNDAY, OCT. 11, 1891

THE SYMPHONY LAST NIGHT.

At the first Symphony concert of the eleventh season at Music hall last evening, this was the programme:

Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhauser," Wagner; symphony in E-flat, No. 3 (Rheinish), Schumann. Mme. Lillian Nordica was the singer.

There was a large attendance and much enthusiasm, particularly over Mme. Nordica's singing.

The programme will be criticised fully next week.

THE CAMBRIDGE SYMPHONY CONCERTS.

The first of the Cambridge concerts by the Boston Symphony orchestra will take place at Sanders theatre, Thursday evening. There are to be eight of these concerts, to take place October 15, November 12, December 3 and 31, January 21, February 25, March 24, and April 21. Among the soloists announced to appear are Mme. Nordica, Mrs. Julie M. Wyman, and Mr. Eugen D'Albert. The season tickets with reserved seats for the series are now on sale at the University Book store, Cambridge.

THE KNEISEL CONCERTS.

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[25]

Boston Post

MONDAY MORNING, OCT. 12, 1891.

THE SYMPHONY CONCERT.

The programme of the first Symphony concert of this season, given Saturday evening, was as follows:

Overture, "Dedication of the House" ...... Beethoven
Aria, "Ah Perfido" ...... Beethoven
Good Friday Spell, from "Parsifal" ...... Wagner
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JOURNAL, Providence, R. I.

Date 10/10

Boston Symphony Orchestra.

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Gazette

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Probably Mr. Nikisch and Manager Ellis need but a hint in advance of their season here to induce them to arrange programs that will make criticism impossible. And probably the logic of ticket-sales will be all our local managers need to convince them of the unwisdom of crowding the local concert platform with mediocre talent.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 11, 1891

THE SYMPHONY LAST NIGHT.

At the first Symphony concert of the eleventh season at Music hall last evening, this was the programme:

Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhäuser," Wagner; symphony in E-flat, No. 3 (Rheinish), Schumann. Mme. Lillian Nordica was the singer.

There was a large attendance and much enthusiasm, particularly over Mme. Nordica's singing.

The programme will be criticised fully next week.

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10 J&B1t

PROVIDENCE JOURNAL

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BOSTON DAILY ADVERTISER
Established 1813.

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SYMPHONIES BEGIN.

A NOBLE PROGRAMME FOR THE FIRST.

Beethoven's "Dedication of the House" the First Number Performed—Mme. Nordica, the Soloist, in Good Voice—"Good Friday's Spell" One of the Most Beautiful Numbers

A crowd of musical and fashionable life, a long line of standing auditors fringing the edges of the hall, and a cordial welcome to Mr. Nikisch, were foregone conclusions at the first symphony concert of the season, on Saturday night. During Mr. Henschel's regime it was customary to begin each season with Beethoven's "Dedication of the House" overture, and now Mr. Nikisch has piously returned to this custom as a musical means of saying grace. I suppose that every musical auditor said "amen" to it for, with all the defects inseparable from the first concert, the programme of noble music was as refreshing as rain upon a thirsty land. The Beethoven overture received a broad reading, just a trifle exaggerated in its slow passages, but the contrapuntal finale went right merrily, and with a virility that would have excused much greater shortcomings than there were to condone. Mr. Nikisch must, however, carefully guard the line which lies between breadth and bombast, for with Beethoven and Wagner it is only too easy to pass the frontier without knowing it. A word of praise must be given to the bassoonist for the execution of the florid work in this overture.

One can learn in Italy how to sing the music of Germany. Mme. Albani once told me that she attributed her successes in Wagnerian roles to her Milanese studies, and at this concert Mme. Nordica proved that her studies in the Italian school had not unfitted her for the massive German style. In the dramatic aria, "Ah Perfido," her intonation was always pure and the ensemble throughout undisturbed, while the richness of her tones in lower register was such as few sopranos possess. Yet the higher and intensely vehement passages left something to be desired, and they did not sit quite easily upon the singer; it seemed rather a task well accomplished than a spontaneous outpouring of emotion. In the "Greeting to the Hall," from "Tannhauser," there was more success, the voice being pure at all times and the climax of great power. This number evoked considerable enthusiasm, the singer being twice recalled.

"Good Friday's Spell," from "Parsifal," was as beautiful as any number on the programme. This scarcely loses by disassociation from its stage accessories; in fact, to some there is a distinct gain in obliterating the view of Kundry as Mary Magdalen wiping the feet of Parsifal (who is palpably intended to represent the Saviour) with her hair, and the baptism of Kundry by Parsifal (not "Parsifal's baptism by Kundry," as the programme book had it), since these scenes are scarcely fitted for representation at the hands of any actors, unless, possibly, those at Ober-Ammergau. In the performance the brasses were at least once a little too blatant. It is a popular idea that Wagner cannot be played too loudly, but as an actual fact one will find a full volume of tone a hundred times, in a Bayreuth performance, where one finds mere loudness a single time. It is about time that the vulgar idea of Wagner as a tonal ogre, an idea fostered by the lower order of witlings most assiduously, should be corrected. The culprit's name is Berlioz, not Wagner. When Berlioz received a government contract in the musical line, (it was for a "Te Deum,") he called for a whole regiment of noise-producers, scarcely stopping short of a Gilmorean park of artillery; when Wagner had all Germany, from a king to thousands of musicians, at his feet, when he might have had an orchestra of 1000 at a word, he chose only 116 men as a maximum, and often dropped much below this number.

But the blatancy of the brasses alluded to, was only temporary, and the good shading of the latter part of the number calls for recognition. Mr. Nikisch was especially successful in his accentuation of the figures with which this portion of the opera teems, so that the *leitmotiven* could be followed by all who knew of their existence. With Schumann's Cologne symphony the concert closed. Just as the B-flat symphony gave expression to the first great joy in Schumann's career, so this E-flat symphony tells of the last; they are the sunrise and sunset of his life, for while the former speaks of spring and love, of the happy consummation of his courtship of Clara Wieck, so this symphony tells of the happy change from Leipsic to the Rhine country, and the brightness of his hopes there. It would be presumption to trace such close connection between the works and the lives of other composers, but with Schumann it may be done without sentimentalizing, for he confessedly wrote his own career with much detail into his music.

But if one finds joy in the work, one will never find jollity, for Schumann never gave vent to animal spirits as did Beethoven, whose whole eighth symphony is a brusque scherzo. Even in the scherzo of this Rhenish symphony, there is a little of Eusebius (as Schumann called the dreamy side of the nature) present, and, the last movement, where the glorious outdoor life of the Rhine valley is depicted, is full of bustle rather than of hilarity; it is the subjective Schumann bending even an objective tone-picture to his own character. The work was well read and reasonably well played; somehow Mr. Nikisch seems to enter with keener appreciation into the dual character of Schumann's works than any of our other conductors have done. No wonder then that the interest was sustained to the end, and that very few left before the last movement, although there is a contingent which would leave before the last movement, even if the programme consisted only of a Corelli two-movement sonata.

Next week we are to have "Hamlet," with the part of Hamlet omitted! The symphonic programme is to consist of a string quartette magnified into orchestral proportions, a little of the new Mascagni opera, a few songs with piano accompaniment and a French overture. But a Tschaikowsky suite may be sufficient sop to the classicists to allow the symphonic title still to cover it.

LOUIS C. ELSON.

Boston Transcript

MONDAY, OCTOBER 12, 1891.

Boston Symphony Orchestra.

The first symphony concert of the season was given in the Music Hall last Saturday evening the programme being:

Beethoven: Overture, "Zur Weihe des Hauses," Op. 124.
Beethoven: Scena and Aria, "*Ah! perfido*," Op. 65.
Wagner: Good Friday Spell from "Parsifal."
Wagner: "*Sei mir gegrüsst, du liebe Halle*," from "Tannhäuser."
Schumann: Symphony No. 3, in E-flat (Rhenish), Op. 97.

Mme. Lillian Nordica was the singer.

Since 1822 Beethoven's "Weihe des Hauses" overture has served to open a good many things besides the Josephstädt'sches Theater, for which it was written; it has ushered in not a few musical seasons, as it did on Saturday evening. Now and then some people complain a little of this time-honored custom—for to begin a course of concerts with the "Weihe des Hauses" may almost be called a custom—but it is hard to see any reasonable ground for complaint. It is a noble overture, one that does not pall upon the musical palate by repeated hearing every twelvemonth or so. The stately opening, *Maestoso e sostenuto*, has all the solemn pomp of an "inaugural address" (and a good deal more stuff in it than most addresses of the sort), while the contrapuntal style of the *Allegro con brio*, with its quasi Handelian theme, makes the movement a sort of musical expression of that "*Res severa est verum gaudium*" which stands written on the walls of the Gewandhaus concert room in Leipzig—a most excellent motto for symphony concert-goers to bear in mind. But it seems as if some people kicked against a custom simply because of its being a custom. Few listeners last Saturday evening, however, can have got anything but pleasure from the really superb performance of this overture. Our orchestra has seldom done a finer piece of playing.

After hearing Wagner's "Good Friday Spell" in its proper place in "Parsifal"—whether at the Bayreuth theatre or in concert rooms elsewhere matters little—one likes less and less to hear it given separately, as a "number" on a symphony programme. We can hardly recall anything else in music the true character of which is so totally changed by being given out of its natural surroundings. Berlioz used to say that, whenever he gave the whole of his own "Harold" symphony, the Pilgrims' March was pretty sure of an encore; but that when he gave the March alone, it hardly ever got a hand. The "Good Friday Spell" is even a stronger example of the same principle; for some reason not easily to be explained, it loses all its calm, pastoral character when given separately. The performance, too, on Saturday evening, although good in the main, still left something to be desired in point of delicacy and repose, especially in the wind instruments.

The noble Schumann Symphony, on the other hand, went grandly. The "Cathedral" movement was even more than commonly impressive. We own to liking the first movement to go a little slower than Mr. Nikisch takes it; in taking 3-4 time too fast one runs the risk of effacing its true triple character; the listener no longer finds himself impelled to count, "one, two, three," but his ear instinctively tends to accept the dotted half-note as the rhythmic unit, instead of the quarter-note. No one inclines to count "one, two, three" in his head in listening to a Strauss waltz or a Beethoven scherzo; but he distinctly does so incline while hearing a Haydn minuet. Of course, in the case of this *Vivace* movement of Schumann's, it may be an open question which rhythmic unit is really the true one; whether the listener should be impelled to count one beat to a measure, or three. It should be remembered, however, that Schumann's indication "*Vivace*" does not, of itself, furnish any solution of the question; for, by taking the *tempo* just slow enough to admit of the ear's accepting the quarter-note as the unit, you would give the impression of a quicker beat, and hence of greater vivacity of movement, than if you played it so that the ear instinctively counted only one to every dotted half-note. Be the true solution what it may in this particular case, Mr. Nikisch's *tempo* is by no means indefensible; he certainly knows how to make it effective.

Mme. Nordica sang the "*Ah! perfido*" in superb voice, and with no little artistic *savoir faire*. In sentiment her singing seemed rather superficial, as lacking the true Beethoven earnestness and warmth of passion—we liked her best in the more brilliant parts of the quick movement—but the skilled singer was manifest in almost all she did. In the "Tannhäuser" selection she seemed more in symathy with the music, and sang very effectively. But it is hard to see how anyone can choose this short and little-developed apostrophe of Elisabeth's for concert performance. In the opera it is a brilliant and inspiring opening to a long scene; but, taken by itself, it is rather insignificant. The audience did not seem to think so, however, for Mme. Nordica was twice recalled after it.

Mr. Nikisch was greeted with enthusiastic applause as he stepped up to the conductor's desk at the beginning of the concert.

The next programme is: Tschaikowski, suite, Op. 55; Mascagni, prelude to "Cavalleria Rusticana;" Beethoven, minuet and finale from string quartet in C, Op. 59, No. 3; Songs with pianoforte; Massenet, overture to "Phèdre." Mr. William J. Winch will be the singer.

The Adamowski Quartet will give three concerts in Union Hall on Monday evenings, Oct. 26, Nov. 16 and Dec. 21. The programme includes a horn trio by Brahms, a piano quartet by Dvorak, and quartets by Tschaikowsky and Novacek. Subscription list at Music Hall. Season tickets will be on sale next Saturday.

The first concert in the Sanders Theatre course by the Boston Symphony Orchestra will be given next Thursday night.

Boston Journal.

TEN PAGES.

TUESDAY, OCTOBER 13, 1891.

FIRST SYMPHONY CONCERT.

Conductor Arthur Nikisch made a most appropriate selection for the inauguration of the Symphony season of 1891-92, making the eleventh in the series in Beethoven's overture, "Dedication of the House." The very opening strain showed the command of this skillful conductor over his intelligent corps of musicians, and their prompt and delicate response to his every movement affirmed their artistic feeling and fine appreciation of the requirements of the overture, to the great delight of the large audience who will listen with increasing interest during the coming season.

One might be pardoned the thought of the wish for a "House" to dedicate—not such an one, perhaps, as this overture was composed of, the Josephstadt at Vienna—but we do hope that some day Boston may be able to speak with pride of her Academy of Music. The applause of welcome with which Mr. Nikisch was greeted was also extended to the familiar faces in the orchestra and the new ones, who gave promise by their careful work of fitting into their places and maintaining the perfect whole that this orchestra has so well established.

The special features of the programme were Wagner's Good Friday Spell, from Parsifal, and Schumann's symphony in E flat (Rhenish); the former expressing beauty in imaginative musical description, a "tone-picture," as it is sometimes called, of Good Friday morn, and the return of Parsifal after many years' absence.

This selection was rendered with fine effect and finish, showing the complete control of the master over his performers and the uniform expression of intelligent conception of the composer's varied ideas on the part of the players.

Perhaps the Schumann symphony, the last on the programme, created the most enthusiasm of the orchestral numbers, as the applause that followed was both hearty and long. The beauties of the different movements were brought out with clearness of expression, breadth of interpretation, delicacy of skill and careful, thoughtful attention to detail and excellence.

Mr. Nikisch may be heartily congratulated on the results of this season's initial programme, the uniform excellence of his strong organization and the expressed approval of his cultivated audience.

The appearance of Mme. Lillian Nordica, fresh with pronounced success at the Worcester festival, brought out a hearty ovation and most cordial welcome from the audience who were waiting with anticipation to hear her again. Her graceful and dignified presence demanded attention. She rendered two selections, the first the Beethoven aria "Ah Perfido," which gave fine opportunities of showing her breadth of style, clearness of recitative, perfection of intonation and purity of tone; the second, the aria from Tannhauser, was even better and elicited most generous applause. She was repeatedly recalled to bow her acknowledgments, and retired with another triumph added to her list.

The programme for this week includes Suite, op. 55, by Tschaikowsky (first time in Boston,) Prelude from the opera, "Cavalleria Rusticana," by Mascagni. Beethoven's minuetto and finale from string quartette, Massenet's overture "Phedre," and songs with piano from Schubert, Schumann and Jensen, with Mr. Wm. J. Winch soloist.

CHARLESTOWN ENTERPRISE

SATURDAY, OCTOBER 10, 1891.

The Kneisel Quartet is to give six subscription concerts on Monday evenings at Union Hall, Boylston street. The soloists will be Mme. Joachim, Mrs. Arthur Nikisch, Mme. Fanny Bloomfield Zeisler, and Messrs. Xaver Scharwenka, F. Busoni and S. Sanford. The first concert will be given Monday evening, October 19, and season tickets will be sold to subscribers only at the box office of Music Hall. The subscription list is now open.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, OCT. 13, 1891.

Nordica in the Star Course Opening.

The Boston Star Course of entertainments was inaugurated last evening at Tremont Temple. All the available space was filled with an audience which had evidently come for the express purpose of hearing Mme. Nordica on her reappearance before her Boston admirers. Mme. Nordica sang three time with incores after each number. In the aria, "La Reine de Saba," she displayed her voice to advantage, and as Gounod evidently wrote the aria for that purpose alone she can be said to have met its requirements. In the notturno by Chopin, where something else than display is required, she was somewhat less sure. Chopin asks for delicacy of rendering and certain refinements which are hard to acquire at the best, and it may be no great discredit to Nordica to say that this number was sung with less effect than the first or the last—a polacca "Mignon" by Thomas.

Mme. Nordica was received warmly by the audience, even rapturously it may, without exaggeration, be said. In response to these expressions she sang some ballads and a French chanson very prettily. The "Grand" orchestra under the direction of Herr Ed. Gruenberg played unevenly but the audience was not particular as was demonstrated when it received the "Loin du Bal" with extraordinary expressions of approval—a bit which is not intended to be at all extraordinary—while "Traumerei," which is in Schumann's most delicate vein, was hardly noticed in comparison, although it was done in a finished way. The piano which Mme. Nordica wos compelled to be accompanied by was most disagreeable of tone, and it is to be wondered at that she could sing at all with its false notes clanging out resonant discords.

Boston Post.

TUESDAY MORNING, OCT. 13, 1891.

BOSTON STAR COURSE.

The Grand Opening Concert Given in Tremont Temple.

The grand opening concert, the first of the Boston Star Course of entertainments, was given in Tremont Temple last night. The hall was well filled previous to the hour named for the opening. The programme follows:

Organ, Improvisation	Mr. Ryder.	
Overture, "Jubel"	Orchestra	Weber
Notturno, from the "Midsummer Nights Dream."	Orchestra	Mendelssohn
Aria, "La Reine de Saba"	Mme. Nordica	Gounod
a. Traumerei		Schumann
b. Loin du Bal	Orchestra	Gillet
Notturno	Mme. Nordica (Accompaniment for piano and 'cello by Mr. Zach and Mr. Schulz.)	Chopin
Entr' Acte, "Mignon"	Orchestra	Thomas
Menuet	Orchestra	Boccherini
Polacca, "Mignon"	Mme. Nordica	Thomas
Waltz, "Blue Danube"	Orchestra	Strauss
March, "Furs Vaterland"	Orchestra	Millocker

Mr. Ryder's improvisation, which opened the programme, was hardly what one has heard Mr. Ryder play much might expect; it was grand and beautiful enough, but had a dull sameness in it totally unlike Mr. Ryder.

The Jubel went finely; the bases had a terribly stiff part, but Herr Gruenberg had men who could handle it. Madame Nordica sang with her usual brilliancy and was enthusiastically applauded every time she appeared. A large basket of flowers was brought to her at the end of her first number, and she was compelled to sing an encore.

The Mendelssohn nocturne was the best played piece of the evening, though of course Schumann's Traümerei and the Boccherini Menuet are too well known to need any further comment than saying that the orchestra was as fine as any in Boston (except, of course, the Symphony), and they were ably led.

Next Monday night the second entertainment of the course will be given. Ex-Senator John J. Ingalls of Kansas will lecture on "Problems of our Second Century."

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 105.

TUESDAY, OCTOBER 13, 1891.

THE STAR COURSE.

The opening concert of the 12th season of the Star Course entertainments at Tremont Temple, given last evening, consisted of a concert in which the programme included selections by Mme. Lillian Nordica and an orchestra of excellent musicians, under the direction of Herr Ed. Gruenberg. The numbers contributed by Mme. Nordica included the grand aria from Gounod's "La Reine de Saba," a notturno by Chopin, with piano and 'cello accompaniment by Messrs. Zach and Schulz and the famous polacca from "Mignon." The singer was very gracious in according encore numbers and fully merited the enthusiastic applause which her numbers called out. She was in grand voice and gave delight to the eye as well as to the ear in her appearances during the evening. Herr Gruenberg entertained the audience with some capital orchestral music of the popular order, and made an emphatic success in dance music compositions included in the evening's list. Next Monday evening Hon. John J. Ingalls is to lecture on "The Problems of Our Second Century."

Boston Transcript

TUESDAY, OCTOBER 13, 1891.

Opening of the Star Course.

The twelfth season of the Star Course of entertainments was opened at Tremont Temple on Monday evening before a throng that filled and overflowed the hall. The occasion was a concert, the excellent programme of which was as follows:

Organ—Improvisation.	Mr. George H. Ryder.	
Overture—"Jubal"		Weber
Notturno—From "A Midsummer Night's Dream"		Mendelssohn
Aria—From "La Reine de Saba"	Mme. Lillian Nordica.	Gounod
Traumerei		Schumann
Loin du Bal		Gillet
Notturno—(Accompaniment for pianoforte and violoncello)	Mme. Nordica.	Chopin
Entr' Acte—"Mignon"		Thomas
Menuet		Boccherini
Polacca—From "Mignon"	Mme. Nordica.	Thomas
Waltz—"The Blue Danube"		Strauss
March—"Furs Vaterland"		Millöcker

Madame Nordica was of course the bright particular star of the evening, greeted with rapturous enthusiasm and applauded to the echo, and so to speak, beyond it, since in the case of all three of her selections a second song was imperatively demanded, and, with exceeding generosity, accorded. Gounod's arie was sung with great brilliancy, the high tones at its close coming with electric clearness and effect. Chopin's nocturne was perhaps the least satisfactory of the three numbers, warmth of expression being somewhat lacking. The Polacca was given with charming lightness and sweetness. The supplementary songs were, in the first instance, a gay French ballard; in the second, "Loving Heart, Trust On," which chiefly served to exhibit to what base uses an artist may come, when beset by the encore malady; and in the third instance, "If Love be Fond," sung with delightfully demure archness and suaviness. The orchestral works were admirably selected, for the place and time; the conductor, Mr. Edward Gruenberg, safely steering between the Scytha of the over-classic and the Charybdis of the commonplace, and their execution was also very creditable, all things considered, though in Strauss's waltz the melody broke away from its leading strings in more senses than one, and not all the taps of the baton could recall it. Repetitions were demanded in the case of the *entr' acte*, and of Gillet's "Lion du Bal"; the latter a queer, compelling bit of a thing, full of moonlight and wet springs, and old, foolish, youthful gladness, all foregone and half forgot.

Cleveland
Plain Dealer
Oct 11/91.

It may not be generally known that after the Boston symphony orchestra had been undergoing a process of pruning and training for several years with the disciplinarian Gericke and had reached such a stage of excellence as warranted a series of concerts in New York, which were a veritable triumph and were quoted by the New York critics as "better than anything ever heard in New York," that a movement was set on foot to organize a New York orchestra which in due time should outstrip its Boston competitor. The protracted effort has resulted in the present symphony orchestra of New York, Walter Damrosch conductor, and it now presents itself to the world as a successful rival. Those who have heard it are very loud in its praise, and it is somewhat of a coincidence that Claveland is to be the first city in the union where the great rivals are brought together under the same management. Whether such a concurrence was premeditated on the part of the Star course managers or not, it certainly gives warrant of wonderful performances and the great Star course audience will be the first to judge in the contest and have the first honor of deciding the relative worth of the renowned organizations.

JOURNAL, Providence, R. I.

Date 10/3

The Symphony Ticket Sales.

The sale of season tickets for the six concerts at Infantry Hall by the Boston Symphony Orchestra opened yesterday at 93 Westminster street. Something over 100 persons were waiting at 9 o'clock when the sale began, and the line remained unbroken until noon. Yesterday's sale is far in advance of those of past seasons, and desirable seats are likely to be at a premium before many days. The first concert is appointed for Wednesday evening, Oct. 21. Mme. Lillian Nordica will be the soloist on that occasion.

Clipping from [illegible] Attleboro Ma.

Date 10/10

The Boston Symphony orchestra opens its season Friday afternoon and Saturday evering of this week. Mdme. Nordica is the soloist. The programme is to consist mostly of new musical arrangements interspersed with Wagner and Beetho[illegible]

Clipping from News
Bridgton Me

Date 10/9

Now that the Stockbridge Course has become an annual entertainment for the people of Portland and vicinity it is with expectant eyes that the list of attractions is watched for. This year Mr. Stockbridge has secured a superior array of talent as will be seen by reading a partial list which we give. Among others we notice, in the Orchestra Division, the New York Symphony, the Boston Symphony and the Austrian Juvenile Band; of Vocalists, Mme. Nordica, Sig. Galassi, Mlle. Clementine De Vere, Sig. Italo Campanini, Mary Howe, Whitney Mockridge, Arthur Beresford, and the Lotus Glee Club; among the Lectures will be one by Sir Edwin Arnold, and John L. Stoddard will be heard twice. There will also be an opera by the Bostonians.

There will also be a "Popular Course" comprising operas, comedies etc. Half fare will be given on the railroads to all holding course tickets.

Mr. Stockbridge deserves great praise for his efforts to give Portland people a course like this and it is to be hoped it will be a success in all respects.

INFANTRY HALL, PROVIDENCE.

BOSTON SYMPHONY ORCHESTRA

MR. ARTHUR NIKISCH, Conductor.

ELEVENTH SEASON — 1891-92.

Six Grand Concerts

ON WEDNESDAY EVENINGS, OCTOBER 21, NOVEMBER 18, DECEMBER 16, 1891, JANUARY 27, MONDAY, FEBRUARY 29, and WEDNESDAY, APRIL 6, 1892.

FIRST NIGHT.

WEDNESDAY, OCT. 21, 8 P. M.

SOLOIST:

MME. LILLIAN NORDICA.

Programme.

SUITE, op. 55. (new) . . . . . *Tschaikowsky*
- I. Elegie.
- II. Valse melancolique.
- III. Scherzo.
- IV. Tema con Variazioni.
- V. Finale.—Polacca.

(First time.)

ARIA. "La Reine de Saba." . . . . . *Gounod*
MME. NORDICA.

GOOD FRIDAY SPELL from "Parsifal." . . . . . *Wagner*

POLACCA. "Mignon." . . . . . *Thomas*
MME. NORDICA.

OVERTURE. "Benvenuto Cellini." . . . . . *Berlioz*

(The doors will be closed during the performance of the opening number.)

MLLE. CLEMENTINE DE VERE, MME. FANNY BLOOMFIELD ZEISLER, MRS. ARTHUR NIKISCH, MR. ALWIN SCHROEDER, MONS. CH. MOLÉ and HERR EUGEN D' ALBERT will appear as Soloists at later Concerts.

Season Tickets, including reserved seats, for the series of six Concerts, Five Dollars, now on sale. Single Tickets with reserved seats, for the First Concert $1.25, will be sold on and after Monday, October 19th.

Box Office, 93 Westminster Street.

C. A. ELLIS, MANAGER.

Times, Gloucester, Mass.

Date 10-15

Lost a Diamond Brooch.

Mme. Lilian Nordica, who appeared in the Star Course at Tremont Temple, Boston, Monday evening, lost a valuable crescent-shaped diamond brooch either at the hall or on her way home. Search of the hall and anterooms and the carriage failed to discover any traces of the missing jewel. It is not believed the brooch was stolen.

Cleveland
Plain-Dealer
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(613)
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POLACCA. "Mignon." MME. NORDICA.	*Thomas*
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(The doors will be closed during the performance of the opening number.)

MLLE. CLEMENTINE DE VERE, MME. FANNY BLOOMFIELD ZEISLER, MRS. ARTHUR NIKISCH, MR. ALWIN SCHROEDER, MONS. CH. MOLE and HERR EUGEN D'ALBERT will appear as Soloists at later Concerts.

Season Tickets, including reserved seats, for the series of six Concerts, Five Dollars, now on sale. Single Tickets with reserved seats, for the First Concert $1.25, will be sold on and after Monday, October 19th.

Box Office, 93 Westminster Street.

C. A. ELLIS, MANAGER.

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imes, Gloucester, Mass.

Date 10-15

Lost a Diamond Brooch.

Mme. Lilian Nordica, who appeared in the Star Course at Tremont Temple, Boston, Monday evening, lost a valuable crescent-shaped diamond brooch either at the hall or on her way home. Search of the hall and anterooms and the carriage failed to discover any traces of the missing jewel. It is not believed the brooch was stolen.

Date 10/12

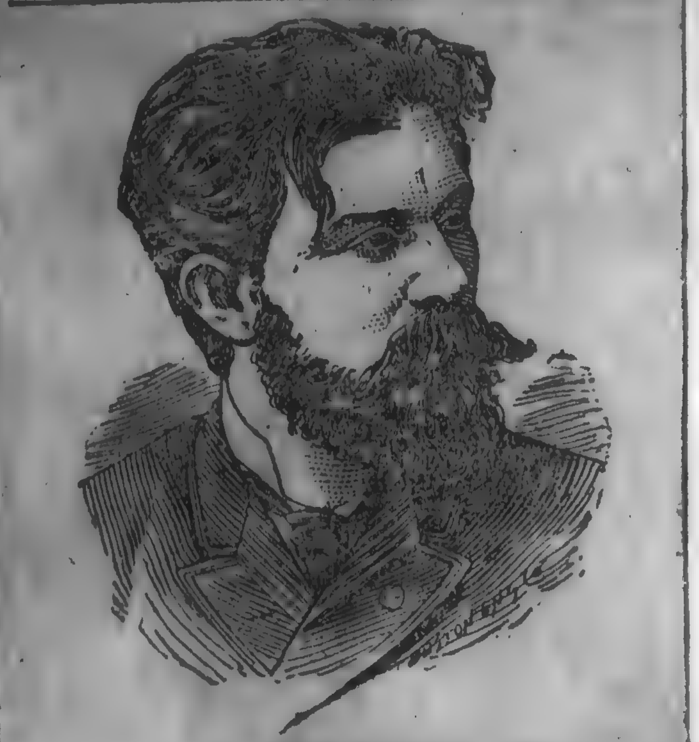
THE SYMPHONY CONCERTS.

Interesting Particulars About the Course and About the Musicians.

(Special Correspondence of The Standard-Union.)

Boston, Oct. 8.—The season which the Brooklyn Philharmonic Society offers to the public promises to be full of good things in the musical line. Following the Boston plan of afternoon rehearsals on Friday, succeeded by concerts on the next Saturday evening, the arrangements for Brooklyn will include six rehearsals and six concerts on Friday afternoons and Saturday evenings respectively on these dates: Nov. 6 and 7, Dec. 11 and 12, Jan. 15 and 16, Feb. 12 and 13, March 18 and 19, and April 29 and 30. The details of the concerts are not yet ready for publication, but will be very soon.

The Boston Symphony Orchestra has never before, given the Brooklyn concerts in this winter season, and some mention of it will refresh the memories even of those who have read more or less about the men, but who will like to have the matter before them as the season is about to open. This orchestra was the first permanent orchestra to be founded in this country. It was established eleven years ago by Henry L. Higginson, a leading financier of Boston, whose aim has been to reach the highest artistic standard, regardless of all other considerations. The three conductors whom he has engaged have each in turn given a high class of performances to the public—Messrs. Georg Henschel, Wilhelm Gericke, and, last of all, Arthur Nikisch.



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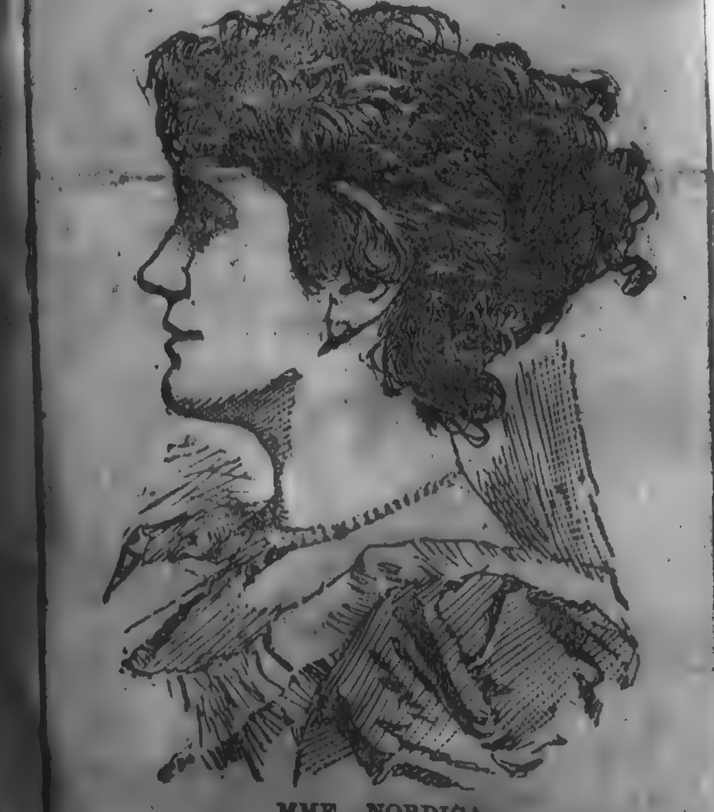
It is said to be the honest judgment of competent musicians that no finer orchestra exists in this country, if indeed there does in the world. There are in the orchestra eighty-five performers, all permanent members, each of whom is obliged by contract to attend every rehearsal and concert performance. The present conductor, Arthur Nikisch, is a Hungarian, and has had a remarkable musical career.

The leading soloist of the Brooklyn concert season will be Mme. Lillian Nordica. She is too well known to need an introduction to the musical world. She will appear in this country in concerts up to Feb. 1, 1892, and she is engaged with the leading concert organizations of the country. Among her engagements may be mentioned that with the New York Philharmonic Society, with Anton Seidl as conductor, for a concert in the Metropolitan Opera House. That appearance is wholly independent of her appearance in Brooklyn.

The head of the violins as concertmeister is Franz Kneisel, and every member of his corps is a solo performer. Among them are C. M. Loeffler and T. Adamowski, both of whom have most enviable reputations as violinists of the first class. The leader upon the cello is Alwin Schroeder. He is new with the orchestra this season, and great expectations are entertained for him. Among other brilliant performers are Messrs. Mole and Sautet, of the flute and oboe respectively, who came to the Symphony Orchestra three years ago from the Opera Comique of Paris. Among other excellent players on wind instruments are A. Hackebarth, first horn; Pierre Muller, first trumpet, late of the Lamoureux orchestra of Paris, and Mr. Goldschmidt, first clarionet.



MME. NORDICA.

The pianists will be Messrs. Paderewski and Eugene D'Albert. The latter was well known in this country two years ago as connected with the Sarasate-D'Albert company, which achieved a high reputation. He needs no further mention. Great expectations are entertained of Mr. Paderewski. Frederick F. Buffen, of London, writing of his performances there last July, said: "In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful pianoforte works of his fellow countryman, Frederic Chopin, interest in whose works increases year by year. For fire and fineness nothing can surpass his playing of this master's scherzos and fantasies. For breadth of style and forcible delivery, his performance of his own concerto in A minor, together with the concertos of [illegible] and Beethoven, is superb, while for [illegible] hand, [illegible]

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Boston Post

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The first of the Boston Symphony Orchestra concerts of this season at the Sanders Theatre, Cambridge, was given last evening. The symphony, Beethoven's in F No. 8, was the first number, and it is to be wished that Mr. Nikisch would arrange his programme in Music Hall in a similar manner. The most important number should come first or second before the ear is tired and the mind begins to wander. The performance of the symphony last evening was characterized by swing and vehemence rather than by precision and delicacy; but it was evidently enjoyed by the large audience. The playing of the Prelude, Adagio and Gavotte for strings, arranged from Bach by Bachrich, was more heartily to be praised, however, from the standpoint of the musician. The final orchestral number was Schumann's "Genoveva" Overture.

Mr. Eliot Hubbard, who was the soloist, is well-known and a favorite in our concert halls. His selections last night showed both the strength and the weakness of his art. The aria "An jenem Tag" from "Hans Heiling" demands a baritone of full, rich voice with a firm control of the resources of dramatic expression. Now Mr. Hubbard is an agreeable parlor singer with a voice of limited range and of more than ordinary taste. The aria was beyond his grasp, and when he tried to treat his theme dramatically, the voice was not equal to the task, and spasmodic sforzatos took the place of passion hinted or plainly shown. But in the three songs by Brahms, Franz and Schumann, to which Mr. Nikisch played very pleasing accompaniments, he was more successful and he deserved the sincere re-call. For these songs, "Minnelied," "Sommer Morgen" and "Fruehlingsnacth," are intended to suggest a mood rather than to affect the hearer objectively. All the songs were sung in German. Perhaps this is an unnecessary statement, for German dominates our concert stage. It is to be hoped that there will some day be a revolt and a return to English, which is after all our national language.

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PHILIP HALE.

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For the second concert of the season by the Boston Symphony Orchestra, in the Music Hall, tomorrow night, the following is the programme: Tschaikowski, suite, Op. 55; Mascagni, prelude to "Cavalleria Rusticana;" Beethoven, minuet and finale from string quartet, Op. 59, No. 3; songs with pianoforte; Massenet, overture to "Phèdre." William J. Winch will be the singer.

The Adamowski Quartette will give three concerts in Union Hall on Monday evenings—Oct. 26, Nov. 16 and Dec. 21. The programme includes a horn trio by Brahms, a piano quartet by Dvorak, and quartettes by Tschaikowsky and Novacek. Season tickets will be ready at the Music Hall tomorrow morning.

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The first concert of the Kneisel Quartette will be given in Union Hall, Monday evening, Oct. 19 at 8 o'clock. The programme is as follows: Mozart's Quartette in C major; Schumann's Pianoforte Quartette: and Brahm's Quintette in G major. The Brahm's Quintette, in which Mr. Novacek will play the second viola, will be given for the first time in America.

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The first concert of the Adamowski Quartette will be given in Union Hall, Monday evening, Oct. 26, at 8 o'clock. The quartette will be assisted by Mrs. Julie M. Wyman. Among the numbers of the programme will be a sonata for pianoforte and violin by Padarewski.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

I. CONCERT.

THURSDAY EVENING, OCTOBER 15, AT 7.45.

PROGRAMME.

BEETHOVEN.	SYMPHONY in F, No. 8. Allegro vivace e con brio.—Allegretto scherzando.—Tempo di menuetto.—Allegro vivace.
MARSCHNER.	ARIA. "Hans Heiling,"
J. S. BACH.	PRELUDE, ADAGIO AND GAVOTTE for Strings (arranged by Bachrich.)
	SONGS with PIANO.
a) BRAHMS.	MINNELIED.
b) FRANZ.	AM LEUCHTENDEN SOMMERMORGEN.
c) SCHUMANN.	FRÜHLINGSNACHT.
SCHUMANN.	OVERTURE. "Genoveva."

SOLOIST:

MR. ELIOT HUBBARD.

The Piano used is a Steinway.

SECOND CONCERT, Thursday, Nov. 12. Soloist: MME. NORDICA.

The Beacon.

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It seems to be time for the Boston Symphony management to bring Mr. Max Bachert to book. He has been using the name "Boston Symphony" for his little group of players, and now has obtained an injunction in New York against some men there who wanted to use the same title, claiming that the words were his trade-mark. As he appropriated them from Mr. Higginson's orchestra, it seems as if an injunction, issuing on his own grounds, should now cut him off from his misleading use of them.

Mr. Nikisch began his new symphony season with a pretty heavy programme which, but for its bits of Wagner, might have been played any time this thirty-five or forty years. But as it was, he did not keep the orchestra well in hand, for in the fourth movement of the symphony (Schumann's "Rhenish") the players took things pretty much as they pleased, and the big brass phrases especially lagged constantly half a beat behind him and were roared out as if staves in a circus parade. Tonight one novelty for Boston is promised in the Tschaikowsky *suite, opus* 55. The "Cavalleria Rusticana" prelude will also be performed, and time will be wasted by setting all the strings to play a couple of movements from a Beethoven quintette. Nordica sang well but coldly last week, and Mr. W. J. Winch is down for three chamber songs tonight.

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STANDARD-UNION, Brooklyn, N. Y.

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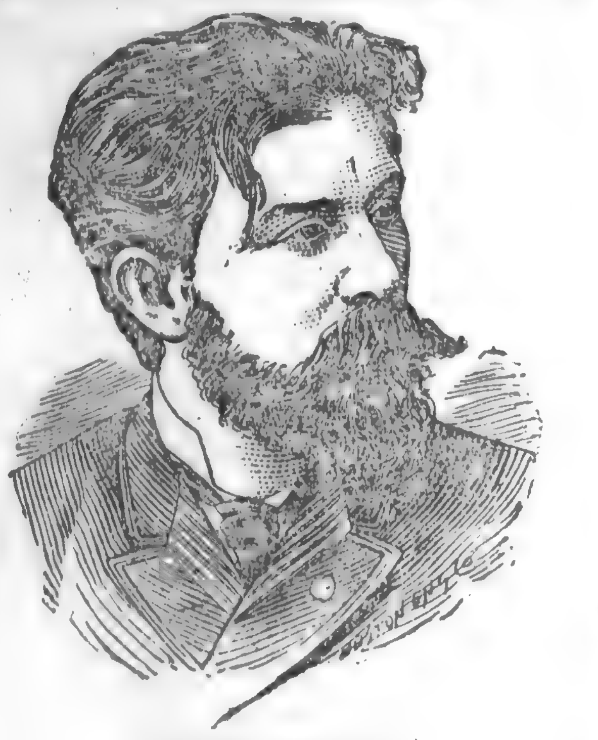

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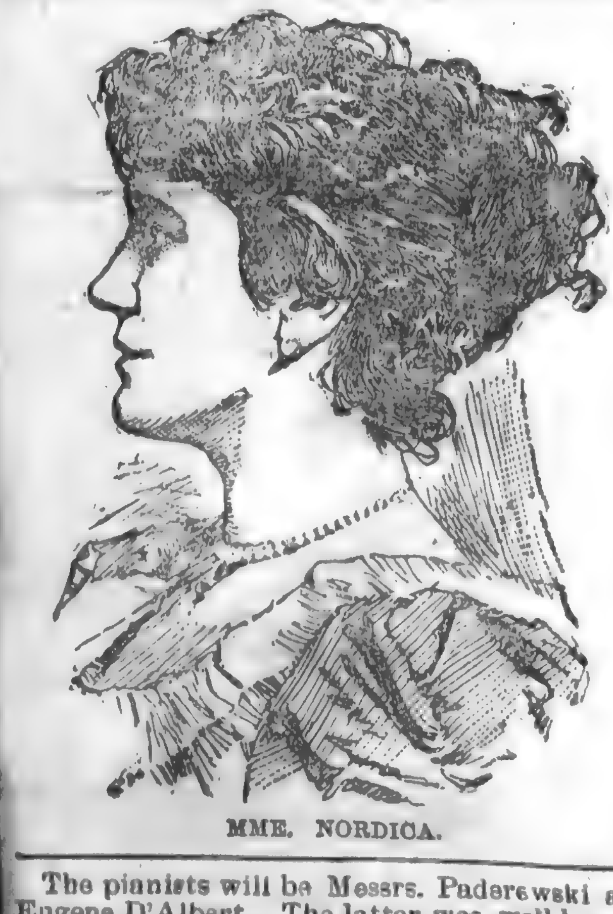

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BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 17, 1891

SYMPHONY CONCERT.—The first of the Symphony concerts of the season of '91, '92 was given last Saturday evening in Music Hall. When The trombones and the third and the fourth horns Mr. Nikisch stepped upon the stage he was greeted heartily by the audience. Changes have been made in the personnel of the orchestra. are in the hands of new members. Mr. Heindl, the excellent viola player, is now in the second rank, and Mr. Hekking's place is filled by Mr. Alwin Schroeder. The program was made up of familiar numbers: Beethoven's Overture, "Dedication of the House"; Wagner's "Good Friday Spell," from "Parsifal," and Schumann's Symphony No. 3 in E flat. As a whole it was not an attractive program, and the performance by the orchestra was coarse and ragged in both the overture and the symphony. The fact that it was the first concert after the vacation, together with the changes made in the orchestra, may account in a measure for the slips in intonation and precision; but it does not account for the repeated indifference of Mr. Nikisch to the intentions of the composers. The audience applauded in a perfunctory manner.

Mrs. Lillian Nordica sang Beethoven's "Ah Perfido," which was beyond her abilities, and "O Hall of Song," from Tannhaeuser. This latter aria she sang with much dignity. She was happier in passages of a declamatory quasi heroic nature than in the portrayal of the purely emotional. She was recalled twice after the Wagner selection.

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Six quartets, composed in Vienna during the years 1782-85, and dedicated to his master, Josef Haydn, are the highest expressions of Mozart's genius in this form. The quartet in C major (465 K) was the last one of these written. In number, Mozart's quartets are fewer than Haydn's, though Mozart was the more rapid writer, and both lived in Vienna at a time when chamber music was earnestly followed. As Haydn (who gave the quartet characteristic form) was at first met with suspicion, so likewise Mozart—his follower and contemporary, who with settled purpose, renounced the genial master's fanciful style (notably in the quartets 1782-85) for one more broad—found himself misunderstood. A kind critic (Vienna 1787) said: "It is a pity that in his truly artistic and beautiful compositions, Mozart should carry his effort after originality so far, to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time." These are strange words to the generation who listen to Schubert, Schumann and Brahms. Among musicians and connoisseurs the new quartets were at first rejected. Inaccurate, some said, contrary to all rule and euphony, while the *introduction* to the one in C major produced a veritable riot among the critics, Haydn merely saying that, "if Mozart wrote it, he must have had his reasons."

In his great work on Mozart, Otto Jahn treats of the quartets with singular clearness, and the exhaustive character of his research is everywhere shown. To quote him will be profitable. Of the six quartets, he says; "An equal wealth of characterization and technical elaboration meets us in the comparison of the separate movements. The ground-plan of the first movement is the usual one, and the centre of gravity is always the working out at the beginning of the second part, which is therefore distinguished by its length as a principal portion of the movement. The working out of each quartet is peculiar to itself .... in the C major quartet the treatment of the principal subject is indicated at once, but the importance of the modest theme is only made apparent by the harmonic and contrapuntal art of its working out, leading to the expressive climax of the *coda* and conclusion. The slow movements of the quartets are the mature fruit of deep feeling and masterly skill....The crown of them all in delicacy of form and depth of expression is the *andante* of the last quartet, in C major; it belongs to those wonderful manifestations of genius which are only of the earth in so far as they take effect upon human minds.... The *minuets* are characteristic of Mozart's tendencies as opposed to Haydn's....Haydn's are the product of a laughter-loving national life, Mozart's give the tone of good society. ....The finales have more meaning and emphasis than has hitherto been the case in Mozart's instrumental compositions. Three of them are in *rondo* form—the C major being one— quick easy-flowing movements, rich in graceful motifs and interesting features in the working out." Referring in particular to the C major quartet, Jahn says: "The frame of mind expressed in it is a noble manly cheerfulness, rising in the *andante* to an almost supernatural serenity. The sharp accents of the first and second movements, the struggling agony of the *trio* in the *minuet* the wonderful depth of beauty in the subject of the *finale*, startling us by its entry, first in E flat and then in A flat major, are perhaps the most striking illustrations of this; but the *introduction* stands forth as an element which gives birth to all the happy serenity of the work. The contrast between the troubled depressed phrase, and the shrill agitated one, has a direct effect upon the hearer; both phrases have one solution. The manner in which they are opposed to each other and the devices by which their opposition is thrown into strong relief, are of unusual, but by no means unjustifiable harshness. But the goal is not reached by one bound; no sooner does serenity seem to be attained than the recurrence of the *b* draws the clouds together again and peace and the power of breathing and moving freely are only won by slow and painful degrees."

Of the last six quartets, Leopold Mozart writes:—"They are a *little easier* than the others, but always perfectly composed." The "little easier," nevertheless, hardly seems to apply to the No. 6, in C major, about the opening *largo* of which there has been so much controversy. The celebrated Italian musician, Sarti, the master of Cherubini, in some critical remarks on the quartets observed: —"*Si piu far di piu per stonare gli professori?*"—("can more be done to put the players out of tune?")! And so all original musical inventors have been judged by pedants.

It is noteworthy that Schumann composed but one pianoforte quartet, and but one pianoforte quintet; that both are in the same key (E flat major), and both were written in the same year (1842). The period just named is not less remarkable in the master's history than that (1840) which has been called his "year of song," when no less than one hundred and thirty-eight *lieder* flowed from his impassioned pen, under the inspiration of a happy love. After that great outburst, and following his marriage in September of the same year, Schumann rose to higher artistic things than ever before. Turning from the piano, which had become, as he himself said, "too narrow for his thoughts," he composed (1841) the Symphony in B flat (No.1,) the Overture, Scherzo and Finale in E (of which the Finale was remodelled in 1845, and the whole published as op. 52), and the Symphony in D minor (No. 4), which did not receive its final touches till 1851, being then produced as op. 120. But while thus characteristically limiting himself to one class of composition, it was only for a time. In 1842, the master just as eagerly turned to chamber music; writing not only the two great works named at the outset of these remarks, but also the three string quartets (op. 41), and the four "Fantasiestücke" (op. 88) for piano, violin and violoncello. It is strikingly indicative of the zest with which Schumann turned into new artistic paths, that the year 1842 witnessed the production of so many masterpieces, destined to have no successors from the same pen.

The following humorous estimate of the Schumann piano quartet (though conceived in absolute seriousness) originated in England: "The first part of the concert had produced no work for the violoncello, whose entry was now at once felt. The quartet opens with a slow procession of minims, with a halt and call of invitation, after which it dashes off into a free wild movement, with romantic leads for the several instruments; again it quiets down, and finishes with a burst as of compressed fire fortissimo. The violoncello and pianoforte start the dancing Scherzo, in the course of which is introduced a chromatic meditation by the tenor and a most difficult bit of trio, with discords and sparks of pizzicato notes; the slow movement which follows is thoroughly characteristic of Schumann, most beautiful and glowing, but full of syncopation and change of time—violin and tenor at the close ascending and descending together; the tenor, after leading to the great Finale, starts off with a spirited theme, in which the others join. This dies down, and again passes through movements as of a troubled sea, from which it bursts forth with struggles and arpeggios, and ends in its complete triumphant re-assertion."

On the occasion of its production in Vienna about one year ago, Edward Hanslick wrote the following estimate of the new Brahms quintet:

The Rosé quartet-party brought forward at their first performance a new and as yet unpublished string quintet (with two violas) by Johannes Brahms. A better beginning could not have been made. The new work is of that sweet clear ripeness which only the union of complete mastery and undiminished invention with a harmoniously perfect insight into life can produce. In sentiment and material it resembles Brahms' latest works of chamber-music, in which we so gladly praise the beautiful warm-hearted solidity of the subject-matter,

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 17, 1891

SYMPHONY CONCERT.—The first of the Symphony concerts of the season of '91, '92 was given last Saturday evening in Music Hall. When The trombones and the third and the fourth horns Mr. Nikisch stepped upon the stage he was greeted heartily by the audience. Changes have been made in the personnel of the orchestra. are in the hands of new members. Mr. Heindl, the excellent viola player, is now in the second rank, and Mr. Hekking's place is filled by Mr. Alwin Schroeder. The program was made up of familiar numbers: Beethoven's Overture, "Dedication of the House"; Wagner's "Good Friday Spell," from "Parsifal," and Schumann's Symphony No. 3 in E flat. As a whole it was not an attractive program, and the performance by the orchestra was coarse and ragged in both the overture and the symphony. The fact that it was the first concert after the vacation, together with the changes made in the orchestra, may account in a measure for the slips in intonation and precision; but it does not account for the repeated indifference of Mr. Nikisch to the intentions of the composers. The audience applauded in a perfunctory manner.

Mrs. Lillian Nordica sang Beethoven's "Ah Perfido," which was beyond her abilities, and "O Hall of Song," from Tannhaeuser. This latter aria she sang with much dignity. She was happier in passages of a declamatory quasi heroic nature than in the portrayal of the purely emotional. She was recalled twice after the Wagner selection.

The program of this evening includes Teschaikowsky's Suite op. 55; the Prelude to "Cavalleria Rusticana;" Massenet's overture, "Phèdre," and Beethoven's Minuetto and Finale from the string quartet op. 59, No. 3 (played by all the strings). Mr. Wm. J. Winch will sing the Serenade in the Mascagni Prelude, Schubert's "Der Neugierige," Schumann's "Mondnacht," and Jensen's "Murmelude Lüftchen."

Last Saturday night brought back society, *en masse*, to attend the first Symphony concert. Music Hall was full to overflowing. The first balcony was, as has been the recent fashion, the musical center; there were to be seen Mr. B. J. Lang and wife, Mr. Wm. F. Apthorp and wife, Miss Lang, Mr. Arthur Foote, Miss Gertrude Edmands, Mr. W. J. Winch and wife, and Mr. Hiram G. Tucker. The left balcony contained Mr. Harry Fay and wife, Mr. J. S. Dwight, Mr. G. L. Osgood and wife, Mr. Bernard Listemann, Mrs. C. L. Thayer, Mr. J. E. Priest, and Miss Richardson. On the floor were to be seen the Misses Riddle, Mrs. Arthur Nickish, Mr. H. M. Rogers and wife, Mrs. Julius Eichburg, Mrs. T. B. King, Mrs. Mark Hollingsworth, Mr. Hecht and wife, Mr. Eliot Hubbard and wife, Dr. Roland Whitridge, Mr. William Peters, Miss Winslow, Mr. Arthur Pickering, Mr. Arthur Austin, Mr. Donald White, Miss Mary Russell, Mrs. Phœbe Jenks, Mr. Barton Jenks, Dr. Fred Cheney. Mr. I. M. Gaugengigl, Mr. Edward Codman and wife, Dr. F. D. Stackpole, Mrs. Boardman, Miss Abbot, Miss Stackpole, Miss Heloise Hersey, Miss Gilman, and Mr. Frank Jackson. The chief changes to be seen were that Mr. Kneisel had gained flesh and Mr. Loeffler had grown a beard and had curly hair. Mr. Adamowski and Mr. Arkroyd seem to have drunk of the fountain of perpetual youth, and Mr. Nickish's hands were whiter than ever and his hair more volatile. Mrs. Apthorp, with her bonnet on one side and a veil across her forehead, seemed to have less chic than ever, and more flesh. Mrs. Gardner's seats were vacant, excepting when Mr. H. L. Harding took possession of them late in the evening. Mrs. Fiske Warren looked as beautiful as ever, and Mrs. Frank Watson was looking her best, after a summer in Europe.

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the continuity of the sentiment, and the admirable conciseness of the form. More and more Brahms seems to concentrate himself; more and more consciously does he find his strength in the expression of healthy, proportionately simple feelings. A full emotional life works in them, without strain, without exaggeration. There is nothing of that self-conscious rending to pieces, that mysterious tone-painting, and "dramatic" representation with which ambitious semi-geniuses of the present day furnish us even in the domain of pure instrumental music. The beauty which is compatible even with the harsh as well as with the passionate is, with Brahms, coming more and more consciously and purely to the front. Herein he forms just the contrast to the Liszt-Wagner and to the Young-Russian and Norwegian schools, to whom a striking expression used with reference to the "Impressionists" in painting may be applied—they are perpetually afraid of producing something beautiful. Brahms' chamber-music of the last ten to fifteen years reminds me in its effect very much of the Beethoven of the second period: the resemblance does not lie in single features, but in the general character, in the whole atmosphere, which breathes upon us from them with such beneficently gentle force. In this temper too, in all probability, Brahms seems likely to continue. He has performed just the opposite journey to Beethoven—from storm to peace, from darkness to light. When Beethoven wrote his last quartets, those grand dramas of pessimism and irreconcilable humor, he was just the age of the Brahms of to-day. What a contrast, with such indisputably inner resemblance! Perhaps it is only individual taste, making no claim to universal acceptance, which makes me think that Brahms always appears most perfect in his chamber music. Always apart from the German Requiem which stands quite alone and above everything else, I find Brahms, as an inventive and executive force; as the most intimate blending of individual and yet universally human subject-matter with beautiful form, most successful in the B flat Sextett, the string and piano quartets, the F major Quintet, the violin sonatas. Among the works in which I find Brahms, not his boldest or most original, but nevertheless at his best, I count the new quintet.

The first movement, an Allegro con brio in G major 9-8 tempo, is thoroughly splendid. With what victorious joy the theme bursts forth in the violoncello amid the rustling tremolo of the violins; and hereupon the gentle melody of the counter subject sung by the two violas, and the reply of the violins in a charming yielding descent on the major seventh. How artistically, and yet without any torturing, are the principal and subordinate themes varied in the working out: almost always in surprising fashion, and yet again as though they could not come in any other way. The Adagio, a melancholy song in D minor, with a somewhat Slavonic flavor, is a gentle and heartfelt complaint. It is followed by an exceedingly charming Allegretto in G minor, with a lovely rocking Trio in G major, after the fashion of most of Brahms' Scherzos, not strictly playful or joyous, but lounging in a comfortable fashion, as though singing on its way. The finale, which from a slightly veiled key of B minor quickly finds its way to the tonic G major, is a sharply rhythmical phrase in 2-4 time of slightly Hungarian color. It makes its effect less by the importance of its themes than by its general character, which with its cheerful and at last quite popular joyousness carries everything away with it.

Notes by G. H. Wilson.

BOSTON EVENING RECORD.

OCTOBER 17, 1891.

NORDICA'S A SWELL.

She Will Return to London to Live, You Know.

There She is Chummy with the Duchess of Teck.

Nordica wore that morning a wonderful gown of lemon-yellow crêpe with yards of billowy train, and with bands of white guipure insertion from throat to hem in the front. The full sleeves were gathered into deep cuffs striped with the guipure. From the shoulders fell "angel" sleeves, edged with the insertion, which imparted an oddly classical air to this most Parisian of gowns. Innumerable knots of pale blue ribbon with tassels of gold intertwined, decorated the front breadth.

"You like it? Oh, I don't know whether I do or not. Mr. Worth said I must have it, and here it is! I care very little about clothes. I only want to have them pretty and becoming," said this indifferent young woman with the most magnificent wardrobe that Worth could create. I confess that the naïve little speech struck me as hugely funny.

"Do you sing in opera this season, Madam Nordica?"

"I am very sorry to say *no*. My engagement with Mr. Ellis was made before Mr. Abbey decided what he wanted. By the way, I think somewhat of bringing an opera company of my own over in a year or two, and see if America will not support a first class presentation of opera. I wish that Sir Augustus Harris would bring his Covent Garden company here. Then Boston would learn what opera *might* be."

"How long since you returned to the stage?"

Wales Shivered.

"In '87. I went to London and made my début there with my first opera, 'La Traviata.' I shall never forget that night. It was icy cold in the theatre, and the people in the boxes were all wrapped in furs. The Prince of Wales was there, and began the evening without wrapping up, but he shivered until he was compelled to put on his fur overcoat. I wore a low-neck gown! To add to the terrors of the situation, when my Alfred came on in the middle of the first act, I discovered that I had never seen him before, and before he had uttered a dozen sounds I knew that he could not sing the part. I had been rehearsing with an excellent tenor who had dropped out at the last moment, as I afterwards learned, because his salary was not paid.

"However, the performance went on quietly until my grand aria was reached, and then I nerved myself to the ordeal. I suppose I succeeded as I was recalled half a dozen times and the evening ended quite brilliantly, notwithstanding the cold weather.

"After that I sang in the 'Golden Legend.' Sir Arthur was so afraid of the result that he did not come to the performance, but the next day sent a note expressing his pleasure in my success. Then they began to talk of oratorio, but they hesitated. I certainly did well in opera—I was successful in the 'Golden Legend'—but oratorio—ah, that was a different thing! However, in fear and trembling, they engaged me to sing in Elijah. I sang and they re-engaged me to sing it on Good Friday, and since then I have been constantly in oratorio work."

Here came an interruption in the pleasing form of a pretty little creature with brown curls, who was introduced as "my niece and namesake, Lillian Morton Baldwin." The child was evidently in tribulation and finally was induced to confide her trouble to "Aunt Lillie". She produced a photograph of her class in school in which she appeared seated on the edge of the card in a rather precarious manner and with the face badly blurred. "Just look at it, Aunt Lillie. You can hardly see me!" said she, with much and pardonable disgust. Aunt Lillie consoled her and sent her away happy.

She Will Live in London.

"Shall you ever return to Boston to live," I asked, although I guessed the answer. "No, I think not," she answered thoughtfully. "I have a delightful circle of friends in London, the social atmosphere is far more artistic than in our younger national life we can even expect, and I like it." To my jesting: "Then you do not scorn the aristocracy?" Nordica replied with a laugh that flashed from lips and eyes, "Oh dear, no; I like fine manners and cultivated minds. When I found myself one of the 25 invited to remain to the garden party at the Duchess of Teck's silver wedding, I did not mind it in the least, I assure you. I have not the slightest objection to sitting down with a party of royalties. On the contrary, I am quite willing to confess to a little feeling of self-gratulation that the girl from Maine, born on the Norton farm, should be thought and acknowledged the peer, by right of American birth and artistic merit, of the loftiest in England."

Here again I admired Nordica's pluck. It *is* a tremendous triumph to have won such a position, but how many have the courage to avow that they consider such triumphs worth having? And yet we all know that the women would be less than human who did not value them, and the chances are that they would enjoy them in a more ignoble way.

"Did you meet Mary Anderson in England?"

"Only once or twice. How beautiful she is! What a loss to the stage! There never was anything seen like the 'Winter's Tale,' there never can be again! And her countrymen have driven her away. Their newspapers have broken her heart!" She spoke with intense feeling and a sympathy not often given by one great artist to another.

I looked at my watch and was horrified to find how long I had been there, but Madame Nordica is so intensely interesting that, when with her, one "takes no note of time, save by its loss." When I took my leave, I took also from Nordica's fair hands a beautiful bunch of pink carnations—her favorite flower—and "Perle" rosebuds, gathered from the great baskets of flowers with which the room was half filled, the souvenirs of Monday night.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 18, 1891

THE SYMPHONIES.

FIRST CONCERT.

The present season of Symphony concerts (the eleventh season) was inaugurated at Music hall Saturday evening, October 10, by the Boston Symphony orchestra under the direction of Mr. Arthur Nikisch. It is superfluous to say the hall was completely filled with the fashion, wealth, culture and music-loving common folk. The wealth and fashion occupied most of the floor and front tiers of the first balcony, while the real appreciators and common folk were less prominent in the back tiers. The orchestra has undergone but few changes in its general make-up, and with one exception the changes are no doubt for the better, although just yet, not quite apparent.

The entrée of Conductor Nikisch was signalled by the usual generous applause, though it did not reach an ovation. Mr. Nikisch looked hearty and well. He received the applause with that becoming dignity and posing stiffness for which he is somewhat noted, although there was noticeably more flexibility about his "entrée movements" than formerly. From an elevated and lofty position we commanded an excellent view of the entire house, seeing every thing worth seeing, and hearing considerably more than we wished to. Here is the programme:

Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhäuser," Wagner; Symphony in E flat, No. 3 (Rheinish), Schumann. Mme. Lillian Nordica was the singer.

The very first beat showed lack of confidence and decision on the part of the orchestra in their leader, for they came in behind it, after it had passed. It was the same with several succeeding measures. Why was this and what the cause? There certainly are not new men enough to result in such a state of affairs. There have been ample rehearsals to overcome all the difficulties contained in the overture, and yet it was coarsely done, almost from beginning to end. In the fugue movement the brass was decidedly brassy, the men apparently blowing till they were purple outside and in. It was terrific to the hearing and nerves. If the instruments had been in better tune, matters would have been bettered somewhat. To make the din still more unbearable the contra basses sawed away for dear life, as if their very existence depended on the amount of noise they could produce. All in all, the overture fared worse than we ever remember to have heard it.

Madame Nordica was greeted with genuine applause, for she is a favorite here, having received much of her early education in Boston, though she is a Farmington, Maine, girl. The madame has the wonderful advantage of possessing a fine stage presence. This, with her elegant gown and outside paraphernalia, created as much enthusiasm as her singing, though she really sings well. She possesses a clear, ringing voice, possibly somewhat devoid of real sweetness. It is well cultivated, and this, with other brilliant qualities, go to make her a pronounced success. Her singing evidently pleased the large audience, for they called her out again and again. But she only bowed her acknowledgements.

The Parsifal music was quite satisfactorily performed, though it might be improved; no doubt after the orchestra have been together a little longer they will play better. They are not yet settled down to real hard, earnest work. It is too soon after vacation.

Madame Nordica's second selection was even more successful than the first. She really sang it better. She was called out three times at its conclusion, and was, as a matter of course, presented with choice flowers.

The Schumann E flat symphony was much overstrained from the brass. But this we hope, will be remedied in time.

JAMES M. TRACY.

The Adamowski quartette will give three concerts in Union hall on Monday evenings, Oct. 26, Nov. 16, and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartet, by Dvorak, and quartets by Tschaikowsky and Novacek. Subscription list now open at Music hall.

OPENING OF THE STAR COURSE.

The popular Star course of entertainments at Tremont Temple opened last Monday evening in admirable form. The house was as usual filled throughout and the audiences gave enthusiastic welcome to the star attraction—Mme. Nordica. She was supported by an orchestra under the able direction of Herr Ed. Gruenberg. The programme opened with an excellently rendered organ solo by Mr. T. P. Ryder, and the remainder of the selections were so well chosen and interpreted as to hold continuous interest. The orchestra was an excellent one, and all of its numbers were adequately rendered. Schumann's "Traumerei," Strauss's "Blue Danube" waltzes, Gillet's "Loin du Bal" and the entr'acte music from "Mignon" were especially attractive, and the two latter were repeated in response to urgent applause.

Mme. Nordica was in splendid voice and delighted her audience. So continued was the appreciation given to each number that she sang three encores. An aria from Gounod's "La Reine de Saba" was her first selection, a "Notturno" by Chopin the second, and the polacca from "Mignon" the third. The "Notturno" was accompanied by Mr. Zach and Mr. Schulz on the piano and 'cello, and it was beautifully done. The deliciously sweet, clear tones of her splendidly handled voice mingled with the notes from the 'cello and piano with the charm of true music. As an encore she sang "O, loving heart, trust on," rendering it with admirable sincerity and expression. The [illegible] was most brilliant and effective; her [illegible] is a pleasant little song which she [illegible] with exquisite taste and [illegible]

Boston Courier.

SUNDAY MORNING, OCT. 18, 1891.

THE SYMPHONY.

The programme of the second rehearsal and concert of the Boston Symphony Orchestra contained a fair share of novelties.

Tschaikowsky's Suite opus 55 for full orchestra was the opening number, and was performed for the first time in Boston. It is divided into four movements. The first an "Elegie," has for its theme a fresh, charming melody quietly given out by the strings, with which the wood-wind and horns are soon combined. After extended treatment of the melody, some slight contrapuntal development occurs which leads through a fine crescendo to a return of the theme, now played by the full orchestra fortissimo. Then the close draws near, a short solo on the English horn is heard, and the movement, in effect a song, ends as tranquilly as it began. Next comes a "Valse Melancholique," which begins with weird, sombre minor harmonies, rendered more striking by combinations of the low wood-wind, 'celli and double-basses. After a few measures the first theme is given out by three flutes, and mostly upon this material an extended period is built. No decided waltz rhythm is noticeable until the appearance of the middle part, which is strong in accent, and brusque in character.

The first part then returns, bringing the movement to a melancholy close. No thoughts of the waltz, as most people of Western civilization regard that diversion, are aroused by Tschaikowsky's gloomy strains; but it may be that among the oppressed natives of his own mysterious country, there are to be discovered those who find rhythmic inspiration in such mournful measures.

The scherzo brings relief with its nervous, animated rhythm in dotted notes and triplets, and its fascinating orchestration. Effective tone coloring is produced by the skilful and fanciful use of various instruments, including the trumpets, triangle, snare drum and cymbels; and though its humor is not of the lightest, the movement is in a degree enlivening, and serves to prepare the mind for the brilliant, imposing finale. This consists of a theme and twelve variations, which it is unnecessary to refer to in detail. The theme is a simple, pleasant melody; and in the variations are displayed much ingenuity of construction, effectiveness of contrast, and gorgeousness of orchestration. The flute, English horn and violin appear as solo instruments; and the final variation in polacca form, in which the full strength of the orchestra is used with splendid effect, brings the work to a stirring end. Although in the suite form, Tschaikowsky is necessarily prevented from giving full rein to the strong imagination and passionate feeling with which other works of his are deeply imbued, this opus 55 is a characteristic and worthy product of his pen; of a kind that might be expected to come from the hand of the original yet not eccentric, bold yet not reckless genius who stands today first among Russian composers. It was finely played, the work of the orchestra being far in advance of that of last week.

The remaining novelty was the prelude to Mascagni's opera, "Cavalleria Rusticana," of which it can be said that it has at last received an adequate performance in this city. Mr. Nikisch's reading was simply a stroke of genius, his tempi and nuances, and the breadth and dignity of his conception of the music leaving nothing to be desired. The orchestra also played with real enthusiasm, the quality of tone produced by the strings being positively thrilling. "Turridu's" serenade, which is a part of the prelude, and at the theatre is sung behind the curtain, was here sung in the ante-room by Mr. W. J. Winch, to the harp accompaniment of Mr. Schnecker, his place in the orchestra being taken by a lady. Mr. Winch rendered the passionate love song very expressively and dramatically, though the natural musical quality of his voice was somewhat impaired through the necessity of making himself heard at such a distance. The whole performance thoroughly aroused the audience and Mr. Winch was heartily recalled. Later in the evening he sang three songs, "The Inquirer," Schubert; "Moonlight," Schumann, and "Whispering Breezes," Jensen, to Mr. Nikisch's accompaniment, in a manner instinct with taste, musical feeling and artistic simplicity of style.

Following the prelude came the menuetto and fugue from Beethoven's string quartette, opus 59, in C, played by all the strings including the double basses. This number served well the apparent purpose of its introduction—to give the string players some solid practice—and the fugue was certainly very effective. The concert closed with Massenet's overture to "Phedre," a brilliant work, written in the conventional concert overture form, but on the whole rather noisy and theatrical.

CAMBRIDGE SYMPHONY CONCERT.

At the Sanders Theatre, in Cambridge, the first of the regular series of eight concerts by the Boston Symphony Orchestra was given last Thursday evening. The programme, well arranged, though containing no novelties, had for its first number Beethoven's Symphony, in F, No. 8. Throughout its performance the orchestra displayed the same lack of finish technically that characterized its work last week in Boston. The first and last movements were roughly played. The popular allegretto scherzando, however, was tastefully and smoothly given, and the menuetto was the best played of all. In the arrangement by Bachrich, of a Prelude, Adagio, and Gavotte of Bach's, for string orchestra, the men retrieved themselves. The first movement was broadly played, and the Adagio was so expressively rendered as to call forth much applause. The gavotte also was made rhythmically effective. Altogether, this was the most satisfactorily performed orchestral number of the programme, which closed with a dramatic reading of Schumann's overture to "Genoveva." Mr. Elliot Hubbard, the soloist of the evening, was first heard in an aria from Marschner's "Hans Heiling." The music proved too exacting for his rather light baritone voice, and as a whole his efforts were unsatisfactory; still it may be said that he attained perhaps a larger degree of success than he has hitherto in music so dramatic in character. In three songs by Brahms, Franz and Schumann, which he sang to Mr. Nikisch's accompaniment, he gave much pleasure to the audience, who heartily recalled him.

T. P. CURRIER.

BOSTON, OCTOBER [illegible]

The Symphony Concert--Soloist, William J. Winch.

"Wang" Makes a Great Success at the Globe The "Cavalleria Rusticana" Enjoyed at the Tremont -The Kneisel Quartet Concerts—Mr. Petersilea's Analytical Recitals--Notes.

Mascagni and Tschaikowsky divided the honors at last evening's symphony concert, the programme including the "Cavalleria Rusticana" prelude and Tschaikowsky's suite op. 55, both novelties to the patrons of these concerts. These numbers and the "Phedre" overture as an ending made the programme approach very nearly the popular order, but the Beethoven "Minuetta and Finale" from the string quartet op. 53, No. 3 in C, saved such a catastrophe.

Mr. William J. Winch was the soloist, and his singing of the serenade in the Mascagni prelude gained him a great ovation. He sang the number in the ante-room with Mr. Schuecker, the harpist, as accompanist, the harp part in the orchestra for this number being played by Miss Shaw. The interest awakened in the music of Mascagni in this work has become so general that the selection made a most important feature of the programme, and the orchestral score had an interpretation that revealed its beauties in the most satisfactory way. It was a source of keen delight to listen to such a performance of the now familiar prelude, and the pleasure it gave the audience found quick and enthusiastic expression.

An equal interest was aroused by the playing of the new Tschaikowsky suite, which had its first hearing here on this occasion. The "Elegie," which makes its first movement, does not appear to be the result of the spontaneous outpourings of the composer's mind, and the "Waltz Melancholique," which follows, is aptly named. The third movement is a "scherzo," and in this the bright, jolly, fascinating work of the composer creates the greatest enjoyment, all the claptrap materials of the band being used to increase the effect of this portion of the suite. The theme, and 12 variations on the same, making the final movement, however, gives an ending to the suite which puts the unmistakable stamp of genius upon it. The possibilities of the tone colorings of the modern orchestra appear to have been well nigh exhausted in the ingenious combinations used in these variations, and the tuneful theme assumes characteristics of the most widely varied forms. In the performance of this number the excellence of the leading members of the orchestra were prominently displayed, and the solo violin playing of Mr. Kneisel, the trio for flutes and the work done by the English horn player were especially enjoyable.

Mr. Winch's songs, with the piano accompaniments of Mr. Nikisch, Schubert's "Der Neugierige," Schumann's "Moudnacht" and Jensen's "Murmelndes Luftchhen were highly artistic vocal efforts, and gained this most satisfying singer a well merited recall after he had concluded the group.

The work done by the string players in the Beethoven selection might have been better, but the ill success attending this number was well nigh forgotten in the splendid performance of the "Phedre" overture.

Next Saturday evening the soloist will be Mr. Alwin Schroeder, the new 'cello player, and the programme will be E. A. McDowell's suite, op. 42, Volkmann's 'cello concerto in A minor and Brahms' fourth symphony.

The first of the Kneisel quartet concerts is to be given at Union Hall tomorrow evening, with the assistance of Xaver Scharwenka, pianist. The quartet includes Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola; Alwin Schroeder, violoncello. The programme will be: Mozart, quartet in C major. Schumann, piano quartet. Brahms, quintet in G major. First performance in America.

The musical season which is now opening in New York is going to be one of the most prolific ever known in that city. There will be about 100 orchestral concerts, provided mostly by four orchestras—the New York Philharmonic Society, conducted by Anton Seidl; the Metropolitan orchestra, conducted by the same artist; the New York Symphony orchestra, conducted by Walter Damrosch, and the Boston Symphony orchestra, under Arthur Nikisch.

Among the audience at the symphony rehearsals I saw Mrs. Royal E. Robbins, Dr. O. W. Holmes, Mr. and Mrs. C. P. Curtis, Mrs. Agassiz, Mr. and Mrs. H. L. Higginson, Mr. Francis Bartlett and his daughter, Mrs. Herbert Sears, Mr. W. F. Weld, Mrs. Weld, Mr. C. F. Sprague and Miss May Pratt, Mrs. George B. Shattuck, Miss Elsie Perkins, Mrs. Charles Fairchild and her two daughters, Miss Susie Lyman, Mr. Harry Wainwright, Mr. W. P. Blake, Dr. Sturgis Bigelow, Rev. Fr. Bodfish, Mr. John D. Williams, Col. Livermore and daughter, and Mr. Edmund Dwight.

SUNDAY, OC

SYMPHONY AND SONG.

Tschaikowski Harmonies and Mascagni Melodies.

Another Week of Light Opera at the Globe and Tremont Theatres.

Coming Treats for Music Lovers—Gossip About Players and Singers.

The second of the Symphony concerts, given in Music Hall last evening, was enjoyed by an assemblage no less notable than the gathering which welcomed the beginning of the series a week previous.

Conductor Nikisch's programme included the first performances by his band of a suite by Tschaikowsky, selections from a Beethoven string quartet and the prelude from "Cavalleria Rusticana."

Portions of the suite and the prelude in its entirety proved delicious treats to the audience, and won at both afternoon rehearsal and evening concert uncommon demonstrations of approval.

Tschaikowsky's name has frequently occupied a place of prominence on symphony programmes, and the hearing of his suite, op. 55, certainly strengthened the regard and admiration already felt for this master's spirited style of scoring and grand command of harmonic effects.

The suite consists of four movements, elegie, valse melancholique, scherzo and finale, the latter 12 variations on an exquisite theme.

The first two movements, although marked by strength and originality, are not particularly noteworthy, as compared with the striking beauties of the scherzo and the variations. The scherzo is brilliant and dashing in style, and is scored for full orchestra, with triangle, drum and tambourine added.

The theme is introduced by the first violins and is then successively treated by nearly all the instruments with astonishing variety and brilliancy of effect.

Perhaps the most pleasing of all was the trio for flutes, violins and strings.

It was with genuine delight that the audience listened to the "Cavalleria" prelude.

Although previous performances by other orchestras had won admiration for the work, not before had opportunities been afforded for full appreciation of its beauties.

Mascagni's opera has already been considered at such length that it is unnecessary to now comment upon its wealth of melodic effects originality and grandeur of orchestration.

The prelude includes many of the principal themes of the opera and the tenor's serenade, sung with harp accompaniment, before the curtain raises. Mr. William J. Winch was the soloist, and he was twice recalled to share honors with the orchestra.

Mr. Winch also contributed three songs, with piano accompaniment by Mr. Nikisch. "Der Neugeierige," by Schubert, "Mondnacht," by Schumann, and "Murmeludes Luftchen," by Jensen, were his selections, and each was sung with the refined taste, purity of tone and correctness of technique always prominent in this admirable artist's vocal work. The sweet and delicate melody of the Jensen number was especially enjoyable.

The minuetto and finale from Beethoven's string quartet, op. 59, no. 3, in C made a very good impression for a first hearing, but it belongs to a class of music which gains appreciation from the student rather than the average auditor, at least when presented as a novelty. It was splendidly played by the orchestra.

Massenet's familiar "Phedre" overture brought the enjoyable concert to an end.

Announcements for the next concert are as follows:

E. A. MacDowell.......................Suite, op. 42
(First time in Boston.)
Volkmann....Concerto for violoncello, in A minor
Brahms...............Symphony No. 4, in E minor
Mr. Alwin Schroeder will be the soloist.

——The opening Symphony concert of the winter at Music Hall last week Saturday night, brought out the regular patrons in goodly numbers, who, most of them, occupied seats in the same old locality which they have favored since the first season. The little musical group, smaller, in numbers, however, owing to the absence of several of that set in Europe, occupied seats in the right-hand balcony, near the stage, Mr. and Mrs. Lang, Mr. and Mrs. Apthorp, Mr. and Mrs. Hiram Tucker, Mrs. Gardner and Mr. and Mrs. Arthur Foote being of the number, while in the opposite balcony the corresponding seats were filled by Mr. S. B. Whitney, Mr. and Mrs. George L. Osgood, Mr. and Mrs. C. N. Allen, Miss Gertrude Edmunds, Mr. Bernard Listemann, Mr. Percival Gassett and other equally well-known musical people On the floor of the hall, in their accustomed seats, were Mr. and Mrs. H. L. Higginson, Mr. and Mrs. E. W. Codman, Mme. Agassiz, Dr. and Mrs. F. S. Watson, Mr. and Mrs. Barthold Schlesinger and daughters, Mr. and Mrs. J. T. Morse, Jr., Mr. and Mrs. W. B. Parker, Mrs. Templeman Coolidge, with her uncle, Dr. Sturgis Bigelow; Miss Lowell, Mr. and Mrs. Edward R. Andrews, Mr. Frank Jackson, Mr. Gaugengigl, Mr. A. H. Pickering, Mr and Mrs. Henry M. Rogers, Mr. and Mrs. C. A. Cummings, Mr. and Mrs. J. H. Hecht, Mr. Arthur Austin, Miss Austin and Mr. Jules Jordan, the tenor, who came up from Providence. Mme. Nordica looked every inch a queen in a heavy cream-white brocade, with an open-work Elizabethan collar sewn with pearls. Her fine diamonds glistened from hair, throat and corsage. Her reception was most flattering, as it was Monday night also at the Star course.

——The Adamowski quartet, assisted by Mr. Arthur Foote, will give their first concert a week from tomorrow night at Union Hall. Mr. Adamowski's friends are subscribing in goodly numbers, for this series will be one of the choicest of the winter. Mrs. H. Wyman will sing at Mr. Adamowski's second concert.

——The first Kneisel quartet concert is at Union Hall, tomorrow night, under the management of Mr. C. A. Ellis.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 18, 1891

THE SYMPHONIES.

FIRST CONCERT.

The present season of Symphony concerts (the eleventh season) was inaugurated at Music hall Saturday evening, October 10, by the Boston Symphony orchestra under the direction of Mr. Arthur Nikisch. It is superfluous to say the hall was completely filled with the fashion, wealth, culture and music-loving common folk. The wealth and fashion occupied most of the floor and front tiers of the first balcony, while the real appreciators and common folk were less prominent in the back tiers. The orchestra has undergone but few changes in its general make-up, and with one exception the changes are no doubt for the better, although just yet, not quite apparent.

The entrée of Conductor Nikisch was signalled by the usual generous applause, though it did not reach an ovation. Mr. Nikisch looked hearty and well. He received the applause with that becoming dignity and posing stiffness for which he is somewhat noted, although there was noticeably more flexibility about his "entrée movements" than formerly. From an elevated and lofty position we commanded an excellent view of the entire house, seeing every thing worth seeing, and hearing considerably more than we wished to. Here is the programme:

Overture, "Dedication of the House," Beethoven; aria, "Ah, Perfido," Beethoven; Good Friday Spell from "Parsifal," Wagner; aria from "Tannhäuser," Wagner; Symphony in E flat, No. 3 (Rheinish), Schumann. Mme. Lillian Nordica was the singer.

The very first beat showed lack of confidence and decision on the part of the orchestra in their leader, for they came in behind it, after it had passed. It was the same with several succeeding measures. Why was this and what the cause? There certainly are not new men enough to result in such a state of affairs. There have been ample rehearsals to overcome all the difficulties contained in the overture, and yet it was coarsely done, almost from beginning to end. In the fugue movement the brass was decidedly brassy, the men apparently blowing till they were purple outside and in. It was terrific to the hearing and nerves. If the instruments had been in better tune, matters would have been bettered somewhat. To make the din still more unbearable the contra basses sawed away for dear life, as if their very existence depended on the amount of noise they could produce. All in all, the overture fared worse than we ever remember to have heard it.

Madame Nordica was greeted with genuine applause, for she is a favorite here, having received much of her early education in Boston, though she is a Farmington, Maine, girl. The madame has the wonderful advantage of possessing a fine stage presence. This, with her elegant gown and outside paraphernalia, created as much enthusiasm as her singing, though she really sings well. She possesses a clear, ringing voice, possibly somewhat devoid of real sweetness. It is well cultivated, and this, with other brilliant qualities, go to make her a pronounced success. Her singing evidently pleased the large audience, for they called her out again and again. But she only bowed her acknowledgements.

The Parsifal music was quite satisfactorily performed, though it might be improved; no doubt after the orchestra have been together a little longer they will play better. They are not yet settled down to real hard, earnest work. It is too soon after vacation.

Madame Nordica's second selection was even more successful than the first. She really sang it better. She was called out three times at its conclusion, and was, as a matter of course, presented with choice flowers.

The Schumann E flat symphony was much overstrained from the brass. But this we hope, will be remedied in time.

JAMES M. TRACY.

The Adamowski quartette will give three concerts in Union hall on Monday evenings, Oct. 26, Nov. 16, and Dec. 21. Among the selections performed will be a horn trio, by Brahms, a piano quartet, by Dvorak, and quartets by Tschaikowsky and Novacek. Subscription list now open at Music hall.

OPENING OF THE STAR COURSE.

The popular Star course of entertainments at Tremont Temple opened last Monday evening in admirable form. The house was as usual filled throughout and the audiences gave enthusiastic welcome to the star attraction—Mme. Nordica. She was supported by an orchestra under the able direction of Herr Ed. Gruenberg. The programme opened with an excellently rendered organ solo by Mr. T. P. Ryder, and the remainder of the selections were so well chosen and interpreted as to hold continuous interest. The orchestra was an excellent one, and all of its numbers were adequately rendered. Schumann's "Traumerei," Strauss's "Blue Danube" waltzes, Gillet's "Loin du Bal" and the entr'acte music from "Mignon" were especially attractive, and the two latter were repeated in response to urgent applause.

Mme. Nordica was in splendid voice and delighted her audience. So continued was the appreciation given to each number that she sang three encores. An aria from Gounod's "La Reine de Saba" was her first selection, a "Notturno" by Chopin the second, and the polacca from "Mignon" the third. The "Notturno" was accompanied by Mr. Zach and Mr. Schulz on the piano and 'cello, and it was beautifully done. The deliciously sweet, clear tones of her splendidly handled voice mingled with the notes from the 'cello and piano with the charm of true music. As an encore she sang "O, loving heart, trust on," rendering it with admirable sincerity and expression. The polacca was most brilliant and effective; her encore was a piquant little song which she gave with exquisite taste and telling expressiveness. Mme. Lillian Nordica is a singer whom to hear is inevitably to enjoy. Her voice is so true, so clear, well rounded and perfectly poised.

Boston Courier.

SUNDAY MORNING, OCT. 18, 1891.

THE SYMPHONY.

The programme of the second rehearsal and concert of the Boston Symphony Orchestra contained a fair share of novelties.

Tschaikowsky's Suite opus 55 for full orchestra was the opening number, and was performed for the first time in Boston. It is divided into four movements. The first an "Elegie," has for its theme a fresh, charming melody quietly given out by the strings, with which the wood-wind and horns are soon combined. After extended treatment of the melody, some slight contrapuntal development occurs which leads through a fine crescendo to a return of the theme, now played by the full orchestra fortissimo. Then the close draws near, a short solo on the English horn is heard, and the movement, in effect a song, ends as tranquilly as it began. Next comes a "Valse Melancholique," which begins with weird, sombre minor harmonies, rendered more striking by combinations of the low wood-wind, 'celli and double-basses. After a few measures the first theme is given out by three flutes, and mostly upon this material an extended period is built. No decided waltz rhythm is noticeable until the appearance of the middle part, which is strong in accent, and brusque in character.

The first part then returns, bringing the movement to a melancholy close. No thoughts of the waltz, as most people of Western civilization regard that diversion, are aroused by Tschaikowsky's gloomy strains; but it may be that among the oppressed natives of his own mysterious country, there are to be discovered those who find rhythmic inspiration in such mournful measures.

The scherzo brings relief with its nervous, animated rhythm in dotted notes and triplets, and its fascinating orchestration. Effective tone coloring is produced by the skilful and fanciful use of various instruments, including the trumpets, triangle, snare drum and cymbels; and though its humor is not of the lightest, the movement is in a degree enlivening, and serves to prepare the mind for the brilliant, imposing finale. This consists of a theme and twelve variations, which it is unnecessary to refer to in detail. The theme is a simple, pleasant melody; and in the variations are displayed much ingenuity of construction, effectiveness of contrast, and gorgeousness of orchestration. The flute, English horn and violin appear as solo instruments; and the final variation in polacca form, in which the full strength of the orchestra is used with splendid effect, brings the work to a stirring end. Although in the suite form, Tschaikowsky is necessarily prevented from giving full rein to the strong imagination and passionate feeling with which other works of his are deeply imbued, this opus 55 is a characteristic and worthy product of his pen; of a kind that might be expected to come from the hand of the original yet not eccentric, bold yet not reckless genius who stands today first among Russian composers. It was finely played, the work of the orchestra being far in advance of that of last week.

The remaining novelty was the prelude to Mascagni's opera, "Cavalleria Rusticana," of which it can be said that it has at last received an adequate performance in this city. Mr. Nikisch's reading was simply a stroke of genius, his tempi and nuances, and the breadth and dignity of his conception of the music leaving nothing to be desired. The orchestra also played with real enthusiasm, the quality of tone produced by the strings being positively thrilling. "Turridu's" serenade, which is a part of the prelude, and at the theatre is sung behind the curtain, was here sung in the ante-room by Mr. W. J. Winch, to the harp accompaniment of Mr. Schnecker, his place in the orchestra being taken by a lady. Mr. Winch rendered the passionate love song very expressively and dramatically, though the natural musical quality of his voice was somewhat impaired through the necessity of making himself heard at such a distance. The whole performance thoroughly aroused the audience and Mr. Winch was heartily recalled, Later in the evening he sang three songs, "The Inquirer," Schubert; "Moonlight," Schumann, and "Whispering Breezes," Jensen, to Mr. Nikisch's accompaniment, in a manner instinct with taste, musical feeling and artistic simplicity of style.

Following the prelude came the menuetto and fugue from Beethoven's string quartette, opus 59, in C, played by all the strings including the double basses. This number served well the apparent purpose of its introduction—to give the string players some solid practice—and the fugue was certainly very effective. The concert closed with Massenet's overture to "Phedre," a brilliant work, written in the conventional concert overture form, but on the whole rather noisy and theatrical.

CAMBRIDGE SYMPHONY CONCERT.

At the Sanders Theatre, in Cambridge, the first of the regular series of eight concerts by the Boston Symphony Orchestra was given last Thursday evening. The programme, well arranged, though containing no novelties, had for its first number Beethoven's Symphony, in F, No. 8. Throughout its performance the orchestra displayed the same lack of finish technically that characterized its work last week in Boston. The first and last movements were roughly played. The popular allegretto scherzando, however, was tastefully and smoothly given, and the menuetto was the best played of all. In the arrangement by Bachrich, of a Prelude, Adagio, and Gavotte of Bach's, for string orchestra, the men retrieved themselves. The first movement was broadly played, and the Adagio was so expressively rendered as to call forth much applause. The gavotte also was made rhythmically effective. Altogether, this was the most satisfactorily performed orchestral number of the programme, which closed with a dramatic reading of Schumann's overture to "Genoveva." Mr. Elliot Hubbard, the soloist of the evening, was first heard in an aria from Marschner's "Hans Heiling." The music proved too exacting for his rather light baritone voice, and as a whole his efforts were unsatisfactory; still it may be said that he attained perhaps a larger degree of success than he has hitherto in music so dramatic in character. In three songs by Brahms, Franz and Schumann, which he sang to Mr. Nikisch's accompaniment, he gave much pleasure to the audience, who heartily recalled him.

T. P. CURRIER.

SUNDAY HE[illegible].

BOSTON, OCTOBER 18, 1891.

The Symphony Concert--Soloist, William J. Winch.

"Wang" Makes a Great Success at the Globe--The "Cavalleria Rusticana" Enjoyed at the Tremont--The Kneisel Quartet Concerts--Mr. Petersilea's Analytical Recitals--Notes.

Mascagni and Tschaikowsky divided the honors at last evening's symphony concert, the programme including the "Cavalleria Rusticana" prelude and Tschaikowsky's suite op. 55, both novelties to the patrons of these concerts. These numbers and the "Phedre" overture as an ending made the programme approach very nearly the popular order, but the Beethoven "Minuetta and Finale" from the string quartet op. 53, No. 3 in C, saved such a catastrophe.

Mr. William J. Winch was the soloist, and his singing of the serenade in the Mascagni prelude gained him a great ovation. He sang the number in the ante-room with Mr. Schuecker, the harpist, as accompanist, the harp part in the orchestra for this number being played by Miss Shaw. The interest awakened in the music of Mascagni in this work has become so general that the selection made a most important feature of the programme, and the orchestral score had an interpretation that revealed its beauties in the most satisfactory way. It was a source of keen delight to listen to such a performance of the now familiar prelude, and the pleasure it gave the audience found quick and enthusiastic expression.

An equal interest was aroused by the playing of the new Tschaikowsky suite, which had its first hearing here on this occasion.

The "Elegie," which makes its first movement, does not appear to be the result of the spontaneous outpourings of the composer's mind, and the "Waltz Melancholique," which follows, is aptly named. The third movement is a "scherzo," and in this the bright, jolly, fascinating work of the composer creates the greatest enjoyment, all the claptrap materials of the band being used to increase the effect of this portion of the suite. The theme, and 12 variations on the same, making the final movement, however, gives an ending to the suite which puts the unmistakable stamp of genius upon it. The possibilities of the tone colorings of the modern orchestra appear to have been well nigh exhausted in the ingenious combinations used in these variations, and the tuneful theme assumes characteristics of the most widely varied forms. In the performance of this number the excellence of the leading members of the orchestra were prominently displayed, and the solo violin playing of Mr. Kneisel, the trio for flutes and the work done by the English horn player were especially enjoyable.

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The work done by the string players in the Beethoven selection might have been better, but the ill success attending this number was well nigh forgotten in the splendid performance of the "Phedre" overture.

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Boston Post

MONDAY MORNING, OCT. 19, 1891.

THE SYMPHONY CONCERT.

The first number of the Symphony Concert of Saturday evening was the Third Suite (op. 55) of Tschaikowsky. The radical musicians of the modern Russian school reject the compositions of Tschaikowsky as being cosmopolitan rather than national. Without going into the vexed question of whether nationality in music is a mere illusion, it may be said that it is impossible for a composer of today to avoid the influence of great or favorite composers. It is true that the music of Tschaikowsky shows what is known as German thoughtfulness. On the other hand he has studied Italian melody and French instrumentation. But above all there is the man himself, and his music is Russian in that he often presents his thoughts in a peculiar harmonic manner found only among the Russian composers. Whether this peculiarity arises from a sense of tonality derived from the plain song of the Greco-Russian church, or from the Slavonic temperament, or from any other attributed cause, is now immaterial. The fact remains that his music stands apart from that of men of other nations; just as the novels of Dostoievsky could not have been written by a German or a Frenchman. And although he may not go as far as his nihilistic friends in despising the established scales and the systems of modulations, yet in spite of all his polish and his culture, he often appears shaggy, unkempt, barbaric, and terrible.

This Third Suite of Tschaikowsy, played for the first time in Boston, is long and of unequal worth. The themes of the "Elegie" are fresh and beautiful, and they are ingeniously treated. The two movements that follow show chiefly eccentricity. The "Valse Melancholique" it certainly doleful enough, and the "Scherzo" is bizarre. In these two movements everything seems forced and labored. The rhythm is tormented; the harmonies are sought for with pain; there is a heated hunt for new instrumental combinations. But the composer has nothing to say; and, perhaps knowing this, he strives to conceal the fact by unheard of and startling forms of expression. The result is weariness to the flesh. The final movement, "Tema con Variazoni," is the work of a master. A set of variations is too often a many-horned monster inspiring honest terror, but here the interest is always maintained, and the layman and the musician are alike delighted. The close with its dash of Meyerbeerish pomp is admirably put together and exceedingly effective. The Suite, as a whole, was well played, although the work of the wood-wind was occasionally faulty in intonation, and there was a lack of precision in many passages of the Scherzo.

The Prelude to "Cavalleria Rusticana" was played superbly, and Mr. Winch sang the tenor solo with genuine passion; yet this serenade demands a full, free and hot Italian voice. It was a great pleasure to at last hear this epitome of Mascagni's melodrama played by a fit orchestra. The prelude itself needs no words of praise. In this connection it is interesting to note—and I have not seen the fact mentioned in foreign or American newspapers—that in 1888 Verga's story was made into a play of one act by Paul Solanges and put upon the stage of the Theatre Libre of Paris. It was called "Chevalerie Rustique," and it was a dismal failure.

Beethoven's "Minuetto and Finale," from the string quartette op. 59, No. 3 in C, was played on all the strings. In its original form it is noble music. Swollen out of all proportions, distorted for the purpose of exciting the wonder of the unthinking, it loses its meaning; and the performance, however skillful, is no better than a raree show.

The final orchestral number was Massenet's Overture "Phedre," a highly-flavored, intoxicating composition, with a melody of long breath, and many noisy measures. When Gluck treated a Grecian subject of passion, he wrote like a Greek. Massenet, perhaps inevitably, writes like a modern Frenchman, and *Phedre* exchanges her antique robes for a Parisian costume, and the odor of absinthe is upon her feverish lips. Never would this heroine of Massenet have confessed and hung herself in despair as long as there was morphine to be bought of a good-natured apothecary.

Mr. Winch sang, with pianoforte accompaniment, Schubert's "Der Neugierige," Schumann's "Mondnacht" and Jensen's "Murmelndes Lueftchen." He sang these songs very sweetly, and he was twice recalled.

The programme of the concert Oct. 24 will be as follows: MacDowell's Suite op. 42 (first time in Boston); Volkmann's 'Cello Concerto in A minor, Brahm's fourth Symphony. Mr. Alwin Schroeder will be the soloist.

PHILIP HALE.

The first of the Kneisel Quartette concerts will be given this evening in Union Hall at 8. Mr. Xaver Scharwenka will assist. The programme includes Mozart's Qartette in C; Schumann's Pianoforte Quartette, and Brahms's Quintette op. 111 (new).

Tribune Detroit.

The Philharmonics are very fortunate being able to secure Nikisch for one of their concerts this winter. The little-great conductor rarely gets away from the Boston Symphony Orchestra, but relented in favor of Detroit in response to the solicitations of William Yunck, who played with him for seven of eight years in the grand Vienna Orchestra.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, OCT. 19, 1891.

The Symphony Concert.

The programme of Saturday was not of symphonic dignity, and even if one concedes the necessity of an occasional lapse from a severe standard, the arrangement of the numbers, and their performance, too, left much to be desired. Summed up in a word, the concert consisted of sugar and sensation. The symphonic cloak was thrown over the proceedings by Tschaikowsky's Suite which has almost as good a claim to symphonic title as Goldmark's "Rustic Wedding Symphony," although the proper sonata form with development is lacking.

The work reminded of Goldmark in more ways than one, for it had often the sensuous languor which characterizes the works of the Viennese composer, and the same richness of orchestration that can be found in the "Queen of Sheba," a richness that is at times oppressive. The English horn is made much of in the first two movements, and this instrument, so well adapted to express a profound melancholy, certainly did it in the "Valse Melancholique" which was sad, even to the Mrs. Gummidge point of lachrymation, but the instrument was excellently played and certainly is not to be blamed for the dreariness of the tale of woe which the composer desired to ventilate. The scherzo is piquant enough to make amends, the combination of the woodwind instruments with the characteristic *pizzicati* of the contrabasses being good (although the syncopations were not very cleary caught up) and the pianissimo effects of trumpets and drum giving an unexpected contrast to the chief theme.

But the best part of the work, on a first hearing, seemed to be the variations of the close. Ever since Beethoven ended his heroic symphony in this form, the composers who sought a fitting climax to their large instrumental forms, have found it in "Theme and Variations," and next Saturday we shall find a great symphony (Brahms' E minor) reaching its close in the same manner. And Tschaikowsky is particularly successful in this form, for his themes are always interesting and melodious, and his modes of treatment, from the contrapuntal down to the simplest homophonic, are musicianly and effective. Such variations are interesting also, from the fact that they pass the different departments of the orchestra in review, so that one can judge of it in detail. The English horn and the solo violin (Mr. Kneisel) had fine opportunities in this part of the suite, and they made the most of them. The woodwind instruments were not above reproach, nor were the strings remarkable for good ensemble, although they played with abundant spirit. The same hearty energy was present in the entire orchestra in the highly-spiced ending, but one may whisper it, even in Gath, that there is sometimes more dash than elegance in the execution at present.

The prelude to "Cavalleria Rusticana" has been sufficiently reviewed of recent days, and I may pass it by with the statement that, spite of the broad reading and fiery performance, the work smacks too much of the theatre to be admitted into the highest order of concert programmes. The singing of Mr. Winch in this deserves commendation, for the number is quite outside of his usual vein, yet he gave it a breadth and passion that proved him more versatile than he generally receives credit for being. As for his later solos, with piano accompaniment, they would have suited better to Chickering or Steinert Hall than to this place and programme. Schumann's "Mondnacht" went altogether too languishingly, as if the moonlight were mingled with syrup, but at least all this langour and sentimentality were thoroughly in place in that tenderest of musical sugar plums. Jensen's "Murmuring Breeze," which, along with Dvorak's "Als die alte Mutter," belongs to the singer by right, because of the excellence of his legato and falsetto.

To give part of a Beethoven string quartette (op. 59, No. 3) in a magnified state as work for string orchestra was not in good taste. If it was intended to show the perfection of the strings in difficult work, it failed of its purpose, for the deeper parts were out of all proportion to the violins, and the attacks and shading were not of highest excellence. Some of Beethoven's piano works might better be elaborated into orchestral compositions; to work the great sonata (the largest ever written, and absolutely a piano symphony), op. 106, into a full score, might more readily be condoned than this tampering with the composer's intention.

The concert ended with Massenet's "Phedre" overture, and here Mr. Nikisch was at his best, for he gave a most passionate reading which brought out the meaning of the work excellently. It is much to be able to read a Schumann symphony one week and follow it the next with a work of such totally different school, and do both so equally well. The orchestra, inspired by their conductor, gave the number with an abandon that was inspiriting.

LOUIS C. ELSON.

JOURNAL, Providence, R. I.

Date 10-20

Symphony Concerts.

On next Wednesday evening, Oct. 21st, the Symphony Orchestra's Providence season will begin at Infantry Hall. Lillian Nordica will be the soloist, and this will be the programme of the concert: Suite, op. 55 (new), Tschaikowsky, I. "Elegie;" II. "Valse Melancolique;" III. "Scherzo;" IV. "Tema con Variazioni;" V. Finale. "Polacca;" aria, "La Reine de Saba," Gounod, Mme. Nordica; Good Friday spell from "Parsifal," Wagner; polacca, "Mignon," Thomas, Mme. Nordica; overture, "Benvenuto Cellini," Berlioz. It will be the first performance of the new Tschaikowsky suite. Patronage for the Symphony concert has grown amazingly with each year, and although they were expected to attract an exceedingly large attendance this winter, the sale of tickets in advance was beyond anything that was anticipated. A special office for the sale of tickets is established at 93 Westminster street.

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Gazette

BOSTON, SUNDAY MORNING, OCT. 18.

— The first Symphony Concert drew an enormous audience to Music Hall last Saturday night. A warm greeting was awarded to both Mr. Nikisch and Mme. Nordica. Nordica looked like a picture in beautiful white brocaded satin, with an Elizabethan ruff, and magnificent diamonds. Among the audience were noticed Mr. and Mrs. Barthold Schlesinger, Miss Schlesinger, Dr. and Mrs. Frank Watson, Mr. Frank Jackson, Mr. and Mrs. B. J. Lang, Miss Lang, Mr. J. S. Dwight, Mr. and Mrs. W. J. Winch, Mr. Arthur Foote, Mrs. Mark Hollingsworth, Miss White, Mr. Hiram Tucker, Mr. J. Edward Priest, Mr. A. H. Pickering, Mr. and Mrs. H. M. Rogers, Dr. George Monks, Mr. I. M. Gaugengigl, Mrs. W. F. Apthorp, Mrs. Phœbe Jenks, Mr. and Mrs. Eliot Hubbard, Miss Stackpole, Dr. Donald White, Mr. and Mrs. F. J. Bradlee, Mrs. Fiske Warren, Mrs. Samuel D. Warren, Dr. and Mrs. Otis, and Mrs. Julius Eichberg.

The Symphony Concert.

The concert by the Boston Symphony Orchestra in Music Hall, last evening, attracted a large audience, but not so large as that of the first concert. The programme covered a wide field, and it could not justly be complained that it lacked eclecticism in style. It opened with a new Suite, op. 55, by the Russian, Tschaikowsky, and was followed by the Prelude to the opera "Cavalleria Rusticana," by the Italian Mascagni. Just here German Beethoven dropped in rather incongruously, with the minuet and finale from the string quartet, op. 59, No. 3, played by all the strings; the whole ending with the overture to "Phedre," by the Frenchman, Massenet. The new suite is a strong and interesting work, composed of four movements—an Elegie, that is not by any means elegiac, but is full of grace and freshness in its themes, and rich beauty in its harmonies and instrumentation; a Valse Melancholique, that is exceedingly melancholy, but very uninteresting; a Scherzo, grotesque and weird, and abundant in queer rhythms and wild frolic, but labored and affected in style; and a Theme with variations, a noble bit of writing and by far the finest and most solid movement of the work. The instrumentation is of rare beauty through the suite, but it reaches its highest point in the finale, which, on the whole, seems to us the broadest, clearest and most masterly effort that we have yet heard by this composer. It was carefully and effectively played, as the rule, but now and then the wood wind were painfully out of tune, and in the brilliant and difficult scherzo there was much of raggedness in the playing of the orchestra generally. The suite is very long, taking three quarters of an hour in performance, a fact, perhaps, which accounted somewhat for the coldness of its reception up to the last movement, which, on the contrary, was heartily and deservedly applauded. The impressive and beautiful Mascagni Prelude was finely read and played, the performance increasing immeasurably the favor with which the composition has met here. For the first time it was heard with an adequate orchestra and efficient players, and the effect was strikingly impressive. Mr. Winch sang the tenor solo with admirable fire and sympathy. The warmest applause of the evening rewarded this work. The virtuosity of the string orchestra was interestingly illustrated by its playing of the Beethoven selection; but why turn a quartet into an orchestral work; why pervert the composer's intention and intensify the perversion by impertinently lugging in the contre basses, to the inevitable destruction of the original color and of the original effect generally? A quartet is one thing and a quarantetet is quite a different affair. Besides, there is not such a dearth of music written expressly for the orchestra as to necessitate "monkeying" with a well-proportioned masterpiece until it is bloated entirely out of shape. There is no more logical reason for swelling a Rasoumowski quartet into an orchestral work than there is for diminishing an Eroica symphony to a quartet. It is to be hoped that these concerts may not be prolific in such inartistic and useless misrepresentations of great works. Mr. Winch, in addition to his solo in the Prelude, contributed to the concert a group of songs, with piano accompaniments, which he sang at his very best, and at the end of which he received two hearty recalls. The programme for the next concert is: Suite, op. 42, E. A. Macdowell; Concerto for violincello, Volkmann; Symphony No. 4, in E minor, Brahms. The soloist is to be Mr. Alvin Schroeder.

The first of the Kneisel quartets will be given tomorrow evening, in Union Hall. Mr. Xaver Scharwenka will assist. The programme includes Mozart's Quartet in C; Schumann's Pianofore Quartet; and Brahms's Quintet, op. 111, (new).

ACADEMY OF MUSIC. NIKISCH.

Under the auspices of the

PHILHARMONIC SOCIETY OF BROOKLYN,

Eagle THE 10/19

BOSTON
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SYMPHONY ORCHESTRA,
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SYMPHONY ORCHESTRA,

85 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,
Will give a series of
SIX PUBLIC REHEARSALS,
On FRIDAY AFTERNOONS, November 6, December 11, January 15, February 12, March 18 and April 29,
AND
SIX CONCERTS,
On SATURDAY EVENINGS, November 7, December 12, January 16, February 13, March 19 and April 30.

Mme. LILLIAN NORDICA,
Mrs. ARTHUR NIKISCH,
Mr. IGNACE J. PADEREWSKI,
Mr. EUGEN D'ALBERT

and other distinguished artists will appear as soloists.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5 and $7.50, according to location.

The sale of season tickets for both series opens at the office of the Philharmonic Society, at CHANDLER'S music store, 300 Fulton st, Monday, October 26, at 8 A. M.

To insure a fair distribution of tickets, not more than ten will be sold to one person. C. A. ELLIS, Manager.

STANDARD-UNION, Brooklyn, N. Y.

Date 10-19

Philharmonic Concerts.

Music lovers will read with interest the announcement of the concerts of the Philharmonic Society to be given by the Boston Symphony Orchestra under its famous Leipzig conductor, Mr. Arthur Nikisch. Six concerts will be given, on Saturday evenings Nov. 7, Dec. 12, Jan. 16, Feb. 13, March 19 and April 30, each preceded by a public rehearsal on Friday afternoon of the same week. Mme. Lillian Nordica, Mrs. Arthur Nikisch, Mr. Ignace J. Paderewski, Mr. Eugen D'Albert and other famous soloists will appear. The sale of season tickets for both series opens at Chandler's, 300 Fulton street, next Monday morning.

Boston Journal.

MONDAY, OCTOBER 19, 1891.

THE SYMPHONY CONCERT—SOLOIST, MR. WILLIAM J. WINCH.

A highly interesting and enjoyable programme was the one listened to at last Saturday night's Symphony concert. The works of the modern composers, Mascagni, Italian, and Tschaikowsky, Russian, claimed special attention and interest, the "Cavalleria Rusticana" taking the lead, perhaps. This opera gained such sudden success at its first performance in Rome a little over a year ago, and later among other cities of Europe, that America looked forward to it with much anticipation. Its popularity is still increasing in spite of the conflicting opinions in regard to its claim of ranking with the great works of Verdi, Donizetti, Bellini and those of other Italian composers. The unexpected introduction in the prelude of the voice in the distance, gave Mr. Winch a splendid opportunity of attesting again his ability as a tenor of cultivation and distinction. With the exception of a slight strain when the climax was reached the serenade was most satisfactorily rendered.

Mr. Schnecker played the accompaniment on the harp in the ante-room with Mr. Winch, while Miss Shaw acted as harpist in the orchestra. The audience expressed great pleasure and delight at the close of this number and enthusiastically called forth Mr. Winch from his seclusion.

The suite of Tschaikowsky coming first on the programe, and played for the first time in Boston, put the audience in an expectant attitude and prepared them somewhat for the novelty of the movements which followed. The development of the "Elegie" was peculiar, although not altogether satisfactory, the "Valse Melancholique," surely a dance weird enough for the uncanny phantoms that might arise from some enchanted spot in the "old countrie," while the "Scherzo" dispelled all gloom and depression and aroused such feelings of mirth and fun as to bring smiles and plaudits from the fascinated hearers.

The finale afforded a fine opportunity for the different parts of the orchestra to do some excellent work in elaborating the melodious theme in its ingenious variations. Mr. Kneisel was heard with great pleasure in his violin solo, with the soft, full orchestra accompaniment, as were also the trio for flutes and the English horn. Beethoven's Minuetto and Finale by the strings proved to be the least satisfactory work of the evening, although much enjoyment was looked for in this number.

The "Phedre" overture by Massenet dwelt upon the tragic side of the story almost wholly, and made a grand dramatic ending of the evening's performance. In the cluster of songs by Schubert, Schumann and Jensen, with Mr. Nikisch presiding at the piano, Mr. Winch was heard to the greatest satisfaction. His fine phrasing, the light and shade in facial expression, the clearness of enunciation and purity and sweetness of his tones were truly worthy of his best work.

The programme for next Saturday night promises to be more classical, although some doubt may arise as to its being more universally enjoyed. The new 'cello player, Mr. Alwin Schroeder, will be the soloist, and the suite op. 42, by E. A. McDowell, the 'cello concerto, in A minor, by Volkman, and Brahm's fourth symphony will complete the programme.

The Dispatch.

PITTSBURG, SUNDAY, OCT. 18, 1891.

READERS of this department may recall sundry pointed remarks upon the conduct of Mr. Max Bachert in touring around the country with a concert party of six players under the name of "The Boston Symphony Orchestral Club." It certainly was bad enough thus to appropriate the name of a sterling orchestra, and try to hoodwink the public into believing he had at least some connection with it. But the cool gall of Mr. Bachert has carried him further. He has actually brought suit in the New York Supreme Court against another and newer club of the same nature, calling itself the "Boston Symphony Club," to restrain it from making use of his (!) title. More than that, he has obtained the injunction he asked for! At this rate the original Boston Symphony Orchestra itself should be on the lookout for an attempt of the same kind on the part of Mr. Blackheart.

Boston Post

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The work reminded of Goldmark in more ways than one, for it had often the sensuous languor which characterizes the works of the Viennese composer, and the same richness of orchestration that can be found in the "Queen of Sheba," a richness that is at times oppressive. The English horn is made much of in the first two movements, and this instrument, so well adapted to express a profound melancholy, certainly did it in the "Valse Melancholique" which was sad, even to the Mrs. Gummidge point of lachrymation, but the instrument was excellently played and certainly is not to be blamed for the dreariness of the tale of woe which the composer desired to ventilate. The scherzo is piquant enough to make amends, the combination of the wood-wind instruments with the characteristic *pizzicati* of the contrabasses being good (although the syncopations were not very cleary caught up) and the pianissimo effects of trumpots and drum giving an unexpected contrast to the chief theme.

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LOUIS C. ELSON.

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— The first Symphony Concert drew an enormous audience to Music Hall last Saturday night. A warm greeting was awarded to both Mr. Nikisch and Mme. Nordica. Nordica looked like a picture in beautiful white brocaded satin, with an Elizabethan ruff, and magnificent diamonds. Among the audience were noticed Mr. and Mrs. Barthold Schlesinger, Miss Schlesinger, Dr. and Mrs. Frank Watson, Mr. Frank Jackson, Mr. and Mrs. B. J. Lang, Miss Lang, Mr. J. S. Dwight, Mr. and Mrs. W. J. Winch, Mr. Arthur Foote, Mrs. Mark Hollingsworth, Miss White, Mr. Hiram Tucker, Mr. J. Edward Priest, Mr. A. H. Pickering, Mr. and Mrs. H. M. Rogers, Dr. George Monks, Mr. I. M. Gaugengigl, Mrs. W. F. Apthorp, Mrs. Phœbe Jenks, Mr. and Mrs. Eliot Hubbard, Miss Stackpole, Dr. Donald White, Mr. and Mrs. F. J. Bradlee, Mrs. Fiske Warren, Mrs. Samuel D. Warren, Dr. and Mrs. Otis, and Mrs. Julius Eichberg.

The Symphony Concert.

The concert by the Boston Symphony Orchestra in Music Hall, last evening, attracted a large audience, but not so large as that of the first concert. The programme covered a wide field, and it could not justly be complained that it lacked eclecticism in style. It opened with a new Suite, op. 55, by the Russian, Tschalkowsky, and was followed by the Prelude to the opera "Cavalleria Rusticana," by the Italian Mascagni. Just here German Beethoven dropped in rather incongruously, with the minuet and finale from the string quartet, op. 59, No. 3, played by all the strings; the whole ending with the overture to "Phedre," by the Frenchman, Massenet. The new suite is a strong and interesting work, composed of four movements—an Elegie, that is not by any means elegiac, but is full of grace and freshness in its themes, and rich beauty in its harmonies and instrumentation; a Valse Melancholique, that is exceedingly melancholy, but very uninteresting; a Scherzo, grotesque and weird, and abundant in queer rhythms and wild frolic, but labored and affected in style; and a Theme with variations, a noble bit of writing and by far the finest and most solid movement of the work. The instrumentation is of rare beauty through the suite, but it reaches its highest point in the finale, which, on the whole, seems to us the broadest, clearest and most masterly effort that we have yet heard by this composer. It was carefully and effectively played, as the rule, but now and then the wood wind were painfully out of tune, and in the brilliant and difficult scherzo there was much of raggedness in the playing of the orchestra generally. The suite is very long, taking three quarters of an hour in performance, a fact, perhaps, which accounted somewhat for the coldness of its reception up to the last movement, which, on the contrary, was heartily and deservedly applauded. The impressive and beautiful Mascagni Prelude was finely read and played, the performance increasing immeasurably the favor with which the composition has met here. For the first time it was heard with an adequate orchestra and efficient players, and the effect was strikingly impressive. Mr. Winch sang the tenor solo with admirable fire and sympathy. The warmest applause of the evening rewarded this work. The virtuosity of the string orchestra was interestingly illustrated by its playing of the Beethoven selection; but why turn a quartet into an orchestral work; why pervert the composer's intention and intensify the perversion by impertinently lugging in the contre basses, to the inevitable destruction of the original color and of the original effect generally? A quartet is one thing and a quarantetet is quite a different affair. Besides, there is not such a dearth of music written expressly for the orchestra as to necessitate "monkeying" with a well-proportioned masterpiece until it is bloated entirely out of shape. There is no more logical reason for swelling a Rasoumowski quartet into an orchestral work than there is for diminishing an Eroica symphony to a quartet. It is to be hoped that these concerts may not be prolific in such inartistic and useless misrepresentations of great works. Mr. Winch, in addition to his solo in the Prelude, contributed to the concert a group of songs, with piano accompaniments, which he sang at his very best, and at the end of which he received two hearty recalls. The programme for the next concert is: Suite, op. 42, E. A. Macdowell; Concerto for violincello, Volkmann; Symphony No. 4, in E minor, Brahms. The soloist is to be Mr. Alvin Schroeder.

The first of the Kneisel quartets will be given tomorrow evening, in Union Hall. Mr. Xaver Scharwenka will assist. The programme includes Mozart's Quartet in C; Schumann's Pianofore Quartet; and Brahms's Quintet, op. 111, (new).

ACADEMY OF MUSIC. NIKISCH.

Under the auspices of the

PHILHARMONIC SOCIETY OF BROOKLYN,

Eagle THE 10/19

BOSTON
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SYMPHONY ORCHESTRA,
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85 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,
Will give a series of
SIX PUBLIC REHEARSALS,
On FRIDAY AFTERNOONS, November 6, December 11, January 15, February 12, March 18 and April 29,
AND
SIX CONCERTS,
On SATURDAY EVENINGS, November 7, December 12, January 16, February 13, March 19 and April 30.

Mme. LILLIAN NORDICA,
Mrs. ARTHUR NIKISCH,
Mr. IGNACE J. PADEREWSKI,
Mr. EUGEN D'ALBERT

and other distinguished artists will appear as soloists.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5 and $7.50, according to location.

The sale of season tickets for both series opens at the office of the Philharmonic Society, at CHANDLER'S music store, 300 Fulton st, Monday, October 26, at 8 A. M.

To insure a fair distribution of tickets, not more than ten will be sold to one person. C. A. ELLIS, Manager.

Boston Journal.

MONDAY, OCTOBER 19, 1891.

THE SYMPHONY CONCERT—SOLOIST, MR. WILLIAM J. WINCH.

A highly interesting and enjoyable programme was the one listened to at last Saturday night's Symphony concert. The works of the modern composers, Mascagni, Italian, and Tschaikowsky Russian, claimed special attention and interest, the "Cavalleria Rusticana" taking the lead, perhaps. This opera gained such sudden success at its first performance in Rome a little over a year ago, and later among other cities of Europe, that America looked forward to it with much anticipation. Its popularity is still increasing in spite of the conflicting opinions in regard to its claim of ranking with the great works of Verdi, Donizetti, Bellini and those of other Italian composers. The unexpected introduction in the prelude of the voice in the distance, gave Mr. Winch a splendid opportunity of attesting again his ability as a tenor of cultivation and distinction. With the exception of a slight strain when the climax was reached the serenade was most satisfactorily rendered.

Mr. Schnecker played the accompaniment on the harp in the ante-room with Mr. Winch, while Miss Shaw acted as harpist in the orchestra. The audience expressed great pleasure and delight at the close of this number and enthusiastically called forth Mr. Winch from his seclusion.

The suite of Tschaikowsky coming first on the programe, and played for the first time in Boston, put the audience in an expectant attitude and prepared them somewhat for the novelty of the movements which followed. The development of the "Elegie" was peculiar, although not altogether satisfactory, the "Valse Melancholique," surely a dance weird enough for the uncanny phantoms that might arise from some enchanted spot in the "old countrie," while the "Scherzo" dispelled all gloom and depression and aroused such feelings of mirth and fun as to bring smiles and plaudits from the fascinated hearers.

The finale afforded a fine opportunity for the different parts of the orchestra to do some excellent work in elaborating the melodious theme in its ingenious variations. Mr. Kneisel was heard with great pleasure in his violin solo, with the soft, full orchestra accompaniment, as were also the trio for flutes and the English horn. Beethoven's Minuetto and Finale by the strings proved to be the least satisfactory work of the evening, although much enjoyment was looked for in this number.

The "Phedre" overture by Massenet dwelt upon the tragic side of the story almost wholly, and made a grand dramatic ending of the evening's performance. In the cluster of songs by Schubert, Schumann and Jensen, with Mr. Nikisch presiding at the piano, Mr. Winch was heard to the greatest satisfaction. His fine phrasing, the light and shade in facial expression, the clearness of enunciation and purity and sweetness of his tones were truly worthy of his best work.

The programme for next Saturday night promises to be more classical, although some doubt may arise as to its being more universally enjoyed. The new 'cello player, Mr. Alwin Schroeder, will be the soloist, and the suite op. 42, by E. A. McDowell, the 'cello concerto, in A minor, by Volkman, and Brahm's fourth symphony will complete the programme.

The Dispatch.

PITTSBURG, SUNDAY, OCT. 18, 1891.

READERS of this department may recall sundry pointed remarks upon the conduct of Mr. Max Bachert in touring around the country with a concert party of six players under the name of "The Boston Symphony Orchestral Club." It certainly was bad enough thus to appropriate the name of a sterling orchestra, and try to hoodwink the public into believing he had at least some connection with it. But the cool gall of Mr. Bachert has carried him further. He has actually brought suit in the New York Supreme Court against another and newer club of the same nature, calling its it the "Boston Symphony Club," to restrain it from making use of his (!) title. More than that, he has obtained the injunction he asked for! At this rate the original Boston Symphony Orchestra itself should be on the lookout for an attempt of the same kind on the part of Mr. Blackheart.

Tribune
Detroit

The Philharmonics are very fortunate in being able to secure Nikisch for one of their concerts this winter. The little-great conductor rarely gets away from his Boston Symphony Orchestra, but yielded in favor of Detroit in response to the solicitations of William Yunck, who played with him for seven of eight years in the grand Vienna Orchestra.

JOURNAL, Providence, R. I.

Date 10-20

Symphony Concerts.

On next Wednesday evening, Oct. 21st, the Symphony Orchestra's Providence season will begin at Infantry Hall. Lillian Nordica will be the soloist, and this will be the programme of the concert: Suite, op. 55 (new), Tschaikowsky, I. "Elegie;" II. "Valse Melancolique;" III. "Scherzo;" IV. "Tema con Variazioni;" V. Finale, "Polacca;" aria, "La Reine de Saba," Gounod, Mme. Nordica; Good Friday spell from "Parsifal," Wagner; polacca, "Mignon," Thomas, Mme. Nordica; overture, "Benvenuto Cellini," Berlioz. It will be the first performance of the new Tschaikowsky suite. Patronage for the Symphony concert has grown amazingly with each year, and although they were expected to attract an exceedingly large attendance this winter, the sale of tickets in advance was beyond anything that was anticipated. A special office for the sale of tickets is established at 93 Westminster street.

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STANDARD-UNION, Brooklyn, N. Y.

Date 10-19

Philharmonic Concerts.

Music lovers will read with interest the announcement of the concerts of the Philharmonic Society to be given by the Boston Symphony Orchestra under its famous Leipzig conductor, Mr. Arthur Nikisch. Six concerts will be given, on Saturday evenings Nov. 7, Dec. 12, Jan. 16, Feb. 13, March 19 and April 30, each preceded by a public rehearsal on Friday afternoon of the same week. Mme. Lillian Nordica, Mrs. Arthur Nikisch, Mr. Ignace J. Paderewski, Mr. Eugen D'Albert and other famous soloists will appear. The sale of season tickets for both series opens at Chandler's, 300 Fulton street, next Monday morning.

FADED TEXT

Boston Transcript

MONDAY, OCTOBER 19, 1891.

Boston Symphony Orchestra.

The programme of the second concert was:

Tschaikowsky: Suite No. 3, op. 55.
Mascagni: Prelude to "Cavalleria Rusticana."
Beethoven: Menuetto and Finale from quartet in C, op. 59, No. 3.
Songs with Pianoforte:
Schubert—"Der Neugierige."
Schumann—"Mondnacht."
Jensen—"Murmelndes Lüftchen."
Massenet: Overture to "Phedre."

Mr. William J. Winch was the singer.

The Tschaikowsky suite, which is one of the composer's prime favorites, shows him in a more genial mood than many of his compositions do that have been heard here before. It is a work which he has conducted in almost every city in Europe in which he has held a bâton, and one wonders rather that no one has ever played the trick on him that a wag once played on Goldmark, who was much surprised one evening to find himself registered at his hotel as "Carl Goldmark *and suite.*" This work of Tschaikowsky's is not always of the deepest seriousness, for which one is not unthankful, for when Tschaikowsky takes it into his head to be very serious indeed, he often becomes terribly grim, and carries his theme through its development with an inexorableness of musical logic and a disregard for so trivial a thing as euphony that are really appalling. But here one finds little of this musical ferocity. To be sure, in the second movement, Valse mélancholique, he now and then has a moment of black gloom such as no one but a Russian can be afflicted with; but the suite is for the most part genially musical, often exceedingly brilliant, and only at rare intervals tainted with triviality. The last movement, *alla Polacca*, of the variations comes rather ticklishly near to the general spirit of a Meyerbeer Fackeltanz, but its brilliancy is unquestionable. The Scherzo is a gem in its way. The orchestration is masterly throughout. The orchestra played the work magnificently, the strings doing wonders of prowess in one of the variations—far better worth doing than a Paganini "*Perpetuum mobile*" for all the violins!

No one need have been surprised to find the Prelude to Mascagni's "Cavalleria Rusticana" on the programme; an epidemic is an epidemic, and may be caught by anyone. It is, upon the whole, just as well for our Symphony Orchestra to take its share of the "Rusticana" infection, in a benign form, before Mascagni's opera has had to stand as sponsor for a new brand of cigars, or a new make of paper collars. True, it does not necessarily follow that because a composition is a work of genius, it is in place on every possible musical occasion; and one may feel that this prelude of Mascagni's, work of genius though it may be, possesses few of those characteristics which are usually regarded as passports to a symphony concert programme. It is a brilliant, but wholly sketchy, exposition of certain themes which are developed later on in the opera, and is interrupted at one point by a charming serenade, sung behind the stage by a tenor voice; but of musical form and musical development, in any true sense of the term, it has little or none. Still there is something to be said on the other side of the case. The "Cavalleria Rusticana" is a work about which the musical world is all agog with interest just now, and, as operatic conditions go in this country, the only place in which the public can well hope to hear a really worthy performance of the Prelude is in the concert-room. Considering this, it is perhaps just as well to stretch a point in its favor as to do the same for the prelude to "Parsifal," the "Good Friday Spell," or any other unsymphonic tid-bit from the lyric stage of today. Perhaps Mr. Nikisch may yet give us a hearing of the "Hymen!" entr'acte movement from Massenet's "Esclarmonde," which, if not so regularly constructed as his overture to "Phedre," is far pleasanter to listen to. We, for one, shall not complain. Mascagni's prelude is certainly exciting enough and was capitally played, Mr. Winch singing Turiddu's little serenade (no light task, by the way) with admirable fire and effectiveness. In the three songs by Schubert, Schumann and Jensen he was fairly at his best; the accompaniments were beautifully played by Mr. Nikisch.

Massenet's "Phedre" overture was grandly played; but it is not music that wears well. It has passages of undeniable strength, but is, in general, coarse, and often trivial in conception, and by no means remarkable in point of workmanship; the instrumentation is of truly masterly vulgarity. It is no very thankful task showing hospitality to contemporary French works for orchestra; they behave themselves so like a bull in a China shop!

Of the two movements from Beethoven's third Rasoumoffsky quartet we must say that the presence in Boston of two such organizations as the Kneisel and Adamowski Quartets makes the doing of this sort of thing at an orchestral concert doubly reprehensible; there is enough legitimate orchestral music in the world to make it needless to poach on other manors. Of course, when music is so supremely good as this of Beethoven's, and so capitally played as it was last Saturday evening, it must sound well and be highly enjoyable. But there should be a fitness in all things.

The next programme is: MacDowell, suite, op. 42; Volkmann, concerto for violoncello, in A minor; Brahms, symphony No. 4, in E minor. Mr. Alwin Schroeder will be the 'cellist.

Boston Post

TUESDAY MORNING, OCT. 20, 1891.

MUSIC.

THE KNEISEL QUARTETTE.

The first concert of the Kneisel Quartette (seventh season) was given last evening in Union Hall. The programme is as follows:

Quartette in C major	Mozart
Piano Quartette in E flat	Schumann
Quintette in G op. 111	Brahms

Mr. Alvin Schroeder, the 'cello player, is the successor to Mr. Hekking. Judged by his work of last evening, he would seem to be admirable in ensemble. His tone is pure and full, his technique sufficient, his phrasing artistic. Above all, he has the sense of subordination, the feeling of the proper values. Nor when the burden falls upon him, does he force himself forward and greedily monopolize the attention. His worth was fully shown in the Mozart quartette which was exceedingly well played; and seldom are four players so evenly balanced, so respectful of the claims of each other and the wishes of the composer as the four who played last evening the immortal composition of Mozart.

When Mozart, properly played, comes first, they that follow generally suffer. And in the present instance it must be said that the feature of the evening was the first number. Yet the piano quartet of Schumann, in which Mr. Xaver Scharwenka played the piano part, was very delightful. The piece itself has been pushed to the wall by the famous quintet of the same year, but it certainly bears repeated hearing. When it was first given in public, two years after it was written, David was the first violin and Niels Gade, who was then directing the Gewandhaus concerts, was the viola. Last evening Mr. Scharwenka bore away the honors from the very fact that he, though a solo player of renown, did not obtrude his personality; but this personality was the leaven of the performance. There was nothing to be desired in the sense of rhythm and in the musical conception; and the carrying out of the conception was eminently Schumanesque. Take, for example, his remarkable playing in the Scherzo with its distinct and yet subordinated staccato; or the poetic feeling revealed in the Andante. Nor were brilliancy and force lacking when necessary, nor were they ever out of place.

The Quintette of Brahms was played for the first time in Boston. It is upon the whole a pleasing work, though it hardly answers the glowing description of Hanslick that was printed in the programme. It is concise—that is for Brahms—and it is comparatively free from brush wood. The first movement is perhaps the strongest; the second is more labored and not so striking; while the third with its mixture of Grieg and folk-melodies, is the weakest. Mr. Novacek was the second viola.

The players were loudly applauded throughout the evening. The second concert will be given Nov. 23.

PHILIP HALE.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, OCT. 20, 1891.

The Kneisel Quartette Concert.

The first concert of the season by the Kneisel Quartette was given in Union Hall last evening, to a representative musical and social audience. The quartette is the same as last year, excepting the cellist. Mr. Alwin Schrœder takes the place of Heking, and judging from his excellent work last evening, the quartette is no loser by the change.

The opening number of the concert was the quartette in C major by Mozart. Four movements constitute the quartette. To speak of each separate movement would be simply to repeat the praise that the players deserve for the perfect manner in which they played. The most delicate work was done in the Mennett (allegretto), which was rendered with a daintiness and grace that was most delightful. Xavier Scharwenka, the composer-pianist, appeared with Messrs. Kneisel, Roth and Schrœder to play Schumann's piano quartette in E flat, op. 47. Mr. Scharwenka's brilliant technique was pre-eminent in the work, although his playing was sometimes indistinct. The musicians seemed to be in entire sympathy with each other, and a more conscientious and evenly balanced rendition of the quartette could not be desired.

A new quintette by Brahms, op. 111, in G, closed the concert. This work was given its first hearing in Boston at this concert. The first movement, an allegro con brio, is a most splendid piece of music. The violoncello has the theme, accompanied by tremolo of the violins and a counter melody by the violas; principal and subordinate themes are interwoven with a delightful charm. The adagio smacks of the Slavonic style, and is a somewhat melancholy song. An allegretto in G, dainty and graceful, is followed by a trio that tends towards the style of Brahms' scherzos, not very joyous but heavy. The finale is in the Hungarian style and is very effective. The quartette, reinforced by another viola, gave the first rendition in as artistically perfect a way as one would care to hear.

Boston Journal.

TEN PAGES.

TUESDAY, OCTOBER 20, 1891.

KNEISEL QUARTETTE CHAMBER CONCERT.

A select audience, nearly filling Union Hall, greeted the Kneisel Quartette on their first appearance in the series of six chamber concerts to be given, one a month, during the winter. Mr. Xaver Scharwenka ably assisted as pianist. The programme included three numbers, especially well chosen for chamber concert work. They were Mozart's quartette for strings in C major, the "andante cantibile" being particularly enjoyed. The unity and sympathy with which these artists play together show the high standard which inspires them to do only the best work.

The second number was Schumann's piano quartette, E flat, op. 47, rendered by Mr. Scharwenka at the piano, Mr. Kneisel, first violin, Mr. Roth, second violin, and Mr. Schroder, 'cello. Mr. Scharwenka shows not only the touch and expression of the true artist, but plays with an ease and grace that can be acquired only by the patient work of a lifetime. His performance gave great satisfaction and merited the approval with which his hearers responded to his efforts. The different movements of this selection gave a fine opportunity of showing his varied styles of playing, from the sweetness of the andante to the vigor and fire of the vivace.

Brahm's quintet in G, op. 111, including Mr. O. Novacek, second viola, played for the first time in Boston, furnished the evening's finale. The use of the second viola in the Brahm selection proved a subtle addition and rounded out the sweet, dreamy, peculiar harmony of the famous composer's works, to the gratification of his musical admirers. It was an ideal performance [illegible] praise [illegible].

[illegible] second concert [illegible] Monday, Nov. 23.

Boston Daily Globe

TUESDAY, OCT. 20.

KNEISEL CONCERT.

Brahms' Quintet in G Given Its First Production in Boston.

The Kneisel quartet gave the first of its series of concerts at Union Hall last evening. The programme was an attractive one, presenting Mozart's quartet for strings in C major, Schumann's piano quartet in E flat and the new quintet in G by Brahms. Precision and delicacy marked the work of the quartet, which is composed of Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola, and Alwin Schroeder, violoncello. The adagio of the first number was played with a graceful smoothness which showed the skill of the musicians, and was typical of all their later works. Their interpretation of the piano quartet, in which they had the assistance of the eminent pianist Xaver Scharwencka, was satisfying throughout, and their efforts were rewarded by warm applause. The beauties of the number were admirably brought out, the exquisite music of the andante cantabile especially being delightfully rendered. The interest of the evening centred in the Brahms quintet, which was first produced in Vienna a year ago, when it was still unpublished, and which was given last evening for the first time in Boston. It its rendition the quartet was assisted by O. Novacek, second viola. The music of the quintet is characteristic of Brahms in his first method, and was thoroughly enjoyed. It is graceful, strong and passionate througout, and in the adagio and the allegretto there are passages of wonderful charm and beauty. The quintet excited, as it deserved, the heartiest applause of the evening, and made a fitting close to a concert which throughout was of the highest excellence, and which was keenly enjoyed by an audience that was typical of Boston musical culture.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 112.

TUESDAY, OCTOBER 20, 1891.

THE KNEISEL QUARTET.

The first of the season's concerts by the Kneisel quartet was given at Union Hall last evening, with Xaver Scharwenka's assistance as the piano. The works selected for the evening were Mozart's quartet in C major, Schumann's piano quartet and Brahm's quintet in G major, the last named having its first performance in America on this occasion.

The quartet is fortunate in securing so good a new 'cello player as Mr. Schroeder, whose qualifications are equal in every way to those of his associates who have gained so much favor in former seasons.

The playing of the quartet in all the works of the evening was up to the high standard of former seasons, and in the new quartet by Brahms the organization surpassed even its own record for satisfactory interpretations of such compositions.

The Brahms quintet proved a most valuable addition to the repertoire of Mr. Kneisel's quartet, showing the genius of the composer distinctly in each and all of its movements, and illustrating in a marked fashion the rapid development of Brahms as a melodious musician.

Mr. Scharwenka did splendid work in the quartet for piano and strings, showing himself to be as excellent in ensemble playing as he is as a soloist. The audience was most enthusiastic.

Boston Transcript

TUESDAY, OCTOBER 20, 1891.

The Kneisel Quartet.

The Kneisel Quartet gave its first concert of the season in Union Hall last evening, the programme being—

Mozart: Quartet in C, (Peters, No. 6).
Schumann: Pianoforte quartet in E-flat, op. 47.
Brahms: Quintet in G, op. 3.

Mr. Xaver Scharwenka was the pianist.

Mozart's well-known (but never too well known) quartet was superbly given. Times have changed since this work was currently known as the "quartet with the false relation," and Giuseppe Sarti wrote his famous "Examination," pointing out "nineteen mortal errors in thirty-six measures." That wonderful *Adagio* introduction sounds now as beautiful as anything in music. The performance of the whole quartet last evening was a noteworthy example of playing a classic composition with *unexaggerated* rhythmic freedom, with an elasticity in the matter of *tempo* that showed the composition in the strongest light, without destroying the unity of character in each movement. There was just a little hurrying here, a little slackening there, as the specific character of particular passage prompted. This is a very different thing from taking the second theme in a movement at a different *tempo* throughout from that of the first theme. The one is a wanton violence done to the unity of *tempo* in a movement; the other, an artistic protest against the unmusical tyranny of the metronome.

The ever beautiful Schumann quartet was admirably played by all concerned, saving the over-rapid pace to which the *Finale* was pushed. We should have more to say of Mr. Scharwenka if we had heard more of his playing, but—well, here we are again at our eternal stumbling block! "*Delenda est Carthago*," a shut-up pianoforte is no pianoforte at all! The pianist who plays on one might as well play under a blanket; the strings will cover up and drown out his playing every time. All we can say is that Mr. Scharwenka *seemed to us* to play excellently well.

The new Brahms quintet is one of the sunniest, most genial works by the composer that we know. No extended composition by Brahms can be fully appreciated at a simple hearing but this one can at least be thoroughly enjoyed, so enchanting and tuneful is in style, so elevated in sentiment. Even the *Adagio*, which, for paucity of thematic material, vies with the first movement of the composer's C minor symphony, carries the listener up to such heights of musical ecstasy that he cares little what the music is made of, so wondrously well is it made. The performance was worthy of the work. Mr. Schroeder, the new 'cellist of the Quartet, proved himself a valuable acquisition indeed. His phrasing is especially masterly, a not very common merit with 'cellists. The second concert fall on Nov. 23.

Clipping from Cambridge Ch
Date 10-17

First Symphony Concert.

With the first Symphony concert the social ason in Cambridge may be said to have airly opened. The greetings in the hall at Sanders theatre on Thursday evening, between riends who had been separated for the ummer, while extremely agreeable, no doubt o the parties directly interested, was somehat embarrassing to those who were anxious o pass the gatekeepers and obtain access to heir places.

Nearly every seat in the beautiful house vas filled before Mr. Nikisch made his bow nd received his greeting, but, as usual, a score r two of the constitutionally tardy were arred out at the commencement of the symhony and came clattering in at the close of he allegro, disturbing those already seated nd causing Mr. Nikisch to turn to the audince and pause, with a look of hopeless disust, for several minutes before he could give he signal for commencing the second movenent.

If these ill-bred people *will* come late, why ot bar them out until the end of the symhony; that might, perhaps, have the desired ffect and bring them to a realizing sense of heir selfishness and rudeness.

Beethoven's symphony in F No. 8, selected or the opening of the season, was given with reat heartiness and was very warmly reeived by the audience, as might have been xpected, for it has brilliant qualities that nvariably commend it to the popular taste. But it is only fair to say, in this connection, hat Bach's delightful and delicate Prelude Adagio and Gavotte for strings, arranged by Bachrich, met with equal appreciation. This number was charmingly rendered and with great delicacy and precision.

Exactly why Mr. Nikisch, who certainly must thoroughly understand the limitations of Mr. Eliot Hubbard's voice and method, should have consented to that gentleman's selection of Marschner's "*An jenem Tag*" for his first aria, passes our comprehension. This baritone air was entirely beyond the singer's reach, and he naturally failed to do himself justice. Mr. Hubbard is preëminently a parlor singer with a sweet voice which he uses with skill and, when not handicapped, always sings with good taste. It is but simple truth to say that the first aria fell very flat indeed, but in the lighter songs of Brahms, Franz and Schumann, the soloist displayed his powers to much better advantage, and honestly earned the applause of the orchestra and the recall from the audience.

It would, perhaps, be expecting too much, of an American trained in Germany, to ask him to sing in his native language—even though all the songs he sung were translated to his hand.

The concert was a delightful one and a very fitting opening for the season. The next concert will be on November 12 with Madame Nordica as the soloist.

NEW HAVEN NEWS.

WEDNESDAY MORNING, OCT. 21.

HYPERION THEATER.

NIKISCH --- NORDICA.

Monday Evening, November 9.

At 8 O'CLOCK.

Boston Symphony Orchestra.

Mr. Arthur Nikisch Conductor, assisted by the distinguished Prima Donna Soprano,

MME. LILLIAN NORDICA.

Her only appearance in this city.

A Brilliant Program.

Tickets with reserved seats 75c, $1.00 and $1.50. The sale of seats opens at the Box Office, Hyperion Theater, Wednesday, October 28.

C. A. ELLIS, Manager.

A delightful musical treat is in store for the New Haven public in the concert to be given at the Hyperion theater on Monday evening, November 9, by the Boston Symphony Orchestra. The distinguished prima donna soprano, Mme. Lillian Nordica, will render some choice vocal selections, and Arthur Nikisch will be the conductor. This will be the only appearance in New Haven this season of the Boston Symphony Orchestra and Mme. Nordica, and a brilliant program has been arranged for the occasion. Seats will go on sale at the box office of the Hyperion theater next Wednesday.

FADED TEXT

Boston Transcript

MONDAY, OCTOBER 19, 1891.

Boston Symphony Orchestra.

The programme of the second concert was:

Tschaikowsky: Suite No. 3, op. 55.
Mascagni: Prelude to "Cavalleria Rusticana."
Beethoven: Menuetto and Finale from quartet in C, op. 59, No. 3.
Songs with Pianoforte:
Schubert "Der Neugierige."
Schumann "Mondnacht."
Jensen—"Murmelndes Lüftchen."
Massenet: Overture to "Phèdre."
Mr. William J. Winch was the singer.

The Tschaikowsky suite, which is one of the composer's prime favorites, shows him in a more genial mood than many of his compositions do that have been heard here before. It is a work which he has conducted in almost every city in Europe in which he has held a bâton, and one wonders rather that no one has ever played the trick on him that a wag once played on Goldmark, who was much surprised one evening to find himself registered at his hotel as "Carl Goldmark *and suite*." This work of Tschaikowsky's is not always of the deepest seriousness, for which one is not unthankful, for when Tschaikowsky takes it into his head to be very serious indeed, he often becomes terribly grim, and carries his theme through its development with an inexorableness of musical logic and a disregard for so trivial a thing as euphony that are really appalling. But here one finds little of this musical ferocity. To be sure, in the second movement, Valse mélancholique, he now and then has a moment of black gloom such as no one but a Russian can be afflicted with; but the suite is for the most part genially musical, often exceedingly brilliant, and only at rare intervals tainted with triviality. The last movement, *alla Polacca*, of the variations comes rather ticklishly near to the general spirit of a Meyerbeer Fackeltanz, but its brilliancy is unquestionable. The Scherzo is a gem in its way. The orchestration is masterly throughout. The orchestra played the work magnificently, the strings doing wonders of prowess in one of the variations —far better worth doing than a Paganini "*Perpetuum mobile*" for all the violins!

No one need have been surprised to find the Prelude to Mascagni's "Cavalleria Rusticana" on the programme; an epidemic is an epidemic, and may be caught by anyone. It is, upon the whole, just as well for our Symphony Orchestra to take its share of the "Rusticana" infection, in a benign form, before Mascagni's opera has had to stand as sponsor for a new brand of cigars, or a new make of paper collars. True, it does not necessarily follow that because a composition is a work of genius, it is in place on every possible musical occasion; and one may feel that this prelude of Mascagni's, work of genius though it may be, possesses few of those characteristics which are usually regarded as passports to a symphony concert programme. It is a brilliant, but wholly sketchy, exposition of certain themes which are developed later on in the opera, and is interrupted at one point by a charming serenade, sung behind the stage by a tenor voice; but of musical form and musical development, in any true sense of the term, it has little or none. Still there is something to be said on the other side of the case. The "Cavalleria Rusticana" is a work about which the musical world is all agog with interest just now, and, as operatic conditions go in this country, the only place in which the public can well hope to hear a really worthy performance of the Prelude is in the concert-room. Considering this, it is perhaps just as well to stretch a point in its favor as to do the same for the prelude to "Parsifal," the "Good Friday Spell," or any other unsymphonic tid-bit from the lyric stage of today. Perhaps Mr. Nikisch may yet give us a hearing of the "Hymen!" entr'acte movement from Massenet's "Esclarmonde," which, if not so regularly constructed as his overture to "Phèdre," is far pleasanter to listen to. We, for one, shall not complain. Mascagni's prelude is certainly exciting enough and was capitally played, Mr. Winch singing Turiddu's little serenade (no light task, by the way) with admirable fire and effectiveness. In the three songs by Schubert, Schumann and Jensen he was fairly at his best; the accompaniments were beautifully played by Mr. Nikisch.

Massenet's "Phèdre" overture was grandly played; but it is not music that wears well. It has passages of undeniable strength, but is, in general, coarse and often trivial in conception, and by no means remarkable in point of workmanship; the instrumentation is of truly masterly vulgarity. It is no very thankful task showing hospitality to contemporary French works for orchestra; they behave themselves so like a bull in a China shop!

Of the two movements from Beethoven's third Rasoumoffsky quartet we must say that the presence in Boston of two such organizations as the Kneisel and Adamowski Quartets makes the doing of this sort of thing at an orchestral concert doubly reprehensible; there is enough legitimate orchestral music in the world to make it needless to poach on other manors. Of course, when music is so supremely good as this of Beethoven's, and so capitally played as it was last Saturday evening, it must sound well and be highly enjoyable. But there should be a fitness in all things.

The next programme is: MacDowell, suite, Op. 42; Volkmann, concerto for violoncello, in A minor; Brahms, symphony No. 4, in E minor. Mr. Alwin Schroeder will be the 'cellist.

Boston Post

TUESDAY MORNING, OCT. 20, 1891.

MUSIC.

THE KNEISEL QUARTETTE.

The first concert of the Kneisel Quartette (seventh season) was given last evening in Union Hall. The programme is as follows:

Quartette in C major	Mozart
Piano Quartette in E flat	Schumann
Quintette in G op. 111	Brahms

Mr. Alvin Schroeder, the 'cello player, is the successor to Mr. Hekking. Judged by his work of last evening, he would seem to be admirable in ensemble. His tone is pure and full, his technique sufficient, his phrasing artistic. Above all, he has the sense of subordination, the feeling of the proper values. Nor when the burden falls upon him, does he force himself forward and greedily monopolize the attention. His worth was fully shown in the Mozart quartette which was exceedingly well played; and seldom are four players so evenly balanced, so respectful of the claims of each other and the wishes of the composer as the four who played last evening the immortal composition of Mozart.

When Mozart, properly played, comes first, they that follow generally suffer. And in the present instance it must be said that the feature of the evening was the first number. Yet the piano quartet of Schumann, in which Mr. Xaver Scharwenka played the piano part, was very delightful. The piece itself has been pushed to the wall by the famous quintet of the same year, but it certainly bears repeated hearing. When it was first given in public, two years after it was written, David was the first violin and Niels Gade, who was then directing the Gewandhaus concerts, was the viola. Last evening Mr. Scharwenka bore away the honors from the very fact that he, though a solo player of renown, did not obtrude his personality; but this personality was the leaven of the performance. There was nothing to be desired in the sense of rhythm and in the musical conception; and the carrying out of the conception was eminently Schumanesque. Take, for example, his remarkable playing in the Scherzo with its distinct and yet subordinated staccato; or the poetic feeling revealed in the Andante. Nor were brilliancy and force lacking when necessary, nor were they ever out of place.

The Quintette of Brahms was played for the first time in Boston. It is upon the whole a pleasing work, though it hardly answers the glowing description of Hanslick that was printed in the programme. It is concise—that is for Brahms—and it is comparatively free from brush wood. The first movement is perhaps the strongest; the second is more labored and not so striking; while the third with its mixture of Grieg and folk-melodies, is the weakest. Mr. Novacek was the second viola.

The players were loudly applauded throughout the evening. The second concert will be given Nov. 23.

PHILIP HALE.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, OCT. 20, 1891.

The Kneisel Quartette Concert.

The first concert of the season by the Kneisel Quartette was given in Union Hall last evening, to a representative musical and social audience. The quartette is the same as last year, excepting the cellist. Mr. Alwin Schrœder takes the place of Heking, and judging from his excellent work last evening, the quartette is no loser by the change.

The opening number of the concert was the quartette in C major by Mozart. Four movements constitute the quartette. To speak of each separate movement would be simply to repeat the praise that the players deserve for the perfect manner in which they played. The most delicate work was done in the Mennett (allegretto), which was rendered with a daintiness and grace that was most delightful. Xavier Scharwenka, the composer-pianist, appeared with Messrs. Kneisel, Roth and Schrœder to play Schumann's piano quartette in E flat, op. 47. Mr. Scharwenka's brilliant technique was pre-eminent in the work, although his playing was sometimes indistinct. The musicians seemed to be in entire sympathy with each other, and a more conscientious and evenly balanced rendition of the quartette could not be desired.

A new quintette by Brahms, op. 111, in G, closed the concert. This work was given its first hearing in Boston at this concert. The first movement, an allegro con brio, is a most splendid piece of music. The violoncello has the theme, accompanied by tremolo of the violins and a counter melody by the violas; principal and subordinate themes are interwoven with a delightful charm. The adagio smacks of the Slavonic style, and is a somewhat melancholy song. An allegretto in G, dainty and graceful, is followed by a trio that tends towards the style of Brahms' scherzos, not very joyous but heavy. The finale is in the Hungarian style and is very effective. The quartette, reinforced by another viola, gave the first rendition in as artistically perfect a way as one would care to hear.

Boston Journal.

TEN PAGES.

TUESDAY, OCTOBER 20, 1891.

KNEISEL QUARTETTE CHAMBER CONCERT.

A select audience, nearly filling Union Hall, greeted the Kneisel Quartette on their first appearance in the series of six chamber concerts to be given, one a month, during the winter. Mr. Xaver Scharwenka ably assisted as pianist. The programme included three numbers, especially well chosen for chamber concert work. They were Mozart's quartette for strings in C major, the "andante cantibile" being particularly enjoyed. The unity and sympathy with which these artists play together show the high standard which inspires them to do only the best work.

The second number was Schumann's piano quartette, E flat, op. 47, rendered by Mr. Scharwenka at the piano, Mr. Kneisel, first violin, Mr. Roth, second violin, and Mr. Schroder, 'cello. Mr. Scharwenka shows not only the touch and expression of the true artist, but plays with an ease and grace that can be acquired only by the patient work of a lifetime. His performance gave great satisfaction and merited the approval with which his hearers responded to his efforts. The different movements of this selection gave a fine opportunity of showing his varied styles of playing, from the sweetness of the andante to the vigor and fire of the vivace.

Brahm's quintet in G, op. 111, including Mr. O. Novacek, second viola, played for the first time in Boston, furnished the evening's finale. The use of the second viola in the Brahm selection proved a subtle addition and rounded out the sweet, dreamy, peculiar harmony of the famous composer's works, to the gratification of his musical admirers. It was an ideal performance of a very high order, and much praise is due to these competent artists.

The second concert occurs on Monday, Nov. 23.

Boston Daily Globe.

TUESDAY, OCT. 20.

KNEISEL CONCERT.

Brahms' Quintet in G Given Its First Production in Boston.

The Kneisel quartet gave the first of its series of concerts at Union Hall last evening. The programme was an attractive one, presenting Mozart's quartet for strings in C major, Schumann's piano quartet in E flat and the new quintet in G by Brahms. Precision and delicacy marked the work of the quartet, which is composed of Franz Kneisel, first violin; Otto Roth, second violin; Louis Svecenski, viola, and Alwin Schroeder, violoncello. The adagio of the first number was played with a graceful smoothness which showed the skill of the musicians, and was typical of all their later works. Their interpretation of the piano quartet, in which they had the assistance of the eminent pianist Xaver Scharwencka, was satisfying throughout, and their efforts were rewarded by warm applause. The beauties of the number were admirably brought out, the exquisite music of the andante cantabile especially being delightfully rendered. The interest of the evening centred in the Brahms quintet, which was first produced in Vienna a year ago, when it was still unpublished, and which was given last evening for the first time in Boston. It its rendition the quartet was assisted by O. Novacek, second viola. The music of the quintet is characteristic of Brahms in his first method, and was thoroughly enjoyed. It is graceful, strong and passionate througout, and in the adagio and the allegretto there are passages of wonderful charm and beauty. The quintet excited, as it deserved, the heartiest applause of the evening, and made a fitting close to a concert which throughout was of the highest excellence, and which was keenly enjoyed by an audience that was typical of Boston musical culture.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 112.

TUESDAY, OCTOBER 20, 1891.

THE KNEISEL QUARTET.

The first of the season's concerts by the Kneisel quartet was given at Union Hall last evening, with Xaver Scharwenka's assistance at the piano. The works selected for the evening were Mozart's quartet in C major, Schumann's piano quartet and Brahm's quintet in G major, the last named having its first performance in America on this occasion.

The quartet is fortunate in securing so good a new 'cello player as Mr. Schroeder, whose qualifications are equal in every way to those of his associates who have gained so much favor in former seasons.

The playing of the quartet in all the works of the evening was up to the high standard of former seasons, and in the new quartet by Brahms the organization surpassed even its own record for satisfactory interpretations of such compositions.

The Brahms quintet proved a most valuable addition to the repertoire of Mr. Kneisel's quartet, showing the genius of the composer distinctly in each and all of its movements, and illustrating in a marked fashion the rapid development of Brahms as a melodious musician.

Mr. Scharwenka did splendid work in the quartet for piano and strings, showing himself to be as excellent in ensemble playing as he is as a soloist. The audience was most enthusiastic.

Boston Transcript

TUESDAY, OCTOBER 20, 1891.

The Kneisel Quartet.

The Kneisel Quartet gave its first concert of the season in Union Hall last evening, the programme being—

Mozart: Quartet in C, (Peters, No. 6).
Schumann: Pianoforte quartet in E-flat, op. 47.
Brahms: Quintet in G, op. 3.
Mr. Xaver Scharwenka was the pianist.

Mozart's well-known (but never too well known) quartet was superbly given. Times have changed since this work was currently known as the "quartet with the false relation," and Giuseppe Sarti wrote his famous "Examination," pointing out "nineteen mortal errors in thirty-six measures." That wonderful *Adagio* introduction sounds now as beautiful as anything in music. The performance of the whole quartet last evening was a noteworthy example of playing a classic composition with *unexaggerated* rhythmic freedom, with an elasticity in the matter of *tempo* that showed the composition in the strongest light, without destroying the unity of character in each movement. There was just a little hurrying here, a little slackening there, as the specific character of particular passage prompted. This is a very different thing from taking the second theme in a movement at a different *tempo* throughout from that of the first theme. The one is a wanton violence done to the unity of *tempo* in a movement; the other, an artistic protest against the unmusical tyranny of the metronome.

The ever beautiful Schumann quartet was admirably played by all concerned, saving the over-rapid pace to which the *Finale* was pushed. We should have more to say of Mr. Scharwenka if we had heard more of his playing, but—well, here we are again at our eternal stumbling block! "*Delenda est Carthago*," a shut-up pianoforte is no pianoforte at all! The pianist who plays on one might as well play under a blanket; the strings will cover up and drown out his playing every time. All we can say is that Mr. Scharwenka *seemed to us* to play excellently well.

The new Brahms quintet is one of the sunniest, most genial works by the composer that we know. No extended composition by Brahms can be fully appreciated at a simple hearing but this one can at least be thoroughly enjoyed, so enchanting and tuneful is in style, so elevated in sentiment. Even the *Adagio*, which, for paucity of thematic material, vies with the first movement of the composer.s C minor symphony, carries the listener up to such heights of musical ecstasy that he cares little what the music is made of, so wondrously well is it made. The performance was worthy of the work. Mr. Schroeder, the new 'cellist of the Quartet, proved himself a valuable acquisition indeed. His phrasing is especially masterly, a not very common merit with 'cellists. The second concert fall on Nov. 23.

Clipping from Tribune
Cambridge Ch
Date 10 - 17

First Symphony Concert.

With the first Symphony concert the social season in Cambridge may be said to have fairly opened. The greetings in the hall at Sanders theatre on Thursday evening, between friends who had been separated for the summer, while extremely agreeable, no doubt to the parties directly interested, was somewhat embarrassing to those who were anxious to pass the gatekeepers and obtain access to their places.

Nearly every seat in the beautiful house was filled before Mr. Nikisch made his bow and received his greeting, but, as usual, a score or two of the constitutionally tardy were barred out at the commencement of the symphony and came clattering in at the close of the allegro, disturbing those already seated and causing Mr. Nikisch to turn to the audience and pause, with a look of hopeless disgust, for several minutes before he could give the signal for commencing the second movement.

If these ill-bred people *will* come late, why not bar them out until the end of the symphony; that might, perhaps, have the desired effect and bring them to a realizing sense of their selfishness and rudeness.

Beethoven's symphony in F No. 8, selected for the opening of the season, was given with great heartiness and was very warmly received by the audience, as might have been expected, for it has brilliant qualities that invariably commend it to the popular taste. But it is only fair to say, in this connection, that Bach's delightful and delicate Prelude Adagio and Gavotte for strings, arranged by Bachrich, met with equal appreciation. This number was charmingly rendered and with great delicacy and precision.

Exactly why Mr. Nikisch, who certainly must thoroughly understand the limitations of Mr. Eliot Hubbard's voice and method, should have consented to that gentleman's selection of Marschner's "*An jenem Tag*" for his first aria, passes our comprehension. This baritone air was entirely beyond the singer's reach, and he naturally failed to do himself justice. Mr. Hubbard is preëminently a parlor singer with a sweet voice which he uses with skill and, when not handicapped, always sings with good taste. It is but simple truth to say that the first aria fell very flat indeed, but in the lighter songs of Brahms, Franz and Schumann, the soloist displayed his powers to much better advantage, and honestly earned the applause of the orchestra and the recall from the audience.

It would, perhaps, be expecting too much, of an American trained in Germany, to ask him to sing in his native language—even though all the songs he sung were translated to his hand.

The concert was a delightful one and a very fitting opening for the season. The next concert will be on November 12 with Madame Nordica as the soloist.

NEW HAVEN NEWS.

WEDNESDAY MORNING, OCT. 21.

HYPERION THEATER.

NIKISCH --- NORDICA.

Monday Evening, November 9.

At 8 O'CLOCK.

Boston Symphony Orchestra.

Mr. Arthur Nikisch Conductor, assisted by the distinguished Prima Donna Soprano,

MME. LILLIAN NORDICA.

Her only appearance in this city.

A Brilliant Program.

Tickets with reserved seats 75c, $1.00 and $1.50. The sale of seats opens at the Box Office, Hyperion Theater, Wednesday, October 28.

C. A. ELLIS, Manager.

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[illegible] OCTOBER 21

[illegible]ISCH - - NORDICA

[illegible] EVENING, Nov. 2, at 8 o'clk

ONLY CONCERT THIS SEASON BY THE

BOSTON

Symphony Orchestra!

[illegible] ARTHUR NIKISCH......CONDUCTOR.
ASSISTED BY THE
Distinguished Prima Donna Soprano,

MME. LILLIAN NORDICA.

Her only appearance in this city.

A BRILLIANT PROGRAMME

Tickets with reserved seats 75c, $1, $1.50. The sale of seats opens at the Box Office, [illegible] Theater, Wednesday, Oct. 28.
C. A. ELLIS, Manager.

The Boston Symphony company will appear at the Hyperion theater November 2, and in the company will be several of those famous artists who have given such a wide reputation to this fine musical organization. Arthur Nikisch will be the conductor and Mme. Lillian Nordica the sprano at this concert.

Boston Daily Globe.

TUESDAY, OCT. 22.

IN INFANTRY HALL.

Mme. Nordica Sings at the First of a Series of Six Concerts.

PROVIDENCE, R. I., Oct. 21.—The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, gave the first of a series of six concerts in Infantry Hall tonight.

There were fully 1500 present when Conductor Nickish waved his baton for the opening movement in the Tschaikowsky suite, op. 55, and before the close of the concert there were fully 2000 people in the audience.

It was a representative and a most appreciative one. The orchestra never showed to better advantage, and especially was this noticeable in the "Good Friday Spell," from Wagner's "Parsifal."

The soloist of the evening was Mme. Lillian Nordica. She sang tonight Gounod's aria from the "Queen of Sheba" and the polacca from "Mignon." She held her audience spellbound from the first, and when she had concluded the applause was deafening, and she was recalled again and again. The programme was as follows:

Suite ....Tschaikowsky
[illegible] Melancholique.
[illegible] Variazioni.
[illegible] of Sheba..................Gounod
[illegible] from Parsifal..........Wagner
[illegible] Mignon..................A. Thomas
[illegible] Cellini..................Berlios

The second concert occurs Nov. 18, when the soloists will be Mrs. Arthur Nikisch and Mr. Alwin Schroeder.

NEW HAVEN DAILY PALLADIUM.

OCTOBER 21, 1891.

Only one concert will be given here this season by the Boston Symphony orchestra. The date is November 2 and the soloist will be Mme. Lillian Nordica. The sale of seats will open Wednesday of next week.

Hyperion Theater} NIKISCH NORDICA

Monday Evening, Nov. 2d, at 8.

Only Concert this Season by the

BOSTON

Symphony Orchestra

MR. ARTHUR NIKISCH, Conductor,
Assisted by the distinguished Prima Donna Soprano,

MME. LILLIAN NORDICA

Her only appearance in this city.

A BRILLIANT PROGRAMME.

Tickets, with Reserved Seats, 75c, $1.00 and [illegible]. The sale of seats opens at the Box Office, Hyperion Theater,

Wednesday, October 28th.

C. A. ELLIS, Manager.

TIMES, Philadelphia, Pa.

Date 10-21

Boston Symphony Orchestra.

[illegible] announcement by the Boston Symphony [illegible] its annual series of concerts [illegible] Academy of Music will be read [illegible] the musical public. Con[illegible] and his musicians hold a [illegible] the esteem of concert-goers of [illegible] who are familiar with their splen[illegible]. As usual six concerts will be [illegible] dates being as follows: Wednes[illegible] November 4, and Mondays, December [illegible], February 8, March 14 and [illegible] Mme. Lillian Nordica, Mr. Alfred [illegible], Mr. Eugen D. Albert and other [illegible] soloists will appear in the

[33]

THURSDAY, OCTOBER 22, 1891.

THREE GREAT COMPOSERS.

Opening Concert of the Boston Symphony Orchestra.—Soloist, Mme. Nordica.

The Boston Symphony Orchestra is recognized as the most deservedly famous organization known to music-loving New England, and Mme. Lillian Nordica is regarded as the foremost American vocalist within certain temperamental limits. Naturally much interest was developed by the musically inclined of the city at this first concert of the series to note whatever variation of excellence in the Symphony Orchestra existed since last season and to hear the unfamiliar voice of a renowned vocal artist. Curiosity and art-love were commingled on this occasion. Whatever was to be heard must be considered the standard and the hope endured that so far as the orchestra was concerned the standard would be advanced. Because of unavoidable and deplorable changes in its personnel many, perhaps, were inclined to the belief that the much admired unity and work of the orchestra might be marred by players unused to Conductor Nikisch. Like everything else the touching of familiar elbows inspired confidence and confidence is not often of rapid growth. Assurances that every man in the chairs is able to do all and a little more than is required of him is of almost inestimable value in orchestras, and assemblages of instrumentalists and vocalists. Perhaps the best informed might have noticed a slight lack of precision, and might also have made a mental protest against the wood and brass instruments in certain passages. Absolute precision will come ere the Orchestra as it now stands becomes many weeks older. When it can be said that the grand organization eclipses its proud record of the past dozen years. At first, last evening, something akin to hesitancy manifested itself, but as the concert progressed conductor Nikisch's coterie of artists responded to the sway of his magic wand as one man dominated by a ruling spirit. That figure in the central foreground reading the symbols of the best thing vouchsafed to mortals with the precision and scope of a master and spreading his influence upon everyone was one of the delights of the hours. The programme presented was of especial interest because masterpieces of three schools. Tschaikowsky's—the foremost Russian composer of to-day—Suite, op. 55, Elegie Valse Melancholique, Scherzo, Tema con Variaziani; Wagner's Good Friday Spell, from "Parsifal," and Berlioz's overture. "Benvenuto Cellini," constituted the work of the orchestra, Russian, German and Italian creations. Mme. Nordica sang Gounod's aria from "Queen of Sheba," and A. Thomas's polacca from "Mignon." The greatest interest centred, naturally, in Tschaikowsky's work, tinctured as it is with his early experiences in the Italian and German schools. His subsequent development gave to the world something new and distinctly original. His greatest success is symphonic composition. Herein lies his strength. Plaintiveness, tenderness, effeminateness, melancholiness, and weirdness in varying moods touched the listeners as the orchestra gave the 12 variations. The melody skillfully imparted by the violins was followed by the theme with the whole of the string instruments and the wind instruments in counterpoint above it. The Elegie had an insinuating tenderness, the Valse an impressive sadness, the Scherzo a witching, peculiar effect that was charming, and the final Tewa con Variazioni with its wealth of sweet and majestic tones left the audience in love with the Russian, and in admiration of the players who had interpreted his work so skillfully and beautifully. The Good Friday spell from the third act of "Parsifal" is more or less familiar. Its solemn suggestion was exquisitely unfolded, and perhaps it was the most satisfactory number of the programme. Certainly it was played superbly. Berlioz's overture from the opera of "Benvenuto Cellini" was less familiar. Its base of themes represents a bold and daring spirit. Its melody, sustained by the violoncellos and clarinets, is richly elaborated by the violins and flute and oboe alternately. In its working out it is subjected to extended treatment and development, and ends with the spirit of the opera triumphantly. It was a noble closing selection nobly played.

Mme. Nordica looked superbly and sang spontaneously. The aria from "Queen of Sheba" illustrated the admirable qualities in her singing. Her firm, strong tone filled the great hall with melody. She did not scream in the upper register, and her intonation was reproachless. She sang as though singing was a delight and not a form of vocal gymnastics. Perhaps her voice was somewhat unsympathetic and cold, but it was due entirely to her tempteramert. She was not indifferent, because she sang as though she could not help it. Her majestic tones were brilliant, and commanded the admiration of every person in the large and appreciative audience, representing the culture of the city. The polacca from "Mignon" afforded her an opportunity to show flexibility and voice control, but the selection was unworthy the heroic capacity of her sonorous tones. Mme. Nordica was recalled after both selections, vigorously, but she would not respond to the general desire for more because time was precious, and the 10 o'clock train for Boston would not wait even for the Symphony Orchestra.

JOURNAL, Providence, R. I.

Date 10-2[illegible]

To-night's Symphony Concert.

The Boston Symphony Orchestra will inaugurate a series of entertainments at Infantry Hall this evening under the direction of Arthur Nikisch. The soloist is Mme. Lillian Nordica, the celebrated prima donna soprano, who will sing with orchestra aria "La Reine de Saba," Gounod, and polacca, "Mignon," Thomas. A brilliant orchestral programme will be given.

The new Tschaikowsky suite for orchestra, which will be heard for the first time in Providence at the Symphony concert to-night, has been well received in Boston, and will form a part of the programme of the first New York concert. Berlioz's "Benvenuto Cellini," if not entirely new to Providence, is certainly unfamiliar.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st VIOLIN.
MAX ZACH, VIOLA.
A. MOLDAUER, 2d VIOLIN.
J. ADAMOWSKI, VIOLONCELLO.

ASSISTED BY

MRS. JULIE M. WYMAN,
MR. ARTHUR FOOTE,
MR. CLAYTON JOHNS,

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

UNION HALL, 48 BOYLSTON STREET,

ON MONDAY EVENINGS, OCTOBER 26TH, NOVEMBER 16TH AND DECEMBER 21ST, 1891.

FOURTH SEASON--1891-92.

SEASON TICKETS, WITH RESERVED SEATS FOR THE SERIES, THREE DOLLARS, NOW ON SALE AT BOX OFFICE, MUSIC HALL.

The Register.

THURSDAY, OCTOBER 22.

HYPERION THEATER

NICKISCH - - NORDICA

MONDAY EVENING, Nov. 2, at 8 o'clk

ONLY CONCERT THIS SEASON BY THE

BOSTON

Symphony Orchestra!

MR. ARTHUR NIKISCH......CONDUCTOR.
ASSISTED BY THE
Distinguished Prima Donna Soprano,

MME. LILLIAN NORDICA.

Her only appearance in this city.

A BRILLIANT PROGRAMME

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o21 7d C. A. ELLIS, Manager.

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Clipping from
Telegram, Providence, R. I.

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The Boston Symphony company will appear at the Hyperion theater November 2, and in the company will be several of those famous artists who have given such a wide reputation to this fine musical organization. Arthur Nikisch will be the conductor and Mme. Lillian Nordica the sprano at this concert.

Boston Daily Globe.

THURSDAY, OCT. 22.

IN INFANTRY HALL.

Mme. Nordica Sings at the First of a Series of Six Concerts.

PROVIDENCE, R. I., Oct. 21.—The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, gave the first of a series of six concerts in Infantry Hall tonight.

There were fully 1500 present when Conductor Nickish waved his baton for the opening movement in the Tschaikowsky suite, op. 55, and before the close of the concert there were fully 2000 people in the audience.

It was a representative and a most appreciative one. The orchestra never showed to better advantage, and especially was this noticeable in the "Good Friday Spell," from Wagner's "Parsifal."

The soloist of the evening was Mme. Lillian Nordica. She sang tonight Gounod's aria from the "Queen of Sheba" and the polacca from "Mignon." She held her audience spellbound from the first, and when she had concluded the applause was deafening, and she was recalled again and again.

The programme was as follows:

Suite, op. 55......Tschaikowsky
  Elegie.
  Valse melancholique.
  Scherzo.
  Tema con Variazioni.
Aria from Queen of Sheba......Gounod
Good Friday Spell, from Parsifal......Wagner
Polacca from Mignon......A. Thomas
Overture, Benvenuto Cellini......Berlios

The second concert occurs Nov. 18, when the soloists will be Mrs. Arthur Nikisch and Mr. Alwin Schroeder.

NEW HAVEN DAILY PALLADIUM.

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TIMES, Philadelphia, Pa.

Date 10-20

Boston Symphony Orchestra.

The announcement by the Boston Symphony Orchestra of its annual series of concerts at the Academy of Music will be read with interest by the musical public. Conductor Nikisch and his musicians hold a high place in the esteem of concert-goers of this city, who are familiar with their splendid work. As usual six concerts will be given, the dates being as follows: Wednesday, November 4, and Mondays, December 7, January 11, February 8, March 14 and April 25. Mme. Lillian Nordica, Mr. Alfred Grünfeld, Mr. Eugen D. Albert and other distinguished soloists will appear in the series.

[33]

PROVIDENCE JOURNAL

THURSDAY, OCTOBER 22, 1891.

THREE GREAT COMPOSERS.

Opening Concert of the Boston Symphony Orchestra.—Soloist, Mme. Nordica.

The Boston Symphony Orchestra is recognized as the most deservedly famous organization known to music-loving New England, and Mme. Lillian Nordica is regarded as the foremost American vocalist within certain temperamental limits. Naturally much interest was developed by the musically inclined of the city at this first concert of the series to note whatever variation of excellence in the Symphony Orchestra existed since last season and to hear the unfamiliar voice of a renowned vocal artist. Curiosity and art-love were commingled on this occasion. Whatever was to be heard must be considered the standard and the hope endured that so far as the orchestra was concerned the standard would be advanced. Because of unavoidable and deplorable changes in its personnel many, perhaps, were inclined to the belief that the much admired unity and work of the orchestra might be marred by players unused to Conductor Nikisch. Like everything else the touching of familiar elbows inspired confidence and confidence is not often of rapid growth. Assurances that every man in the chairs is able to do all and a little more than is required of him is of almost inestimable value in orchestras, and assemblages of instrumentalists and vocalists. Perhaps the best informed might have noticed a slight lack of precision, and might also have made a mental protest against the wood and brass instruments in certain passages. Absolute precision will come ere the Orchestra as it now stands becomes many weeks older. When it can be said that the grand organization eclipses its proud record of the past dozen years. At first, last evening, something akin to hesitancy manifested itself, but as the concert progressed conductor Nikisch's coterie of artists responded to the sway of his magic wand as one man dominated by a ruling spirit. That figure in the central foreground reading the symbols of the best thing vouchsafed to mortals with the precision and scope of a master and spreading his influence upon everyone was one of the delights of the hours. The programme presented was of especial interest because masterpieces of three schools. Tschaikowsky's—the foremost Russian composer of to-day—Suite, op. 55, Elegie, Valse Melancholique, Scherzo, Tema con Variaziani; Wagner's Good Friday Spell from "Parsifal," and Berlioz's overture "Benvenuto Cellini," constituted the work of the orchestra, Russian, German and Italian creations. Mme. Nordica sang Gounod's aria from "Queen of Sheba," and A. Thomas's polacca from "Mignon." The greatest interest centred, naturally, in Tschaikowsky's work, tinctured as it is with his early experiences in the Italian and German schools. His subsequent development gave to the world something new and distinctly original. His greatest success is symphonic composition wherein lies his strength. Plaintiveness tenderness, effeminateness, melancholiness, and weirdness in varying moods touched the listeners as the orchestra gave the 12 variations. The melody skillfully imparted by the violins was followed by the theme with the whole of the string instruments and the wind instruments in counterpoint above it. The Elegie had an insinuating tenderness, the Valse an impressive sadness, the Scherzo a witching, peculiar effect that was charming, and the final Tewa con Variazioni with its wealth of sweet and majestic tones left the audience in love with the Russian, and in admiration of the players who had interpreted his work so skillfully and beautifully. The Good Friday spell from the third act of "Parsifal" is more or less familiar. Its solemn suggestion was exquisitely unfolded, and perhaps it was the most satisfactory number of the programme. Certainly it was played superbly. Berlioz's overture from the opera of "Benvenuto Cellini" was less familiar. Its base of themes represents a bold and daring spirit. Its melody, sustained by the violoncellos and clarinets, is richly elaborated by the violins and flute and oboe alternately. In its working out it is subjected to extended treatment and development, and ends with the spirit of the opera triumphantly. It was a noble closing selection nobly played.

Mme. Nordica looked superbly and sang spontaneously. The aria from "Queen of Sheba" illustrated the admirable qualities in her singing. Her firm, strong tone filled the great hall with melody. She did not scream in the upper register, and her intonation was reproachless. She sang as though singing was a delight and not a form of vocal gymnastics. Perhaps her voice was somewhat unsympathetic and cold, but it was due entirely to her temperament. She was not indifferent, because she sang as though she could not help it. Her majestic tones were brilliant, and commanded the admiration of every person in the large and appreciative audience, representing the culture of the city. The polacca from "Mignon" afforded her an opportunity to show flexibility and voice control, but the selection was unworthy the heroic capacity of her sonorous tones. Mme. Nordica was recalled after both selections, vigorously, but she would not respond to the general desire for more because time was precious, and the 10 o'clock train for Boston would not wait even for the Symphony Orchestra.

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THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin. MAX ZACH, Viola

A. MOLDAUER, 2d Violin. J. ADAMOWSKI, Violoncello.

ASSISTED BY

MRS. JULIE M. WYMAN,

MR. ARTHUR FOOTE

MR. CLAYTON JOHNS,

WILL GIVE

THREE SUBSCRIPTION CONCERTS

IN

UNION HALL, 48 BOYLSTON STREET,

On MONDAY EVENINGS, October 26th, November 16th and December 21st, 1891.

FOURTH SEASON--1891-92.

Season Tickets, with reserved seats for the series, Three Dollars, now on sale at Box Office, Music Hall.

The Register.

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UNION HALL, 48 BOYLSTON STREET.

FIRST CONCERT.

MONDAY EVENING, OCTOBER 26, AT 8.

PROGRAMME.

QUARTET IN E FLAT MAJOR, (No. 14 PETERS.)	MOZART
SONATA FOR VIOLIN AND PIANO IN A MINOR, OP. 13. (FIRST TIME.)	PADEREWSKI
QUARTET IN F MAJOR, OP. 22. (FIRST TIME.)	TSCHAIKOWSKY

SOLOIST:

MR. ARTHUR FOOTE.

SECOND CONCERT, NOVEMBER 16TH. SOLOIST: MRS. JULIE M. WYMAN.

[illegible] Variazioni.
[illegible] Queen of Sheba..........Gounod
[illegible] Spell, from Parsifal..........Wagner
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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Hyperion Theatre, - New Haven,

Monday Evening, November 2, at 8.

Boston Symphony Orchestra
Season 1891-92

PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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The Beacon.

BOSTON, SATURDAY, OCT. 24, 1891.

THE KNEISEL QUARTETTE.

The concerts of the Kneisel Quartette have come to be recognized as unsurpassed in their kind by any in the country, and it is gratifying to feel that the new series begins with greater promise than any which has preceded it. We mean no disparagement of the violoncellists whom Mr. Alwin Schroeder succeeds; but, if this first evening be the criterion, the ideal fourth part in the group is nearer to us than ever before. In tone and phrasing, and above all in the exact proportioning of his instrument to its intended place in each page, this new artist is the best 'cellist whom Mr. Kneisel has had. The programme included but three works—the Mozart Quartette in C-major, ever fresh and fair; an interesting Brahms quintette, new to Boston, which has good material and some sentiment, and is reasonably brief, but which seems to decline after the first movement in spirit and style; and Schumann's piano quartette in E-flat, the leading part in which, as presented by Mr. Xaver Scharwenka, was all that could be desired as an example of fine chamber playing, distinct, strong and marked, but modest and considerate. The second violin part in the Brahms was well put in by Mr. Novacek, and the old members of the Quartette were at their best.

Boston Post

SATURDAY MORNING, OCT. 24, 1891.

The programme of this evening's Symphony concert in Music Hall will be as follows: Mac Dowell's Suite op. 42 (first time in Boston); Volkmann's concerto for violoncello in A minor; and Brahms' Symphony No. 4 in E minor. Mr. Alwin Schroeder will play the solo part of the concerto.

The first of the three concerts of the Adamowski Quartette will be given Monday evening, Oct. 26, in Music Hall. The Quartette will be assisted by Mr. Arthur Foote, and the programme will include Mozart's Quartette No. 14; Sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's 2nd Quartette (first time in Boston). Mrs. Julie Wyman will sing at the second concert Nov. 16. Mr. Alfred Gruenfeld will play the solo part of Rubinstein's D minor Concerto at the Symphony Rehearsal and Concert, Oct. 30-31.

Mr. Carl Stasny, a concert pianist of European reputation, will give a recital in Bumstead Hall Tuesday evening, Nov. 3. His programme will include the Bach-[illegible]

Clipping from
ADVERTISER, Portland, Me.

Date 10-22

With the Boston Symphony orchestra, Mrs. Nikisch will be the vocalist and one of the members of the orchestra will play a solo.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 116.

SATURDAY, OCT. 24, 1891.

The third of the season's concerts by the Boston Symphony orchestra will be given at Music Hall this evening, the soloist being Mr. Alwin Schroeder, and the fourth of the Brahms symphonies being on the programme.

The Telegram.

THURSDAY, OCTOBER 22, 1891.

NORDICA AND NIKISCH.

First of the Series of Symphony Concerts Last Night.

Infantry Hall Crowded With a Very Representative Audience.

Very auspiciously was the concert series of the Boston symphony orchestra opened at Infantry hall last night, both in regard to the size and quality of the assemblage and the success with which the musical features were carried out. The floor was black from wall to wall with people, while in the balcony all but the seats flanking the stage were occupied. The gathering was largely representative of the city's aristocracy, and also of the musical circles of the city.

The program was surprisingly modern for Nikisch, the selection from Wagner's "Parsifal" being the only number of a severely classical character. The selections were as follows:

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Polacca from "Mignon"............A. Thomas
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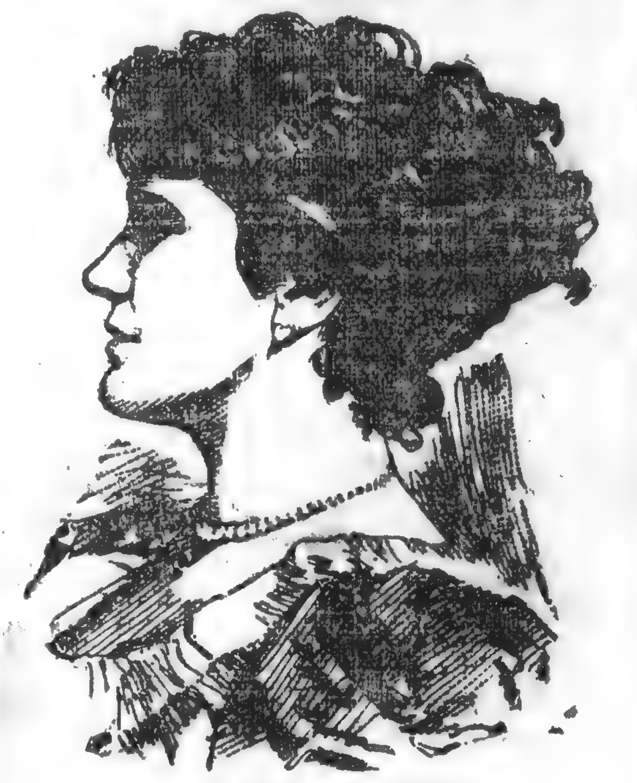

MME. LILLIAN NORDICA.

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Mme. Lillian Nordica was greeted very cordially, and her singing of the aria and polacca was keenly relished. Her voice is pure and pleasing, but far from brilliant in quality, and it has the demerit of being unemotional. She renders florid passages with all the integrity and carefulness of detail that a highly trained vocalist would be expected to do, and in such a song as the polacca, where the notes are written with a view to giving a voice plenty of artistic exercise, she excelled and rose to her largest power. She was recalled three times after each number, but owing to Mr. Nikisch's objections to encores was not permitted to respond except by a series of graceful bows.

The next concert, which will be given Nov. 18, will have for the soloists Mrs. Arthur Nikisch and Mr. Alvin Schroeder, 'cellist.

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The 'cello player, Mr. Schroeder, is a distinct acquisition to the orchestra, and his future appearances as soloist will be anticipated with pleasure by all who heard him play last evening. He has a fine 'cello, and under his bow it gives out a big, rich, pure tone, which affords keen satisfaction in the strongest, and it responds as well to the daintiest touch. The new player is a master of the technique of the 'cello, and the fanciful embellishments of the theme in the second and last movements of the concerto were very skilfully handled. No artist could ask for a quicker or more enthusiastic recognition of merit than that which rewarded Mr. Schroeder's efforts at the conclusion of the concerto. He is a charming player, and will, without question, quickly take his place with the best 'cello soloists in America.

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The first movement "In a Haunted Forest" has some delightfully "shivery" music that fairly recall childhood's memories of hobgoblins and such like beings that were conjured up by the enemies of youth, and the ghostly effects are splendidly worked up. The "Summer Idyl" which follows is in strong contrast and makes a tone picture suggesting a season of calm laziness so seldom realized in these days of life at high pressure. The andantina movement, styled "The Shepherdess Song," may be in keeping with the characteristics of this class of vocal efforts, but imagination fails to realize the accuracy of the idea in the mind of the composer. In the final movement, "Forest Spirits," Mr. MacDowell has caught the fashion of the "Danse Macabre," by Saint-Saens, and, without imitating that composition, has produced a very fascinating tone picture, which suggests the midnight revels of imps and skeletons, which concludes with a suggestion of a devil-may-care jig by an inexperienced spirit unaccustomed to heeding the midnight summons.

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The first of the three concerts of the Adamowski quartette will be given tomorrow (Monday) evening in Union Hall. The quartet will be assisted by Mr. Arthur Foote, and the programme will include Mozart's quartet No. 14; sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's 2d quartet (first time in Boston). Mrs. Julie Wyman will sing at the second concert Nov. 16.

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Monday Evening, November 2, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets, with reserved seats, 75 cents, $1.00, and $1.50. On sale at the Hyperion Theatre on and after Tuesday, October 27.

The Beacon.

BOSTON, SATURDAY, OCT. 24, 1891.

THE KNEISEL QUARTETTE.

The concerts of the Kneisel Quartette have come to be recognized as unsurpassed in their kind by any in the country, and it is gratifying to feel that the new series begins with greater promise than any which has preceded it. We mean no disparagement of the violoncellists whom Mr. Alwin Schroeder succeeds; but, if this first evening be the criterion, the ideal fourth part in the group is nearer to us than ever before. In tone and phrasing, and above all in the exact proportioning of his instrument to its intended place in each page, this new artist is the best 'cellist whom Mr. Kneisel has had. The programme included but three works—the Mozart Quartette in C-major, ever fresh and fair; an interesting Brahms quintette, new to Boston, which has good material and some sentiment, and is reasonably brief, but which seems to decline after the first movement in spirit and style; and Schumann's piano quartette in E-flat, the leading part in which, as presented by Mr. Xaver Scharwenka, was all that could be desired as an example of fine chamber playing, distinct, strong and marked, but modest and considerate. The second violin part in the Brahms was well put in by Mr. Novacek, and the old members of the Quartette were at their best.

Boston Post

SATURDAY MORNING, OCT. 24, 1891.

The programme of this evening's Symphony concert in Music Hall will be as follows: Mac Dowell's Suite op. 42 (first time in Boston); Volkmann's concerto for violoncello in A minor; and Brahms' Symphony No. 4 in E minor. Mr. Alwin Schroeder will play the solo part of the concerto.

The first of the three concerts of the Adamowski Quartette will be given Monday evening, Oct. 26, in Music Hall. The Quartette will be assisted by Mr. Arthur Foote, and the programme will include Mozart's Quartette No. 14; Sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's 2nd Quartette (first time in Boston). Mrs. Julie Wyman will sing at the second concert Nov. 16. Mr. Alfred Gruenfeld will play the solo part of Rubinstein's D minor Concerto at the Symphony Rehearsal and Concert, Oct. 30-31.

Mr. Carl Stasny, a concert pianist of European reputation, will give a recital in Bumstead Hall Tuesday evening, Nov. 3. His programme will include the Bach-Tausig Toccata and

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ADVERTISER, Portland, Me.

Date 10-22

With the Boston Symphony orchestra, Mrs. Nikisch will be the vocalist and one of the members of the orchestra will play a solo.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 116.

SATURDAY, OCT. 24, 1891.

The third of the season's concerts by the Boston Symphony orchestra will be given at Music Hall this evening, the soloist being Mr. Alwin Schroeder, and the fourth of the Brahms symphonies being on the programme.

The Telegram.

THURSDAY, OCTOBER 22, 1891.

NORDICA AND NIKISCH.

First of the Series of Symphony Concerts Last Night.

Infantry Hall Crowded With a Very Representative Audience.

Very auspiciously was the concert series of the Boston symphony orchestra opened at Infantry hall last night, both in regard to the size and quality of the assemblage and the success with which the musical features were carried out. The floor was black from wall to wall with people, while in the balcony all but the seats flanking the stage were occupied. The gathering was largely representative of the city's aristocracy, and also of the musical circles of the city.

The program was surprisingly modern for Nikisch, the selection from Wagner's "Parsifal" being the only number of a severely classical character. The selections were as follows:

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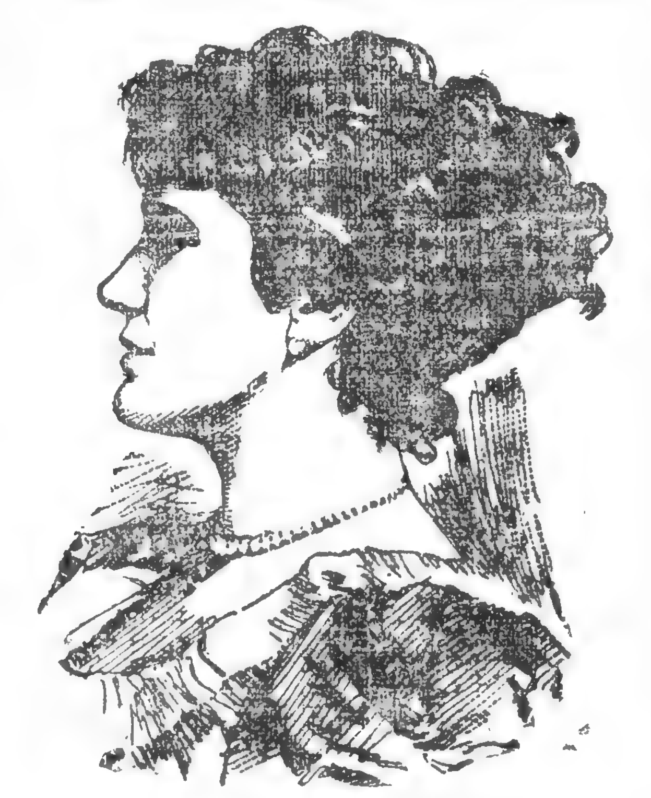

MME. LILLIAN NORDICA.

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SUNDAY HERALD.

BOSTON, OCTOBER 25, 1891.

The Symphony Concert, Soloist, Alwyn Schroeder.

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The third of the season's concerts by the Boston Symphony orchestra at Music Hall last evening, Mr. Arthur Nikisch, conductor, was enjoyed by the usual large audience. The soloist of the occasion was Mr. Alwyn Schroeder, the new 'cello player, who was heard in Volkmann's concerto in A minor, and the programme also included a first hearing here of Mr. E. A. MacDowell's orchestral suite, op. 42, and the symphony No. 4, in E minor, by Brahms.

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[34]

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, OCT. 26, 1891.

The Symphony Concert.

It is no longer a matter of doubt; our orchestra has sunk below the standard of past years. The roughness that was apparent in the first concert might be condoned as almost inseparable from the beginning of a season; the same plea might be extended to cover the faults of the second, although the sensational features could scarcely be extenuated on such a ground; but the performance of the Brahms Symphony on Saturday was worse than anything that had preceded it, and I am reluctantly forced to the conclusion that our orchestral music is retrograding. Not only was everything done with a coarse and heavy hand, but the work was read as if it were a Liszt Rhapsody rather than an example of the purest vein of logical development and classical form. This is the more to be regretted, because our public have imbibed the notion that Brahms is fearfully dull, and undoubtedly many of the blurs of the orchestra were set down to the account of the innocent composer.

It may be granted that the first and last movements are music for musicians rather than for what Bulwer-Lytton called "the common herd," but certainly the second movement has sufficient of folksong flavor (although development is not lacking either) and the third movement is exciting enough. This last named movement may be set down as the poorest of the work, but the great beauty of the preceding movement and the extreme ingenuity of the variations of the finale make fullest amends for the temporary nodding of the musical Homer. It was in these variations that the greatest faults were committed, a blatant mock-heroic style adopted, and some of the ingenious treatments of the theme distorted to the point of obscurity. It is difficult enough for the amateur to follow these symphonic variations when they are clearly rendered, therefore last night the end of the work must have seemed a tonal labyrinth. The final measures of the movement degenerated into "sound and fury, signifying nothing."

Without going so far as to regard the four symphonies by Brahms as a continuation of the Beethoven series, one may state with absolute certainty that, considered from the intellectual side, Brahms has no living equal in homophonic, instrumental music. The truest music, however, is where intellect and emotion are in perfect equipoise. Brahms is as far on one side of the line as Chopin is on the other, and Beethoven comes nearest to being a wonderful combination of both qualities. Perhaps Brahms suffers under the same artistic disadvantage that hampered Mendelssohn, the misfortune of being too prosperous. As well expect an artist who has never been near the coast to paint the sea, as to hope for the expression of great emotion in the works of a composer who has suffered little. The sorrows and poverty of a Mozart or a Schubert seem to have constituted a part of their musical equipment, and were transmuted into tones. Brahms' one great sorrow, the loss of his mother, produced his greatest musical work, the "German Requiem." Since that time there has been something phlegmatic in his work. But let not any art lover despise the products of pure intellectuality; it is only the boarding-school miss who craves to be fed on purely emotional music and who may think that Brahms and dulness are synonyms.

The new violoncellist, Mr. Alwin Schroeder, made his first appearance at these concerts in this programme. He chose a rather prolix work for his debut, the A minor concerto by Volkmann. If the cadenza of the last movement of this could be attached to the first movement as a brilliant ending, the work would still be of ample length for what it has to say. The new artist made a favorable impression, and his technique is certainly marvellous. The chief fault to be noted was a lightness of tone, but this lack of breadth may be attributed to the instrument, which, however, was sweet in quality. The intonation was always pure, although a few of the harmonies were of doubtful quality. The end of the first movement, on the deepest tones of the C string, was strong and powerful enough. The march-like theme of the second part of the work was well played, but the finest display of virtuosity was reserved, of course, for the cadenza of the last movement. Here Mr. Schroeder displayed the utmost flexibility, and the runs, even in highest positions, were excellent, while the passages in double-stopping were clear, and the combination of bowing and pizzicato was also conquered without apparent effort. With a little broader tone Mr. Schroeder would take rank with the very best cello players heard here in recent years.

It remains only to speak of the Suite which began the concert, and this was not only the best played number of the programme, but was of most especial interest as being the composition of an American composer, and a resident of Boston. Mr. MacDowell is not one of those native composers who write correct contrapuntal exercises and consider that they are enriching the native repertoire thereby; when he writes a wrok he has something to say, and while he says it according to the canons of art, one loses sight of the correctness in the wealth of ideas. His scoring is very effective, and in this work, is exciting, if not new. The suite begins with a scene in a "Haunted Forest." Raff has already given us a set of sylvan spectres in the final of his "Im Walde" symphony, and it is impossible to avoid comparing the two movements, particularly as there is a recurrent figure in this which reminds of the Raff style of development.

It is, however, a proof of the vague character of programme music, that the picture represents a storm at sea quite as accurately as a haunted forest, indeed, the monotonous organ-point of the beginning, the rhythmic figure and the chromatic runs, suit better the marine than to the woodland idea. The ghosts are not quite as unruly as Frau Holle and her suite in the Raff smyphony, but they run, and pipe, and shiver, the piccolo shrieks, the violins tremble, and the contrabasses give a pizzicato as impressive as the famous ones in the "Freischutz" overture, and the effect is sufficiently spectral. The two interior movements of the suite are very short, and the second, "A Summer Idyl," has not very much to say (though it was well played), but the third movement, "The Shepherdess Song," was thoroughly romantic, and allowed the clarinet good opportunities, which were taken ad-

The finale was weird and uncanny enough to inspire the entire audience to appreciation, and its sudden, tricksy changes from *pp.* to *ff.*, its wild explosions, its bass clarinet tones (reminiscent of Weber and Berlioz) and its sudden pull-up, were not only spicy, but suited Mr. Nikisch's vein entirely, and nothing in the concert was so well played. Mr. MacDowell is decidedly influenced by the French school of orchestration, which may account for the fact that Massenet eulogized his works enthusiastically to me two years ago, and his compositions played at the Paris exposition evoked the heartiest response. The audience at this concert displayed an enthusiasm beyond anything I have ever seen aroused by a native work, and it was delightful to feel that it was deserved, for Mr. MacDowell is at once the most genial and the most spontaneous of our American composers.

The applause would not be stayed, but it was so significantly intended for the composer, that Mr. Nikisch did not accept it as a tribute to the orchestral playing (generally excellent in this work) or to his own fiery reading, but bowed with a gesture that spoke volumes for his pantomimic powers, and intimated in dumb show that he did not know where the composer was hidden, but almost simultaneously with this, there appeared the handsome head in which the ghosts had originated, at the rail of the upper balcony, and Mr. Nikisch pointed out the star, high up in the firmament, all of which was charmingly informal, and only added to the good humor which prevailed after the composer had made the public's flesh creep with his eerie tone-picture.

LOUIS C. ELSON.

Gazette
BOSTON, SUNDAY MORNING, OCT. 25.

The Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Mr. E. A. Macdowell's Suite for Orchestra in A-minor, op. 42; a work delightful throughout in the refined grace of its themes, and the delicacy, and the beauty of its tone color. If the suite have a fault, it is on the side of the brevity of its movements, which are dealt with so concisely that their subjects are scarcely set forth before the end comes as a surprise and disappointment. What there is however, is very dainty and full of charm. The musicianship of the composer is manifested with unmistakable clearness, not only in the easy flow of his harmonies and their treatment, but in the richness and brilliancy of his instrumentation, which is masterly alike in its discretion and in the thorough knowledge it shows of the resources of the modern orchestra. The work was wholly gratifying in the hearing, was listened to with great interest, and at its close, met with hearty applause that was equally appreciative and deserved, and that was prolonged until the composer modestly bowed his acknowledgments from the upper balcony. It was carefully and sympathetically played, though the wind instruments were not beyond reproach in respect to intonation. The soloist was Mr. Alwin Schroeder, who played Volkmann's concerto, in A-minor, op. 33, for violincello. It had been heard here before, and it did not improve on a second hearing. It is somewhat tedious and uninteresting and is much in the Kapellmeister vein. Mr. Shroeder is unquestionably an artist of excellent skill and taste. His tone is not large, but it is round and pure; his technique is able and ample. He was at his best, however, in his cantabile playing, which is delightfully broad, refined and artistic. He made a very favorable impression, was vigorously applauded and twice recalled. The concert ended with Brahms's labored and on the whole, noisy fourth symphony, and of which the third and last movements are the most interesting. We were less impressed by it on a second hearing than we were when it was given before at these concerts. It was spiritedly but somewhat coarsely and monotonously played, and apparently gave much pleasure to half the audience, while it unmistakably bored the other half. The programme for the next concert is: Symphonic poem, "Don Juan," Richard Strauss (first time); Concerto for piano, D minor, Rubinstein; and Symphony No. 6 (Pastorale), Beethoven. The soloist is to be Mr. Alfred Grunfield.

—There was a decided falling off in numbers at the second concert of the Symphony Orchestra, although Mr. W. F. Winch is a great favorite in Boston. Mrs. John L. Gardner's seats were occupied by Mrs. Greland and Miss Aurora Greland. Among others not noticed the week before were: Mr. Thomas F. Cushing, Mr. and Mrs. Jere Abbott, Mr. and Mrs. Robert Sturgis, Mr. and Mrs. Arthur Whiting, Mrs. Joseph Bradlee, Mr. and Mrs. Gardiner Lamson, Mr. W. P. Blake, Miss Blake, Mr. Eliot Hubbard, Dr. Roland Whittredge, Dr Richard Sprague, Mr. and Mrs. Howard Walker, Miss Codman, Mrs. Thomas Mack, Miss Stearns, Mr. and Mrs. Arthur Haserick, Mr. and Mrs. Sullivan Sargent, Mr. and Mrs. E. A. Macdowell, Miss Isa Coolidge, Miss Winslow, Mr. Lyman, and Mr. Charles Hayward.

The first in the series of this year's Chamber Concerts by the Kneisel Quartet was given in Union Hall on Monday evening before a fine audience. Mr. Xaver Scharwenka and Mr. O. Novacek assisted. The opening selection was Mozart's Quartet in C (Peters No. 17), perhaps, on the whole, the noblest and most beautiful of its composer's works in this class. Here and there a quaint cadence betrays the era in which the quartet first saw the light; but for the rest, it is wonderfully fresh, and might have been written yesterday if there were any composer living capable of writing it. Here are the perfect form, the clearness and the beauty that alone give lasting value to the art which they characterize. It was beautifully and sympathetically played from beginning to end. Then came the fine Schumann piano quartet in E flat, which was also thoughtfully interpreted, with Mr. Scharwenka at the piano. We cannot say that we greatly enjoyed his playing. It seemed to us too persistently loud and too barren of legato, every note coming out with a sort of tack hammer dryness. And yet, other critical listeners found it very delicate, and still others complained of the difficulty of hearing it at all. It is indisputable that the hall is not well fitted for chamber concerts, especially for those in which the piano takes part. It depends on the place in which the listener sits whether the playing sounds well or ill. In certain seats the ear is dinned with noise as if the loud pedal were pressed constantly down; in other seats the sounds seem to come muffled from the piano. But these evils in the acoustics of the hall scarcely account for the persistent absence of legato from Mr. Scharwenka's otherwise admirable playing. The concert ended with a new quartet by Brahms, certainly more genial and flowing in style than is his chamber music generally, and also more affluent in melody; but there is much obscurity in it, much frenzied grasping after originality at the cost of clearness and beauty; much that is wild and ear-torturing and brain-confusing in effect. Brahms, however, is not to be grasped on a single hearing in a work of such dimensions as is this. When it was all over, we remembered the Mozart quartet that opened the concert, and we felt that there was something there for which we looked in vain in the Brahms quintet; and this something was absolute clearness, freedom from labored pedagogy, and grace and beauty. In other words, the one is music that is born and the other is music that is made. The work was played with great enthusiasm by the artists. The new 'cellist, Mr. Alwin Schroeder, may be warmly praised for the finish and elegance of his playing and for the admirable taste and discretion he showed in keeping his instrument in due relation with the rest of the quartet, an exceptional virtue with 'cello players. The next concert will take place Nov. 23.

The first of the Adamowski Quartet concerts will take place in Union Hall tomorrow evening, Mr. Arthur Foote assisting. The programme is Mozart's Quartet No. 14; Sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's 2nd Quartet (first time in Boston).

Boston Courier.
SUNDAY MORNING, OCT. 25, 1891.

THE KNEISEL QUARTET.

The seventh season of the Kneisel Quartet was begun in Music Hall last Monday evening. One change has been made in its membership; Mr. Alwin Schroeder, the new first 'cellist of the Symphony Orchestra takes Mr. Hekking's place.

The programme was one of much interest, including as it did Brahm's new quintet for strings, in G, opus 111, in which Mr. Novacek, the new viola player, took part. The first number was Mozart's string quartet in C major, the last of the six dedicated to Haydn. The admirable ensemble, and the almost perfect technical finish displayed in the four movements of this delightful work told plainly the tale of thorough preparation. The exquisite phrasing too, and the warmth and sincerity that were evident in the playing of these artists were wholly worthy of their established reputations. The quartet was greatly enjoyed by the fine audience which filled the hall, and the performance was heartily applauded. Schumann's piano quartet, in E flat, opus 47, came next, with Mr. Xaver Scharwenka at the piano. It is seldom that that instrument is made to blend more perfectly with the strings in the works of this nature. While the tone produced by Mr. Scharwenka would have been rendered brighter in quality if the piano-lid had been raised a trifle, it is doubtful if the ensemble effect would have been improved, considering the pianist's style of touch. This with him is very incisive, full of nerve and concentration. He wastes no time in getting far away from the keys, and every tone is round and free; his passage work is elegant, his staccato from finger and wrist is a marvel of clearness, and his chord-playing is broad, full and musical. His musical conception, tempi and accent too, are those of the genuine musician, while the steadiness with which he holds himself in hand, the effectiveness with which he properly subordinates the accompaniments and brings to light the solo portions of a concerted work testify to his large experience as an ensemble player.

All these qualities were easily to be discovered in Mr. Scharwenka's playing Tuesday evening; and the result was a very unusual and a very exhilarating performance of the quartet. The first movement was played with great spirit and breadth, the thematic development being defined with especial clearness. The scherzo, too, was rendered in a truly vivacious manner, though here a brighter quality of tone from the piano would have increased its effectiveness. In the andante Mr. Schroeder had a fine opportunity to exhibit the qualities of his playing and those of his instrument, and very satisfactory they proved to be in both instances, the former alive with virility and expressiveness, the latter full, large and rich. The violin and viola also came in for their due share of prominence, Mr. Kneisel's tone being unusually warm and strong. The last movement was notable for its clear performance and exceedingly rapid tempo. In fact, Mr. Scharwenka led his companions a pretty lively race throughout without showing the first sign of fatigue. At its conclusion the artists were enthusiastically applauded and recalled.

The Brahm's quintet seems at first hearing to be a noble work, and destined to live. The four movements are not long, and are comparatively clear, and easy to comprehend. More than this they appeal at once to one's musical nature, if occasional passages of strangely harmonized "development" portions of the work are excepted. The opening of the first movement is vigorous and characteristic, its second theme being beautiful in its serenity and melodiousness; and the working out is generally free from abstruseness, and is musically satisfying. The adagio, in D minor is a beautiful song, sombre enough to make the bright allegretto in G minor, with its delightful swing-song—like trio in G major, seem doubly attractive. The finale at the opening slightly eludes the musical grasp, but soons grows rhythmically clearer, inspiriting, and unaffected, which characteristics it preserves to the end. It was splendidly performed, and was received with great enthusiasm; the tremendous applause and cries of "bravo" at the close of the first movement testifying particularly to the musical acumen of the audience. The quintet was begun at half-past nine, and lasted till ten. Too long a concert, as more than one drooping eye-lid testified. Moreover, this important work should have been first on the programme, when both players and listeners were free from fatigue.

THE SYMPHONY.

The programme of the third Symphony rehearsal and concert, like that of the preceding one, had a suite for its opening number, E. A. MacDowell's opus 42, in A minor, which was performed for the first time in public at the Worcester festival in September. This highly gifted young musician, who was the intimate friend of Raff, and of Heymann, the marvelous German pianist, and who was favored as few were by Liszt, has in all his published works shown himself a devoted adherent of that form of composition called programme music. Nearly all of his large number of pianoforte pieces are headed with mottoes or expressive titles suggesting the thoughts that inspired their writing. These pieces, as well as his orchestral works, the symphonic poems, "Lancelot and Elaine," "Hamlet," and "Ophelia," the concertos, and the suite just performed, clearly indicate this decided trend of his nature. In his earliest pieces may be discerned the love of romance, the vivid imagination, the refined poetical taste with which his latest works are instinct; while strong indications of his now well developed constructive and contrapuntal skill, his artistic independence of conventional forms, and his remarkable talent for tone-painting are by no means lacking. Although his music shows no dearth of original melody pure and simple, its strength lies more in its novel and expressive harmonies, and its picturesque orchestration; which is true also of most of the music of contemporary composers.

The suite has five movements, the first bearing the title, "In a haunted forest." The first notes of the slow and short introduction come from the horns, which, with a pianissimo roll on the tympani and a still softer tap at intervals on the great drum, form a long-sustained accompaniment to a short theme given out by the fagotti, 'celli and double basses in unison. Brief development of this theme leads to a fortissimo climax, which, quickly falling off again to pianissimo, leads to an allegro furioso. The treatment of this movement, built upon several short figures, is largely chromatic in its nature, and contains many picturesque orchestral effects. Its climax is reached when the theme of the introduction reappears maestoso, scored for the full strength of the orchestra; after which the movement ends as quietly as it began. The second movement, "A Summer Idyl," in F sharp minor, is a short, dainty bit of writing. The orchestration of its extended melody is mostly confined to the strings and wood-wind, with which the horns are occasionally combined, and is charmingly descriptive of its subject. "The Shepherdess Song" (the third movement) is also short, and has two quaint, characteristic themes, the first lying principally with the clarinet and oboe, the second with the horns. The principal figures of both are prettily alternated, and there is much graceful moddulation and delicate instrumental treatment. The finale, "Forest Spirits," has two well-defined themes, and is molto allegro, presto, and prestissimo in tempo. Near its close, the theme of the introduction is effectively brought in pianissimo, in the original tempo, with wood-wind and muted strings, only for a few measures, however. The presto quickly returns, and with a whirling, tarantella-like figure the movement ends brilliantly.

The work is an excellent example of what may be done with the modern orchestra without recourse to the straining for effect that is apt to prevail in many orchestral compositions of today. Although the scoring of the extreme movements includes trombones, tuba, great drum and cymbals, these instruments are discreetly used, leaving no trace of coarseness or cheapness. It is, in a word, programme music of a delightful kind; of a kind that stands securely on its own feet, without requiring any catalogue of the emotions or scenes it is intended to express or picture. It has moreover, the merit of not being unduly long, the performance lasting less than half an hour. It was in the main, excellently read and played. There was a tendency to too rapid tempi throughout, except at the close of the last movement, which seemed slow. The second was played decidedly too fast, its sentiment and the delicacy of its technical treatment being materially changed in consequence. It was heartily received, and long continued applause followed its close.

The new violoncellist, Mr. Alwin Schroeder was next heard, for the first time as a soloist in Boston, in Volkman's concerto in A minor, opus 33. With his artistic playing at the Kneisel Quartet concert of Monday evening in mind, that at this concert was disappointing. His middle and lower tones were warm and full, but those in the upper register were somewhat thin in quality. His slow, sustained playing was more satisfying than was his execution of the bravura passages, his technical work in this respect being hardly in the style of a virtuoso. It is possible, however, that Mr. Schroeder was not wholly at his ease; and it would not be at all surprising if the uninteresting concerto acted as an effectual damper on his spirits. But the symphony audiences are proverbially courteous to soloists, and he was warmly applauded and recalled.

The concert closed with an uneven performance of Brahms's marvelous fourth symphony—marvelous in its abstruseness and ugliness. It may be that this composer's blind adherents find comfort and inspiration even from this opus 98. But even its analyst in the programme book confesses that the first movement is a "hard nut to crack," although he thinks that "the listener who has thoroughly digested what has gone before will have little difficulty in following it to the end." Just what he means by this last expression of forced hopefulness is hard to make out. But one thing is certain; the blind adherents just mentioned, after having struggled heroically to digest this and a few other dishes of a granite-like nature that their master has at times past set before them, must experience involuntary feelings of disgust at discovering through the comparatively enchanting string quintet, opus 111, that he to all appearances likes his cakes and wine as well as most people do. It is safe to say that the symphony contains little that appeals to the sympathies of even the cultivated listener, if the last part of the andante and certain effects in the third movement be excepted.

T. P. CURRIER.

Boston Journal.
MONDAY, OCTOBER 26, 1891.

THE SYMPHONY CONCERT.

The third of the Symphony concerts for this season was held at Music Hall last Saturday night before the usual large and appreciative audience.

Conductor Nikisch, as he stood on his high platform with baton in hand, reminded one of an artist with his paint brush, the orchestra forming the responsive canvas and bringing out the artist's ideals as the master willed.

A light touch of the brush produced the delicate tints and tones of color, while a deep dip brought out the shades and strong coloring in æsthetic contrast. Specially beautiful were the pictures painted through the vivid imagination of Mr. E. A. McDowell in his suite in A minor. The first movement, "In a Haunted Forest." What an opportunity for the fanciful play of the imaginative, and how it brought up all the stories of ghosts, gnomes, brownies and other freaks of one's early, fable-loving days!

The second movement, "Summer Idyl," was like a beautiful poem, written in the peaceful summer warmth of a "rare day in June."

In "The Shepherdess Song" one could see the hills of Scotland and the "bonnie lassie" in her Highland garb, with her crook in her right hand and her left shading her eyes in search of a lost lamb or maybe the "laddie" approaching in the distance. The picture seemed very clear, but one listened in vain for the sound of her voice, which made one wish for the introduction of a solo from the violin, and, perhaps, the lover's response from the flute coming from "across the hills and far away."

Then in strong contrast to all the preceding movements came the "Forest Spirit." Enjoying a revel in the depths of their seclusion, "far from the busy haunts of men," the dainty sprites and fairies tripped over the velvety green moss of some beautiful dell, while others pirrouetted on a harebell or floated away among the whispering leaves of the friendly trees, and when the final notes died away the awakening plaudits revealed the fact that sitting in the balcony was the author of this delightful musical fantasy. The applause increased to such an extent that the diffident composer was obliged to acknowledge his identity, which he did with a modest bow.

Admirers of the violoncello must have been greatly pleased with the playing of the soloist of the evening, Mr. Alwin Schroeder, who proved himself an artist of the first degree. The choice of Volkmann's concerto afforded him the best of opportunities for giving a broad and masterly conception of the wide range of musical ideas that can be expressed with a 'cello. His tones were clear, pure and sweet, and his execution artistic and skillful. He plays with a great deal of warmth and fine feeling, and his instrument responds like a living thing.

Those who heard Brahms's string quartette at the Kneisel chamber concert would scarcely recognize the same composer in the closing Symphony No. 4, in E minor. With the exception of the first movement there seemed to be such an overflow of musical ideas tumbling over each other, that only those of thorough musical training could be able to digest the rapid changes. Brahms is to music what Browning is to poetry, and the taste for each must be an acquired one.

An excellent programme is announced for next week, with Mr. Alfred Greenfield as piano soloist. Beethoven's beautiful Pastoral Symphony [illegible] and Strauss's symphonic poem, "Don Juan," with [illegible] for those who attend [illegible] concert.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, OCT. 26, 1891.

The Symphony Concert.

It is no longer a matter of doubt; our orchestra has sunk below the standard of past years. The roughness that was apparent in the first concert might be condoned as almost inseparable from the beginning of a season; the same plea might be extended to cover the faults of the second, although the sensational features could scarcely be extenuated on such a ground; but the performance of the Brahms Symphony on Saturday was worse than anything that had preceded it, and I am reluctantly forced to the conclusion that our orchestral music is retrograding. Not only was everything done with a coarse and heavy hand, but the work was read as if it were a Liszt Rhapsody rather than an example of the purest vein of logical development and classical form. This is the more to be regretted, because our public have imbibed the notion that Brahms is fearfully dull, and undoubtedly many of the blurs of the orchestra were set down to the account of the innocent composer.

It may be granted that the first and last movements are music for musicians rather than for what Bulwer-Lytton called "the common herd," but certainly the second movement has sufficient of folksong flavor (although development is not lacking either) and the third movement is exciting enough. This last named movement may be set down as the poorest of the work, but the great beauty of the preceding movement and the extreme ingenuity of the variations of the finale make fullest amends for the temporary nodding of the musical Homer. It was in these variations that the greatest faults were committed, a blatant mock-heroic style adopted, and some of the ingenious treatments of the theme distorted to the point of obscurity. It is difficult enough for the amateur to follow these symphonic variations when they are clearly rendered, therefore last night the end of the work must have seemed a tonal labyrinth. The final measures of the movement degenerated into "sound and fury, signifying nothing."

Without going so far as to regard the four symphonies by Brahms as a continuation of the Beethoven series, one may state with absolute certainty that, considered from the intellectual side, Brahms has no living equal in homophonic, instrumental music. The truest music, however, is where intellect and emotion are in perfect equipoise. Brahms is as far on one side of the line as Chopin is on the other, and Beethoven comes nearest to being a wonderful combination of both qualities. Perhaps Brahms suffers under the same artistic disadvantage that hampered Mendelssohn, the misfortune of being too prosperous. As well expect an artist who has never been near the coast to paint the sea, as to hope for the expression of great emotion in the works of a composer who has suffered little. The sorrows and poverty of a Mozart or a Schubert seem to have constituted a part of their musical equipment, and were transmuted into tones. Brahms' one great sorrow, the loss of his mother, produced his greatest musical work, the "German Requiem." Since that time there has been something phlegmatic in his work. But let not any art lover despise the products of pure intellectuality; it is only the boarding-school miss who craves to be fed on purely emotional music and who may think that Brahms and dulness are synonyms.

The new violoncellist, Mr. Alwin Schroeder, made his first appearance at these concerts in this programme. He chose a rather prolix work for his debut, the A minor concerto by Volkmann. If the cadenza of the last movement of this could be attached to the first movement as a brilliant ending, the work would still be of ample length for what it has to say. The new artist made a favorable impression, and his technique is certainly marvellous. The chief fault to be noted was a lightness of tone, but this lack of breadth may be attributed to the instrument, which, however, was sweet in quality. The intonation was always pure, although a few of the harmonies were of doubtful quality. The end of the first movement, on the deepest tones of the C string, was strong and powerful enough. The march-like theme of the second part of the work was well played, but the finest display of virtuosity was reserved, of course, for the cadenza of the last movement. Here Mr. Schroeder displayed the utmost flexibility, and the runs, even in highest positions, were excellent, while the passages in double-stopping were clear, and the combination of bowing and pizzicato was also conquered without apparent effort. With a little broader tone Mr. Schroeder would take rank with the very best cello players heard here in recent years.

It remains only to speak of the Suite which began the concert, and this was not only the best played number of the programme, but was of most especial interest as being the composition of an American composer, and a resident of Boston. Mr. MacDowell is not one of those native composers who write correct contrapuntal exercises and consider that they are enriching the native repertoire thereby; when he writes a wrok he has something to say, and while he says it according to the canons of art, one loses sight of the correctness in the wealth of ideas. His scoring is very effective, and in this work, is exciting, if not new. The suite begins with a scene in a "Haunted Forest." Raff has already given us a set of sylvan spectres in the final of his "Im Walde" symphony, and it is impossible to avoid comparing the two movements, particularly as there is a recurrent figure in this which reminds of the Raff style of development.

It is, nowever, a proof of the vague character of programme music, that the picture represents a storm at sea quite as accurately as a haunted forest, indeed, the monotonous organ-point of the beginning, the rhythmic figure and the chromatic runs, suit better to a marine than to the woodland idea. The ghosts are not quite as unruly as Frau Holle and her suite in the Raff smyphony, but they run, and pipe, and shiver, the piccolo shrieks, the violins tremble, and the contrabasses give a pizzicato as impressive as the famous ones in the "Freischutz" overture, and the effect is sufficiently spectral. The two interior movements of the suite are very short, and the second, "A Summer Idyl," has not very much to say (nor was it well played), but the third movement, "The Shepherdess Song," was tenderly romantic, and allowed the clarinet good opportunities, which were taken advantage of.

The finale was weird and uncanny enough to inspire the entire audience to appreciation, and its sudden, tricksy changes from *pp.* to *ff.*, its wild explosions, its bass clarinet tones (reminiscent of Weber and Berlioz) and its sudden pull-up, were not only spicy, but suited Mr. Nikisch's vein entirely, and nothing in the concert was so well played. Mr. MacDowell is decidedly influenced by the French school of orchestration, which may account for the fact that Massenet eulogized his works enthusiastically to me two years ago, and his compositions played at the Paris exposition evoked the heartiest response. The audience at this concert displayed an enthusiasm beyond anything I have ever seen aroused by a native work, and it was delightful to feel that it was deserved, for Mr. MacDowell is at once the most genial and the most spontaneous of our American composers.

The applause would not be stayed, but it was so significantly intended for the composer, that Mr. Nikisch did not accept it as a tribute to the orchestral playing (generally excellent in this work) or to his own fiery reading, but bowed with a gesture that spoke volumes for his pantomimic powers, and intimated in dumb show that he did not know where the composer was hidden, but almost simultaneously with this, there appeared the handsome head in which the ghosts had originated, at the rail of the upper balcony, and Mr. Nikisch pointed out the star, high up in the firmament, all of which was charmingly informal, and only added to the good humor which prevailed after the composer had made the public's flesh creep with his eerie tone-picture.

LOUIS C. ELSON.

Gazette
BOSTON, SUNDAY MORNING, OCT. 25.

The Symphony Concert.

Last night's concert of the Boston Symphony Orchestra opened with Mr. E. A. Macdowell's Suite for Orchestra in A-minor, op. 42; a work delightful throughout in the refined grace of its themes, and the delicacy, and the beauty of its tone color. If the suite have a fault, it is on the side of the brevity of its movements, which are dealt with so concisely that their subjects are scarcely set forth before the end comes as a surprise and disappointment. What there is however, is very dainty and full of charm. The musicianship of the composer is manifested with unmistakable clearness, not only in the easy flow of his harmonies and their treatment, but in the richness and brilliancy of his instrumentation, which is masterly alike in its discretion and in the thorough knowledge it shows of the resources of the modern orchestra. The work was wholly gratifying in the hearing, was listened to with great interest, and at its close, met with hearty applause that was equally appreciative and deserved, and that was prolonged until the composer modestly bowed his acknowledgments from the upper balcony. It was carefully and sympathetically played, though the wind instruments were not beyond reproach in respect to intonation. The soloist was Mr. Alwin Schroeder, who played Volkmann's concerto, in A-minor, op. 33, for violincello. It had been heard here before, and it did not improve on a second hearing. It is somewhat tedious and uninteresting and is much in the Kapellmeister vein. Mr. Shroeder is unquestionably an artist of excellent skill and taste. His tone is not large, but it is round and pure; his technique is able and ample. He was at his best, however, in his cantabile playing, which is delightfully broad, refined and artistic. He made a very favorable impression, was vigorously applauded and twice recalled. The concert ended with Brahms's labored and on the whole, noisy fourth symphony, and of which the third and last movements are the most interesting. We were less impressed by it on a second hearing than we were when it was given before at these concerts. It was spiritedly but somewhat coarsely and monotonously played, and apparently gave much pleasure to half the audience, while it unmistakably bored the other half. The programme for the next concert is: Symphonic poem, "Don Juan," Richard Strauss (first time); Concerto for piano, D minor, Rubinstein; and Symphony No. 6 (Pastorale), Beethoven. The soloist is to be Mr. Alfred Grunfeld.

—— There was a decided falling off in numbers at the second concert of the Symphony Orchestra, although Mr. W. F. Winch is a great favorite in Boston. Mrs. John L. Gardner's seats were occupied by Mrs. Grelaud and Miss Aurora Grelaud. Among others not noticed the week before were: Mr. Thomas F. Cushing, Mr. and Mrs. Jere Abbott, Mr. and Mrs. Robert Sturgis, Mr. and Mrs. Arthur Whiting, Mrs. Joseph Bradlee, Mr. and Mrs. Gardiner Lamson, Mr. W. P Blake, Miss Blake, Mr. Eliot Hubbard, Dr. Roland Whittredge, Dr Richard Sprague, Mr. and Mrs. Howard Walker, Miss Codman, Mrs. Thomas Mack, Miss Stearns, Mr. and Mrs. Arthur Haserick, Mr. and Mrs. Sullivan Sargent, Mr. and Mrs. E. A. Macdowell, Miss Isa Coolidge, Miss Winslow, Mr. Lyman, and Mr. Charles Hayward.

The first in the series of this year's Chamber Concerts by the Kneisel Quartet was given in Union Hall on Monday evening before a fine audience. Mr. Xaver Scharwenka and Mr. O. Novacek assisted. The opening selection was Mozart's Quartet in C (Peters No. 17), perhaps, on the whole, the noblest and most beautiful of its composer's works in this class. Here and there a quaint cadence betrays the era in which the quartet first saw the light; but for the rest, it is wonderfully fresh, and might have been written yesterday if there were any composer living capable of writing it. Here are the perfect form, the clearness and the beauty that alone give lasting value to the art which they characterize. It was beautifully and sympathetically played from beginning to end. Then came the fine Schumann piano quartet in E flat, which was also thoughtfully interpreted, with Mr. Scharwenka at the piano. We cannot say that we greatly enjoyed his playing. It seemed to us too persistently loud and too barren of legato, every note coming out with a sort of tack hammer dryness. And yet, other critical listeners found it very delicate, and still others complained of the difficulty of hearing it at all. It is indisputable that the hall is not well fitted for chamber concerts, especially for those in which the piano takes part. It depends on the place in which the listener sits whether the playing sounds well or ill. In certain seats the ear is dinned with noise as if the loud pedal were pressed constantly down; in other seats the sounds seem to come muffled from the piano. But these evils in the acoustics of the hall scarcely account for the persistent absence of legato from Mr. Scharwenska's otherwise admirable playing. The concert ended with a new quartet by Brahms, certainly more genial and flowing in style than is his chamber music generally, and also more affluent in melody; but there is much obscurity in it, much frenzied grasping after originality at the cost of clearness and beauty; much that is wild and ear-torturing and brain-confusing in effect. Brahms, however, is not to be grasped on a single hearing in a work of such dimensions as is this. When it was all over, we remembered the Mozart quartet that opened the concert, and we felt that there was something there for which we looked in vain in the Brahms quintet; and this something was absolute clearness, freedom from labored pedagogy, and grace and beauty. In other words, the one is music that is born and the other is music that is made. The work was played with great enthusiasm by the artists. The new 'cellist, Mr. Alwin Schroeder, may be warmly praised for the finish and elegance of his playing and for the admirable taste and discretion he showed in keeping his instrument in due relation with the rest of the quartet, an exceptional virtue with 'cello players. The next concert will take place Nov. 28.

The first of the Adamowski Quartet concerts will take place in Union Hall tomorrow evening, Mr. Arthur Foote assisting. The programme is Mozart's Quartet No. 14; Sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's 2nd Quartet (first time in Boston).

Boston Courier.
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The programme was one of much interest, including as it did Brahm's new quintet for strings, in G, opus 111, in which Mr. Novacek, the new viola player, took part. The first number was Mozart's string quartet in C major, the last of the six dedicated to Haydn. The admirable ensemble, and the almost perfect technical finish displayed in the four movements of this delightful work told plainly the tale of thorough preparation. The exquisite phrasing too, and the warmth and sincerity that were evident in the playing of these artists were wholly worthy of their established reputations. The quartet was greatly enjoyed by the fine audience which filled the hall, and the performance was heartily applauded. Schumann's piano quartet, in E flat, opus 47, came next, with Mr. Xaver Scharwenka at the piano. It is seldom that that instrument is made to blend more perfectly with the strings in the works of this nature. While the tone produced by Mr. Scharwenka would have been rendered brighter in quality if the piano-lid had been raised a trifle, it is doubtful if the ensemble effect would have been improved, considering the pianist's style of touch. This with him is very incisive, full of nerve and concentration. He wastes no time in getting far away from the keys, and every tone is round and free; his passage work is elegant, his staccato from finger and wrist is a marvel of clearness, and his chord-playing is broad, full and musical. His musical conception, tempi and accent too, are those of the genuine musician, while the steadiness with which he holds himself in hand, the effectiveness with which he properly subordinates the accompaniments and brings to light the solo portions of a concerted work testify to his large experience as an ensemble player.

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THE SYMPHONY.

The programme of the third Symphony rehearsal and concert, like that of the preceding one, had a suite for its opening number, E. A. MacDowell's opus 42, in A minor, which was performed for the first time in public at the Worcester festival in September. This highly gifted young musician, who was the intimate friend of Raff, and of Heymann, the marvelous German pianist, and who was favored as few were by Liszt, has in all his published works shown himself a devoted adherent of that form of composition called programme music. Nearly all of his large number of pianoforte pieces are headed with mottoes or expressive titles suggesting the thoughts that inspired their writing. These pieces, as well as his orchestral works, the symphonic poems, "Lancelot and Elaine," "Hamlet," and "Ophelia," the concertos, and the suite just performed, clearly indicate this decided trend of his nature. In his earliest pieces may be discerned the love of romance, the vivid imagination, the refined poetical taste with which his latest works are instinct; while strong indications of his now well developed constructive and contrapuntal skill, his artistic independence of conventional forms, and his remarkable talent for tone-painting are by no means lacking. Although his music shows no dearth of original melody pure and simple, its strength lies more in its novel and expressive harmonies, and its picturesque orchestration; which is true also of most of the music of contemporary composers.

The suite has five movements, the first bearing the title, "In a haunted forest." The first notes of the slow and short introduction come from the horns, which, with a pianissimo roll on the tympani and a still softer tap at intervals on the great drum, form a long-sustained accompaniment to a short theme given out by the fagotti, 'celli and double basses in unison. Brief development of this theme leads to a fortissimo climax, which, quickly falling off again to pianissimo, leads to an allegro furioso. The treatment of this movement, built upon several short figures, is largely chromatic in its nature, and contains many picturesque orchestral effects. Its climax is reached when the theme of the introduction reappears maestoso, scored for the full strength of the orchestra; after which the movement ends as quietly as it began. The second movement, "A Summer Idyl," in F sharp minor, is a short, dainty bit of writing. The orchestration of its extended melody is mostly confined to the strings and wood-wind, with which the horns are occasionally combined, and is charmingly descriptive of its subject. "The Shepherdess Song" (the third movement) is also short, and has two quaint, characteristic themes, the first lying principally with the clarinet and oboe, the second with the horns. The principal figures of both are prettily alternated, and there is much graceful moddulation and delicate instrumental treatment. The finale, "Forest Spirits," has two well-defined themes, and is molto allegro, presto, and prestissimo in tempo. Near its close, the theme of the introduction is effectively brought in pianissimo, in the original tempo, with wood-wind and muted strings, only for a few measures, however. The presto quickly returns, and with a whirling, tarantella-like figure the movement ends brilliantly.

The work is an excellent example of what may be done with the modern orchestra wiihout recourse to the straining for effect that is apt to prevail in many orchestral compositions of today. Although the scoring of the extreme movements includes trombones, tuba, great drum and cymbals, these instruments are discreetly used, leaving no trace of coarseness or cheapness. It is, in a word, programme music of a delightful kind; of a kind that stands securely on its own feet, without requiring any catalogue of the emotions or scenes it is intended to express or picture. It has moreover, the merit of not being unduly long, the performance lasting less than half an hour. It was in the main, excellently read and played. There was a tendency to too rapid tempi throughout, except at the close of the last movement. which seemed slow. The second was played decidedly too fast, its sentiment and the delicacy of its technical treatment being materially changed in consequence. It was heartily received, and long continued applause followed its close.

The new violoncellist, Mr. Alwin Schroeder was next heard, for the first time as a soloist in Boston, in Volkman's concerto in A minor, opus 33. With his artistic playing at the Kneisel Quartet concert of Monday evening in mind, that at this concert was disappointing. His middle and lower tones were warm and full, but those in the upper register were somewhat thin in quality. His slow, sustained playing was more satisfying than was his execution of the bravura passages, his technical work in this respect being hardly in the style of a virtuoso. It is possible, however, that Mr. Schroeder was not wholly at his ease; and it would not be at all surprising if the uninteresting concerto acted as an effectual damper on his spirits. But the symphony audiences are proverbially courteous to soloists, and he was warmly applauded and recalled.

The concert closed with an uneven performance of Brahms's marvelous fourth symphony—marvelous in its abstruseness and ugliness. It may be that this composer's blind adherents find comfort and inspiration even from this opus 98. But even its analyst in the programme book confesses that the first movement is a "hard nut to crack," although he thinks that "the listener who has thoroughly digested what has gone before will have little difficulty in following it to the end." Just what he means by this last expression of forced hopefulness is hard to make out. But one thing is certain; the blind adherents just mentioned, after having struggled heroically to digest this and a few other dishes of a granite-like nature that their master has at times past set before them, must experience involuntary feelings of disgust at discovering through the comparatively enchanting string quintet, opus 111, that he to all appearances likes his cakes and wine as well as most people do. It is safe to say that the symphony contains little that appeals to the sympathies of even the cultivated listener, if the last part of the andante and certain effects in the third movement be excepted.

T. P. CURRIER.

Boston Journal.
MONDAY, OCTOBER 26, 1891.

THE SYMPHONY CONCERT.

The third of the Symphony concerts for this season was held at Music Hall last Saturday night before the usual large and appreciative audience.

Conductor Nikisch, as he stood on his high platform with baton in hand, reminded one of an artist with his paint brush, the orchestra forming the responsive canvas and bringing out the artist's ideals as the master willed.

A light touch of the brush produced the delicate tints and tones of color, while a deep dip brought out the shades and strong coloring in æsthetic contrast. Specially beautiful were the pictures painted through the vivid imagination of Mr. E. A. McDowell in his suite in A minor. The first movement, "In a Haunted Forest." What an opportunity for the fanciful play of the imaginative, and how it brought up all the stories of ghosts, gnomes, brownies and other freaks of one's early, fable-loving days!

The second movement, "Summer Idyl," was like a beautiful poem, written in the peaceful summer warmth of a "rare day in June."

In "The Shepherdess Song" one could see the hills of Scotland and the "bonnie lassie" in her Highland garb, with her crook in her right hand and her left shading her eyes in search of a lost lamb or maybe the "laddie" approaching in the distance. The picture seemed very clear, but one listened in vain for the sound of her voice, which made one wish for the introduction of a solo from the violin, and, perhaps, the lover's response from the flute coming from "across the hills and far away."

Then in strong contrast to all the preceding movements came the "Forest Spirit." Enjoying a revel in the depths of their seclusion, "far from the busy haunts of men," the dainty sprites and fairies tripped over the velvety green moss of some beautiful dell, while others pirrouetted on a harebell or floated away among the whispering leaves of the friendly trees, and when the final notes died away the awakening plaudits revealed the fact that sitting in the balcony was the author of this delightful musical fantasy. The applause increased to such an extent that the diffident composer was obliged to acknowledge his identity, which he did with a modest bow.

Admirers of the violoncello must have been greatly pleased with the playing of the soloist of the evening, Mr. Alwin Schroeder, who proved himself an artist of the first degree. The choice of Volkmann's concerto afforded him the best of opportunities for giving a broad and masterly conception of the wide range of musical ideas that can be expressed with a 'cello. His tones were clear, pure and sweet, and his execution artistic and skillful. He plays with a great deal of warmth and fine feeling, and his instrument responds like a living thing.

Those who heard Brahms's string quartette at the Kneisel chamber concert would scarcely recognize the same composer in the closing Symphony No. 4, in E minor. With the exception of the first movement there seemed to be such an overflow of musical ideas tumbling over each other, that only those of thorough musical training could be able to digest the rapid changes. Brahms is to music what Browning is to poetry, and the taste for each must be an acquired one.

An excellent programme is announced for next week, with Mr. Alfred Greenfield as piano soloist. Beethoven's beautiful Pastoral Symphony No. 6 and Strauss's symphonic poem, "Don Juan," with the concerto for pianoforte in D minor, by Rubinstein, are the attractive numbers in store for those who attend the next concert.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, OCTOBER 24, 1891.

THE OPENING OF THE SEASON.

Quite imperceptibly the best of Boston moved towards Music Hall on the evening of the first Symphony Concert, eager again to woo Euterpe. Mr. Nikisch met a very large audience, when he came upon the platform to conduct Beethoven's 'Dedication of the House' overture, which was to begin the eleventh series of Symphony Concerts and the third under his direction. In addition to Beethoven's overture, the first programme included for orchestra the 'Good Friday Spell' from 'Parsifal' and Schumann's 'Rhenish' symphony. Mr. Henschel accustomed us to the overture by religiously playing it to inaugurate each of the three Symphony series which he directed. It is just as well that his successors repudiated the practice; for the overture is not one of Beethoven's best.

The E-flat or 'Rhenish' symphony had not been heard here before under Mr. Nikisch. While it is, perhaps, less 'Schumannesque' than the G-major or D-minor, it is much more popular than either. The religious pomp of its fourth movement and the gaiety of the *finale* are intelligible and interesting, while the abstract character of the other two symphonies oftentimes depresses rather than cheers. The reading of the symphony was in accord with that of the other great Schumann pictures Mr. Nikisch has spread out before us. Our conductor seeks a meaning in the printed page; he is always an interpreter, never merely a performer. This characteristic was notably seen in the playing of the beautiful 'Parsifal' music.

The singer at this concert was Mme. Lillian Nordica who sang the familiar *scena 'Ah Perfido'!* and *Elizabeth's* aria from the second act of 'Tannhaüser.' In the first selection she was somewhat overweighted, though the effort was artistically made. The Wagner music, however, made a deeper appeal to her and was, therefore, more successful. Mme. Nordica is such a vital singer and enjoys her art so completely that it is always a pleasure to hear her. Her voice is brilliant, though somewhat cold, and her method good.

The programme of the second Symphony Concert began with an unfamiliar suite by Tschaikowsky, his third, *opus* 55. While not so pertinent an example of the emotional power of the 'rough Russian'—personally Tschaikowsky is a charming man—the suite is an interesting piece of music, showing great technical prowess in the last movement, a theme and variations. The variations are marked by ingenuity and a splendid muscularity; the *finale* is quite 'Meyerbeerian' in its grandiose swing. The suite was well liked. Next on the programme was the prelude to Mascagni's 'Cavalleria Rusticana.' Following two butcheries, Mascagni really had a chance at this concert. The playing of the prelude was highly dramatic; the vital melodies made their effect; and for the first time here the serenade, which interrupts the progress of the overture, was sung by Mr. W. J. Winch with real fervor and passion. The singer's voice, however, was not freely emitted. The minuet and fugued *finale* from Beethoven's C-major quartette of *opus* 59, played by all the strings, followed the Italian. Mr. Nikisch and the town are justly fond of the strings of the orchestra; but it is not in quartette music that the town cares to hear them, however much Mr. Nikisch may. After some songs by Schubert, Schumann, and the favorite 'Murmelndes Lüftchen' by Jensen, sang sweetly by Mr. Winch to the exquisite piano accompaniment of Mr. Nikisch, Massenet's undramatic overture, 'Phèdre,' was played.

The playing of the orchestra at the two concerts was in the main admirable, though the first horn showed signs of not having ended his vacation early enough. The changes in the *personnel* of the orchestra include a new first 'cellist, Mr. Alwin Schroeder, who succeeds Mr. Hekking, and a new first trombone, a stout, fierce-looking player, replacing the blonde Mr. Stewart. The strings are as fine as ever. This week, Mr. MacDowell's new orchestral suite will have a first hearing in Boston; Mr. Schroeder will play Volkmann's concerto for 'cello; and the symphony will be the fourth (E-minor) of Brahms, which is less well known here than the other three.

At the first Kneisel Quartette concert, Brahms's new string quintette was played for the first time in this country. It is a noble work, not too scholarly or diffuse for the comprehension of the minor elect who do not go beyond Schubert in naming the romanticists in chamber music whom they comprehend. Mozart's C-major quartette (K. 465) began the programme, the middle number of which was Schumann's piano quartette. Xaver Scharwenka was the pianist, and he is one of the best chamber players. Mr. Schroeder succeeds Mr. Hekking as 'cello player of the Kneisel group, and judged by his first appearance, he is an *ensemble* player *par excellence*. The quartette will not suffer by the change.

THE BOSTON TIMES

BOSTON, SUNDAY, OCT. 25, 1891

THE SYMPHONIES.

SECOND CONCERT.

The second Symphony concert (Saturday evening, Oct. 17) was quite an improvement on the first, in two respects. First, it contained some novelties which greatly pleased and interested its patrons. Second, the orchestra as a whole played better, though there is much room for further improvement. One point seems quite clear to the unprejudiced, and that is, Mr. Nikisch, so far, has not succeeded in producing a well defined, gradual crescendo or diminuendo. He jumps from fortissimo to pianissimo; there is no half way; no real, absolute, well defined gradation of tone-coloring. There is effect in sudden loud and sudden soft which Mr. Nikisch seems to fully understand, for he deals in that art to perfection; but on the score of legitimate musical expression, it is somewhat questionable. All departments of the orchestra produce a much tougher quality of tone than formerly, a fact which is absolutely true. Yes, the string department which used to be so firm in finesse is now more or less disjointed—each player seems to act on his own impulses. The material of the orchestra is unquestionably superb, there is no better in the world; but—they require firmness in discipline, without which the best material avails nothing. With such an orchestra better results can be attained.

We did not hear the first number of the Tschaikowsky suite; we have no doubt it was interesting. "Waltz Melancholique" must have been written when the author was suffering with "Catzenyarmer," a German word, but we spell it after the American plan. The meaning of the word is, "seasickness," pain in the head, an unsteady locomotion, with a persistency of the sidewalk coming up to meet you face to face! The waltz time and accent is mostly missing, at least there is little reminder of either, while the music is doleful enough to carry one safely through purgatory. The Scherzo was considerably brighter, showing convalescence from a severe fit of the blues. The theme with variations showed the author's knowledge of orchestration in the highest possible light. Only a master and genius can write such a score, and whatever sensational there is about it there is the stamp of a master mind. The orchestra did their work very well, and the audience were carried away with delight.

Mascagni's Prelude was an opportune selection. It made us forget we were listening to the Boston Symphony. The rendition of the music was satisfying, while Mr. Winch's singing in the ante-room was really fine. To such selections, even the fashion does not object, but applaud.

Beethoven's quartette by all the strings was a poor selection. There is plenty of good music by this author to be found without resorting to such scraps. It is well enough for the strings to have practise together, but let it be when they are alone together.

The three German songs sung by Mr. Winch are all gems, and it is but just to him to say he did them in a very artistic manner. We do not remember to have heard him when he sang so well, particularly in the last selection. He was very heartily recalled several times. Mr. Nikisch is also deserving praise for the chaste and beautiful accompaniments he furnished on the pianoforte.

The Massanet overture made a fitting close to a very enjoyable concert, albeit it is a noisy and rather an uninteresting production.

JAMES M. TRACY.

MONDAY MORNING, OCT. 26, 1891.

THE SYMPHONY CONCERT.

The programme of the third Symphony concert was as as follows:

Suite in A minor op. 42..................Mac Dowell
(First time in Boston.)
Concerto for Violoncello in A minor. .....Volkmann
Symphony No. 4, in E minor.................Brahms

Mr. MacDowell's Suite was played for the first time at the Worcester Festival Sept. 24, by an orchestra under the direction of Mr. Zerrahn. It then made a most pleasing impression upon musicians and laymen. Played last Saturday evening, it met with even a more flattering reception, and the long continued applause at the end of the work was not the mere formal and conventional expression of kindly feeling towards the composer who honors the town of his adoption; it was rather the open manifestation of delight at hearing a composition of such genuine beauty and skilful workmanship.

The composer has given fanciful names to the movements of his suite, as "In a Haunted Forest," "Summer Idyl," "The Shepherdess Song," and "Forest Spirits," but here he stops. He does not add to his music a printed programme as minute as an auctioneer's bill of sale. He suggests to the hearer a mood, and he allows the fancy of the hearer to roam at will. Even if he had not given his titles, if he had simply numbered the movements, the music would give just as much pleasure.

Here is an American composer, a young man, who is not an echo. He has a voice of his own. Although he has evidently studied all the means of expression, he conceals his studies in the apparent spontaniety and freedom of his art. His melodies are fresh; his harmonies are often exquisite, often striking; and his command of the resources of the orchestra is sure. Indeed the instrumentation is thoroughly delightful throughout. This suite is as noticeable from what Mr. Mac Dowell reserves and omits as from the actual evidence submitted by him. When he gains an effect, he is content with it, and he dismisses it from his mind, instead of caressing it and introducing it on all occasions until the hearer is vexed and begins to question its value. He is also content with a simple statement, and he realizes the danger of over-elaboration. He is able to stand apart from his work and look at it, judge it, condemn, reject. There is here no trace of worship of a self-carved idol. His good sense saves him from youthful extravagance; he is sane even when he is bizarre. And, O rarest of musical virtues!—he knows when he has finished his speech.

The symphony was the fourth of Brahms. It would be idle to deny the solidity of the materials, the cunning of the workmanship, or the fine proportions. But the building is simply the work of the builder. No inspiration vivifies the mass.

It is the prevailing custom when a stranger enters the orchestra and takes a commanding position, to give him his opportunity for display. This custom is a pleasure to the audience, for the personality of the player wins more attention, even in symphony concerts, than the impersonality of the orchestra. It was Mr. Alwin Schroeder's turn, and his choice was the Volkmann 'cello concerto in A minor, an unfortunate choice. The composition is respectably dull and might be signed by any Professor Schultz or Mueller. It served, however, to show many of the excellent qualities that were recognized in Mr. Schroeder's playing at the late Kneisel concert. He is a careful and conscientious player; a thoughtful musician without virtuoso blood in his veins. The audience was pleased with his scholarly performance, and he was twice recalled.

The orchestra played the symphony with more vigor than discretion, and the suite was given with an appreciation of its many beauties. The wind instruments were not entirely satisfactory. Such eminent players as Mr. Mole and certain of his brethren have fallen into careless ways, and the horns have apparently lost their characteristic quality. Too often they sound like a new and attempted compromise between noisy members of the brass. It should be remembered that the horn is a "noble and melancholy instrument" and does not brook angry attacks upon it.

The programme of the concert of Saturday evening, Oct. 31, is as follows: Symphonic poem "Don Juan," Richard Strauss (first time in Boston); Rubinstein's Pianoforte Concerto in D minor; and Beethoven's "Pastorale" Symphony. Mr. Alfred Grunfeld will be the soloist.

PHILIP HALE.

SUNDAY, OCTOBER 25, 1891.

Echoes of the Symphony Orchestra.

First Hearing of McDowell's Suite—A New 'Cello Soloist.

Announcements of Welcome Events in the Local Music World.

The programme offered by Director Nikisch at the third of this season's symphony concerts can scarcely be numbered among his most pleasing contributions. It was rather too heavy to receive popular approval and greater variety would have been welcome.

The concert was especially interesting, however, from the fact that it gave the first Boston performance of a new suite by Mr. E. A. McDowell, and marked the first appearance here as a soloist of the orchestra's new 'celloist, Mr. Alwin Schroeder.

Mr. McDowell is recognized as among the most accomplished of American composers and several of his former works have received unqualified approval from symphony audiences. His writings have also received recognition abroad, possibly with greater favor than those of any other American.

The suite played yesterday is a decided departure from his former style of writing. It is in a freer and more fanciful vein than are any of his earlier orchestral works.

The characteristics of the composition are indicated by the titles given to each of the four movements, "In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song" "Forest Spirits."

Although many of the passages are strikingly suggestive of other composers, the work is not devoid of originality, but on the contrary there is much that is delightfully novel in harmonic effects, and in the arrangement of fantastic forms, which while perhaps not strictly new themselves, are charmingly set forth in unique settings, richly colored and beautifully contrasted.

As a series of tone pictures the suite is certainly entitled to high rank. One need not be a musical scholar to readily imagine the composer's thoughts.

"The Shepherdess' Song" is an exceedingly sweet and tender bit of pastoral writing, and the brilliant fourth movement is most praiseworthy. The entire work is treated in a skilful and musicianly manner.

Volkmann's concerto for violoncello was the selection chosen by Mr. Schroeder for his introduction as a soloist to symphony audiences.

He received a very cordial greeting, and the hearty commendation accorded his playing promised much for his future popularity here.

The concerto offers excellent opportunity for a display of virtuosity, and it is for his technical skill that Mr. Schroeder merits most praise. His style is brilliant and finished, and he plays with much expression and with excellent taste. The tonal quality of his playing, however, is not equal to that of some other 'celloists who have been with this band.

Brahms' symphony No. 4, in E-minor, concluded the programme. Better performances of this brilliant work have been heard here in the past, especially that of the four movement, which was yesterday at times decidedly rough and noisy.

Next Friday and Saturday the following programme will be given: Richard Strauss, symphonic poem "Don Juan;" Rubinstein, concerto for pianoforte in D-minor; Beethoven's symphony No. 6, "Pastorale;" soloist, Mr. Alfred Grunfeld.

The Adamowski Quartet.

The Adamowski quartet will give the first in a series of three concerts at Music Hall tomorrow evening. Mr. Arthur Foote will assist the quartet, and the programme will include Mozart's quartet No. 14; sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's second quartet (first time in Boston.) Mrs. Julie Wyman will sing at the second concert, Nov. 16.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 24, 1891.

THERE were three novelties at the second Symphony Concert, which was far more interesting than the first. P. Tschaikowsky's Suite, op. 52, is full of variety, especially the bell effects in the Valse Melancholique, and the dozen variations of the final theme. For the prelude of Cavalleria Rusticana, W. J. Winch sang the invisible solo, which was too much muffled by intervening walls. Mr. Winch also sang three German songs with fine phrasing. The third novelty was the Minuet and Fugue Finale, from Beethoven's String Quartet in C, No.3, op. 59, played by all the strings; and the concert closed with Massenet's overture to Phedre. Mr. George H. Wilson's explanatory programmes show a decided gain in interest. As yet Director Nikisch has not brought his big orchestra under quite the control of previous seasons.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

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THE OPENING OF THE SEASON.

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The E-flat or 'Rhenish' symphony had not been heard here before under Mr. Nikisch. While it is, perhaps, less 'Schumannesque' than the G-major or D-minor, it is much more popular than either. The religious pomp of its fourth movement and the gaiety of the *finale* are intelligible and interesting, while the abstract character of the other two symphonies oftentimes depresses rather than cheers. The reading of the symphony was in accord with that of the other great Schumann pictures Mr. Nikisch has spread out before us. Our conductor seeks a meaning in the printed page; he is always an interpreter, never merely a performer. This characteristic was notably seen in the playing of the beautiful 'Parsifal' music.

The singer at this concert was Mme. Lillian Nordica who sang the familiar *scena 'Ah Perfido' !* and *Elizabeth's* aria from the second act of 'Tannhaüser.' In the first selection she was somewhat overweighted, though the effort was artistically made. The Wagner music, however, made a deeper appeal to her and was, therefore, more successful. Mme. Nordica is such a vital singer and enjoys her art so completely that it is always a pleasure to hear her. Her voice is brilliant, though somewhat cold, and her method good.

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We did not hear the first number of the Tschaikowsky suite; we have no doubt it was interesting. "Waltz Melancholique" must have been written when the author was suffering with "Catzenyarmer," a German word, but we spell it after the American plan. The meaning of the word is, "seasickness," pain in the head, an unsteady locomotion, with a persistency of the sidewalk coming up to meet you face to face! The waltz time and accent is mostly missing, at least there is little reminder of either, while the music is doleful enough to carry one safely through purgatory. The Scherzo was considerably brighter, showing convalescence from a severe fit of the blues. The theme with variations showed the author's knowledge of orchestration in the highest possible light. Only a master and genius can write such a score, and whatever sensational there is about it there is the stamp of a master mind. The orchestra did their work very well, and the audience were carried away with delight.

Mascagni's Prelude was an opportune selection. It made us forget we were listening to the Boston Symphony. The rendition of the music was satisfying, while Mr. Winch's singing in the ante-room was really fine. To such selections, even the fashion does not object, but applaud.

Beethoven's quartette by all the strings was a poor selection. There is plenty of good music by this author to be found without resorting to such scraps. It is well enough for the strings to have practise together, but let it be when they are alone together.

The three German songs sung by Mr. Winch are all gems, and it is but just to him to say he did them in a very artistic manner. We do not remember to have heard him when he sang so well, particularly in the last selection. He was very heartily recalled several times. Mr. Nikisch is also deserving praise for the chaste and beautiful accompaniments he furnished on the pianoforte.

The Massanet overture made a fitting close to a very enjoyable concert, albeit it is a noisy and rather an uninteresting production.

JAMES M. TRACY.

Boston Post

MONDAY MORNING, OCT. 24, 1891.

THE SYMPHONY CONCERT.

The programme of the third Symphony concert was as as follows;

Suite in A minor op. 42................Mac Dowell
(First time in Boston.)
Concerto for Violoncello in A minor. .....Volkmann
Symphony No. 4, in E minor.................Brahms

Mr. MacDowell's Suite was played for the first time at the Worcester Festival Sept. 24, by an orchestra under the direction of Mr. Zerrahn. It then made a most pleasing impression upon musicians and laymen. Played last Saturday evening, it met with even a more flattering reception, and the long continued applause at the end of the work was not the mere formal and conventional expression of kindly feeling towards the composer who honors the town of his adoption; it was rather the open manifestation of delight at hearing a composition of such genuine beauty and skilful workmanship.

The composer has given fanciful names to the movements of his suite, as "In a Haunted Forest," "Summer Idyl," "The Shepherdess Song," and "Forest Spirits," but here he stops. He does not add to his music a printed programme as minute as an auctioneer's bill of sale. He suggests to the hearer a mood, and he allows the fancy of the hearer to roam at will. Even if he had not given his titles, if he had simply numbered the movements, the music would give just as much pleasure.

Here is an American composer, a young man, who is not an echo. He has a voice of his own. Although he has evidently studied all the means of expression, he conceals his studies in the apparent spontaniety and freedom of his art. His melodies are fresh; his harmonies are often exquisite, often striking; and his command of the resources of the orchestra is sure. Indeed the instrumentation is thoroughly delightful throughout. This suite is as noticeable from what Mr. Mac Dowell reserves and omits as from the actual evidence submitted by him. When he gains an effect, he is content with it, and he dismisses it from his mind, instead of caressing it and introducing it on all occasions until the hearer is vexed and begins to question its value. He is also content with a simple statement, and he realizes the danger of over-elaboration. He is able to stand apart from his work and look at it, judge it, condemn, reject. There is here no trace of worship of a self-carved idol. His good sense saves him from youthful extravagance; he is sane even when he is bizarre. And, O rarest of musical virtues!—he knows when he has finished his speech.

The symphony was the fourth of Brahms. It would be idle to deny the solidity of the materials, the cunning of the workmanship, or the fine proportions. But the building is simply the work of the builder. No inspiration vivifies the mass.

It is the prevailing custom when a stranger enters the orchestra and takes a commanding position, to give him his opportunity for display. This custom is a pleasure to the audience, for the personality of the player wins more attention, even in symphony concerts, than the impersonality of the orchestra. It was Mr. Alwin Schroeder's turn, and his choice was the Volkmann 'cello concerto in A minor, an unfortunate choice. The composition is respectably dull and might be signed by any Professor Schultz or Mueller. It served, however, to show many of the excellent qualities that were recognized in Mr. Schroeder's playing at the late Kneisel concert. He is a careful and conscientious player; a thoughtful musician without virtuoso blood in his veins. The audience was pleased with his scholarly performance, and he was twice recalled.

The orchestra played the symphony with more vigor than discretion, and the suite was given with an appreciation of its many beauties. The wind instruments were not entirely satisfactory. Such eminent players as Mr. Mole and certain of his brethren have fallen into careless ways, and the horns have apparently lost their characteristic quality. Too often they sound like a new and attempted compromise between noisy members of the brass. It should be remembered that the horn is a "noble and melancholy instrument" and does not brook angry attacks upon it.

The programme of the concert of Saturday evening, Oct. 31, is as follows: Symphonic poem "Don Juan," Richard Strauss (first time in Boston); Rubinstein's Pianoforte Concerto in D minor; and Beethoven's "Pastorale" Symphony. Mr. Alfred Grunfeld will be the soloist.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, OCTOBER 25, 1891.

Echoes of the Symphony Orchestra.

First Hearing of McDowell's Suite—A New 'Cello Soloist.

Announcements of Welcome Events in the Local Music World.

The programme offered by Director Nikisch at the third of this season's symphony concerts can scarcely be numbered among his most pleasing contributions. It was rather too heavy to receive popular approval and greater variety would have been welcome.

The concert was especially interesting, however, from the fact that it gave the first Boston performance of a new suite by Mr. E. A. McDowell, and marked the first appearance here as a soloist of the orchestra's new 'celloist, Mr. Alwin Schroeder.

Mr. McDowell is recognized as among the most accomplished of American composers and several of his former works have received unqualified approval from symphony audiences. His writings have also received recognition abroad, possibly with greater favor than those of any other American.

The suite played yesterday is a decided departure from his former style of writing. It is in a freer and more fanciful vein than are any of his earlier orchestral works.

The characteristics of the composition are indicated by the titles given to each of the four movements, "In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song" "Forest Spirits."

Although many of the passages are strikingly suggestive of other composers, the work is not devoid of originality, but on the contrary there is much that is delightfully novel in harmonic effects, and in the arrangement of fantastic forms, which while perhaps not strictly new themselves, are charmingly set forth in unique settings, richly colored and beautifully contrasted.

As a series of tone pictures the suite is certainly entitled to high rank. One need not be a musical scholar to readily imagine the composer's thoughts.

"The Shepherdess' Song" is an exceedingly sweet and tender bit of pastoral writing, and the brilliant fourth movement is most praiseworthy. The entire work is treated in a skilful and musicianly manner.

Volkmann's concerto for violoncello was the selection chosen by Mr. Schroeder for his introduction as a soloist to symphony audiences.

He received a very cordial greeting, and the hearty commendation accorded his playing promised much for his future popularity here.

The concerto offers excellent opportunity for a display of virtuosity, and it is for his technical skill that Mr. Schroeder merits most praise. His style is brilliant and finished, and he plays with much expression and with excellent taste. The tonal quality of his playing, however, is not equal to that of some other 'celloists who have been with this band.

Brahms' symphony No. 4, in E-minor, concluded the programme. Better performances of this brilliant work have been heard here in the past, especially that of the four movement, which was yesterday at times decidedly rough and noisy.

Next Friday and Saturday the following programme will be given: Richard Strauss, symphonic poem "Don Juan;" Rubinstein, concerto for pianoforte in D-minor; Beethoven's symphony No. 6, "Pastorale;" soloist, Mr. Alfred Grunfeld.

The Adamowski Quartet.

The Adamowski quartet will give the first in a series of three concerts at Music Hall tomorrow evening. Mr. Arthur Foote will assist the quartet, and the programme will include Mozart's quartet No. 14; sonata for pianoforte and violin by Paderewski (first time in Boston); and Tschaikowsky's second quartet (first time in Boston.) Mrs. Julie Wyman will sing at the second concert, Nov. 16.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 24, 1891.

THERE were three novelties at the second Symphony Concert, which was far more interesting than the first. P. Tschaikowsky's Suite, op. 52, is full of variety, especially the bell effects in the Valse Melancholique, and the dozen variations of the final theme. For the prelude of Cavalleria Rusticana, W. J. Winch sang the invisible solo, which was too much muffled by intervening walls. Mr. Winch also sang three German songs with fine phrasing. The third novelty was the Minuet and Fugue Finale, from Beethoven's String Quartet in C, No. 3, op. 59, played by all the strings; and the concert closed with Massenet's overture to Phedre. Mr. George H. Wilson's explanatory programmes show a decided gain in interest. As yet Director Nikisch has not brought his big orchestra under quite the control of previous seasons.

Boston Transcript

MONDAY, OCTOBER 26, 1891.

Boston Symphony Orchestra.

The third concert, given in the Music Hall last Saturday evening, brought the following programme:

MacDowell: Suite in A minor, op. 42:
1. In a Haunted Forest.
2. Summer Idyl.
3. The Shepherdess's Song.
4. Forest Spirits.

Volkmann: Violoncello concerto in A minor, op. 33.
Brahms: Symphony No. 4, in E minor, op. 98.
Mr. Alwin Schroeder was the 'cellist.

Mr. MacDowell's new suite seems, at least as far as one can judge from a single hearing, the most important orchestral work he has yet brought out. Artistic importance is not to be measured either by the square or linear yard; neither does it, in music, always depend directly upon the magnitude or dignity of the musical form employed. This suite of Mr. MacDowell's acquires especial importance in our eyes from the fact that in it the composer follows what is evidently the natural, instinctive bent of his talent more unreservedly than heretofore, and also walks in his chosen domain of the poetic and the imaginative with far firmer step. One may differ with him diametrically in artistic point of view, one may even find faults enough in this his latest work: but one must none the less recognize with hardly diminished pleasure the conspicuous power he exhibits of doing what he tries to do.

Take, to begin with, the way he handles the orchestra; it is really masterly, and, little as one would expect anything like originality in a field that has been so well explored as this of orchestration has of late years, one finds no little originality in Mr. MacDowell's scoring, and originality of a very delightful sort, at that. His treatment of the orchestra seems, in general, to be a further and more modern development of Raff's—in a pupil of Raff's this might almost go without saying—but one finds in it also pretty plain signs of contemporary French influence. Still, in his study of German and French models, Mr. MacDowell has shown the fine artistic instinct to appropriate to himself only what is best in either school; he has fallen into the mere routine mannerisms of neither. His scoring is free from that rather monotonous richness and volume of tone which is to be deplored in writers like Goldmark and Dvorák; it has the French variety, the French piquancy and aroma. Yet his German training has saved him from falling in with the orchestral vulgarity of many contemporary French composers, whose *fortissimo* passages for full orchestra too often amount to little else than brass-band writing, with strings and reeds *ripieni*. One also sees the good results of his being brought up in a genuinely symphonic school, in the way he has of treating the orchestra almost continually in a polyphonic style, and in not lapsing every now and then into that "song-without-words" vein, that quasi-operatic melody with accompaniment, which has, from the beginning, been the bane of the French orchestral school. Of course his freedom from this last fault has to do, in great measure, with his style of writing in general, and does not reside in his orchestration alone. Still, his orchestration has something to do with it, for his scoring has the greatest virtue that scoring, as such, can possibly have—greater than sensuous beauty and richness of tone, greater than power or delicacy, greater even than clearness—the virtue which we find conspicuous in the scoring of all the great classic masters, in the somewhat clumsy orchestral writing of Schumann as in the ideally expert orchestration of Mozart or Mendelssohn: a certain fine unity of conception which leads the composer to treat all the various instruments of the orchestra as component members of one and the same body, valuable only in so far as each one of them acts in proper cooperation with the others. Mr. MacDowell has really achieved this feat of so combining the component elements of his orchestra into one organic whole that, no matter what temporary prominence he may give to this or that instrument, or group of instruments, it has the effect of a particular quality of tone rising, for the moment, to the surface of the orchestra, but not that very different effect of a particular instrument, or group of instruments, severing the bond of federation between itself and the others, and playing an actual solo. No matter what variety of tone-color he may produce, no matter how sharp the contrast between different groups of instruments may be in their successive entries, there is something in his scoring that makes for unity of impression, and binds the successive phrases together as with a band of steel.

Masterly orchestration is, however, by no means the only merit to be descried in this suite. Quite apart from orchestral coloring, there is a rare unity of artistic motive apparent in each one of the four movements. To be sure, this motive seems throughout, even in the "Summer Idyl" and the "Shepherdess's Song," more of an imaginative and picturesque than of an intrinsically musical nature. Subsequent hearings of the suite may very possibly serve to reverse our opinion; but for the present we cannot see that Mr. MacDowell had any other object in view than to embody and illustrate in tones the ideas suggested by the titles of his four movements in what most vividly suggestive and picturesque way he could. What of essentially musical form and development these movements may possess seemed to us on Saturday evening so slight and evanescent that we found it next to impossible to recognize it at all; not that we deny the existence of essentially musical construction in these movements, but that we have not as yet been able to discover it. Until we do, we must, with all our admiration for Mr. MacDowell's cleverness and ability, view his work with a certain coldness, for it makes no appeal to our musical sympathy. *Merely* picturesque and imaginative writing cannot in the end but seem trivial and not worth doing; especially when it calls into play such vast orchestral resources as are employed in this suite. One would fain have this wealth of orchestral means reserved, and kept sacred for tasks of higher dignity and deeper import than mere fantastic *jeux d'esprit*; people do not write *vers de société* in blank verse or Alexandrines—the disproportion between the matter and the vehicle is too great. And we cannot call purely instrumental music in which picturesque and suggestive items occupy the whole ground, or else preponderate largely over the element of organic musical construction, much more than a *jeu d'esprit*. It has to do only with the outside and surface of things. A truly profound emotion seeks another and more intrinsic sort of musical expression. The suite was admirably played, and most enthusiastically received, the applause at the close being hearty and prolonged. It only ceased when it had become evident that Mr. MacDowell could not be prevailed upon to respond from his seat in the upper gallery.

Mr. Schroeder, the new 'cellist, made a distinctly fine impression in the Volkmann concerto. His tone is rich, warm and pure, his technique brilliant; finest of all is the artistic, natural quality of his phrasing. He is one of the too few 'cellists we have heard with whom the rhythmical accent seems to result solely from a musical conception of the phrase, and does not depend upon a more or less involuntary, automatic movement of the arm and wrist. In a word, he phrases as a good singer sings, and not merely according to the sweet will of his bow. If any playing could reconcile one to the tedium of hearing Volkmann's concerto, his could.

The Brahms symphony was strongly played, and made the profoundest impression. Ah, that was music!

The next programme is: Richard Strauss, symphonic poem, "Don Juan;" Rubinstein, pianoforte concerto in D minor; Beethoven, symphony No. 6, in F major ("pastorale"). Mr. Alfred Grünfeld will be the pianist.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, OCT. 27, 1891.

The Adamowski Quartette Concert.

In this city of string quartettes the organization headed by Timothee Adamowski is by no means the least important, although its season is modestly short, compared with all the others. Last night, in Union Hall, it began its course of three chamber concerts, with a programme which included two new works of the modern school. As prelude to these there was performed the Mozart quartette in E flat major, and this work, which was given with generally good ensemble, served to prove that the old school is by no means abolished by the new. It was almost unjust to place the Paderewski violin and piano sonata after its clear measures, for where the first work was all simplicity and symmetry, the second seemed, perhaps because of the juxtaposition, to soar at times, after the unattainable, and become turgid.

The constitution of the quartette is as follows: T. Adamowski, 1st, and A. Moldauer 2d violin, Max Zach viola, and J. Adamowski violoncello. These players certainly are gaining in unity, and there were comparatively few faults to note in the Mozart Quartette save that the "*con moto*" was dropped out of the andante. The first movement of the Paderewski Sonata was by far the most interesting, having much of the Polish *abandon* and some fine touches of Slavonic melody, but the intermezzo seemed almost incomprehensible, and the finale went far beyond the limits of the two instruments and seemed to struggle with orchestral ideas. Mr. Foote was the pianist, and played with all the power possible, but, while doing good work in the first movement, he scarcely achieved much in the impossible finale. To add to the adverse circumstances, Mr. Adamowski's E string snapped during the performance of this and thereafter his intonation (which had been praiseworthy up to this) became very doubtful, and the work came to a rather lame conclusion.

Adamowski, Paderewski and Tschaikowsky! It was rather a Slavonic combination, and the quartette by the last named was full to the brim of Slavonic ideas. Unfortunately, these ideas were also orchestral in scope, and went beyond the vehicle of expression; unfortunately, too, this vehicle was almost upset by the intricacies of the work, and faults of intonation became all too prevalent. Nevertheless the work impressed me as a great one (it was the quartette in F major, but it dealt most freely in minor passages), and the odd rhythms of the third movement, the remarkable swing of the chief theme of the finale and the excellent fugato of this movement were impressive in spite of some faults of execution.

We may hope for good things from the Adamowski Quartette, and if this first concert had its lapses, it had also its strong points, and was more ambitious than any of the preceding concerts given by the organization.

LOUIS C. ELSON.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 119.

TUESDAY, OCTOBER 27, 1891.

THE ADAMOWSKI QUARTET.

The fourth season of concerts by the Adamowski Quartet was begun under the most favorable circumstances at Union Hall last evening, when the attendance of subscribing patrons was most flattering to the organization by reason of numbers as well as its representative character. Mr. T. Adamowski, the leader, has as his associates Mr. A. Moldauer, second violin; Mr. Max Zach, viola, and Mr. J. Adamowski, 'cello; these being assisted in last evening's programme by Mr. Arthur Foote, pianist.

The selections made for the concert were Mozart's quartet in E flat major, No. 14, (Peter's); Paderewski's sonata for violin and piano in A minor, op. 13, and the quartet in F major, op. 22, by Tschaikowsky, both the last two works having a first hearing here on this occasion.

The novelties of the evening were well chosen, and their merits were brought out with admirable success by the players, Mr. Foote and Mr. Adamowski doing especially good work in the interesting sonata by Paderewski. The audience was a critical one and the approval gained for the evening's performance was honestly won by Mr. Adamowski and his associates.

At the second concert of the series, Nov. 16, the soloist will be Mrs. Julie M. Wyman.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st VIOLIN.
A. MOLDAUER, 2d VIOLIN.
MAX ZACH, VIOLA.
J. ADAMOWSKI, VIOLONCELLO.

FOURTH SEASON--1891-92.

FIRST SUBSCRIPTION CONCERT

IN

UNION HALL, 48 BOYLSTON STREET,

SECOND CONCERT, NOVEMBER 16TH. SOLOIST: MRS. JULIE M. WYMAN.

Boston Journal.

TEN PAGES.

TUESDAY, OCTOBER 27, 1891.

THE ADAMOWSKI QUARTETTE.

Union Hall was again the scene last night of the opening concert of the second series of chamber concerts held in this popular place, this time by the Adamowski Quartette, with Mr. Arthur Foote, piano soloist. The selections chosen were quartettes by Mozart and Tschaikowsky, and a sonata for violin and piano by Paderewski. Of the Mozart quartette, the third movement, minuetto allegretto, proved the most enjoyable and was finely interpreted.

The sonata bore the stamp and characteristics of its Polish composer, in originality and construction, and was most admirably rendered by Mr. Foote and Mr. Adamowski. These two artists played together with fine taste and sympathy to the great satisfaction of their hearers, both sharing the honors in the almost equal requirements of this number. So much delight was expressed over the selection that it is hoped that others of the same composer will be found on subsequent programmes during this series of concerts. The quartette by Tschaikowsky, that composer of increasing popularity and interest, made a very acceptable finale to this order of classical programmes. It was both instructive and entertaining, and was one of the best number for close study, revealing beauties of harmony and movement well worth the careful thought of the musical student.

The second and third movements demanded most minute and thoughtful attention, and rewarded the listener with a peculiar delight and enjoyment that would escape a less attentive hearer.

The second concert of this series occurs on Nov. 16, with Mrs. Julie M. Wyman, soloist.

Boston Daily Globe.

TUESDAY, OCT. 27.

ADAMOWSKI CONCERT.

Two Numbers New to Boston Given in Union Hall Last Evening.

The first of the three concerts by the Adamowski quartet was given in Union Hall last evening. The audience was small, but appreciative. The programme included Mozart's quintet in E flat major, sonata for violin and piano in A minor, by Paderewski and Tschaikowsky's quartet in F major, the last two being given for the first time in Boston.

The Mozart quartet was given an admirable interpretation, the andante especially being rendered with exceptional smoothness and delicacy.

In the last movement the musicians attained the highest degree of precision and unity, and they were rewarded with flattering applause.

The Paderewski sonata was delightfully rendered by Mr. T. Adamowski and Mr. Arthur Foote. The allegro was brilliantly treated and was pleasingly contrasted with the exquisite tenderness and sweetness of the intermezzo. A broken string unfortunately marred the effect of the finale, which was otherwise given with force and brilliancy.

The hearing of the sonata increases interest in the coming of Paderewski, whose concerts here are already announced. The closing number of the programme, the Tschaikowsky quartet, was very interesting, particularly in the development of the theme in the second movement. Its treatment by the quartet was all that could be desired.

The second concert in the series will be given Nov. 16, when Mrs. Julie M. Wyman will be the soloist.

RECORD, Philadelphia, Pa.

te 10/25

Boston Symphony Orchestra Concerts.

The sale of seats for the Boston Symphony Orchestra series will begin tomorrow at No. 1119 Chestnut street. There are to be six concerts, to take place at the Academy of Music on the evenings of November 4, December 7, January 11, February 8, March 14 and April 25. The first concert occurs on a Wednesday and all the others on Monday evenings. The soloist at the first concert will be Lillian Nordica. Other soloists announced are Mr. Alfred Grunfeld, Mr. T. Adamoski and Mr. Eugen D'Albert, the distinguished pianist.

EVENING POST, New York, N. Y.

Date 10/24

KNEISEL QUARTET CLUB CONCERTS.

The programme arranged for the first of the four Kneisel Quartet Club concerts, at Sherry's New Concert Hall, on Friday evening, November 6, is as follows: 1, Quartet in C major (Koechel 465, Peters 17), Mozart; 2, Second Movement from Quartet in D major, Tschaikowsky; 3, Quintet in G major, Opus 111, new (first time in America), Brahms.

BOSTON SYMPHONY ORCHESTRA.

The programme for the first concert of the Boston Symphony Orchestra this season, on Tuesday, November 3, at Chickering Hall, is as follows: 1, Overture, "Benvenuto Cellini," Berlioz; 2, Aria, "Ah Perfido," Beethoven; 3, Prelude, adagio and gavotte for strings, Bach; 4, Aria, "Tannhäuser," Wagner; 5, Symphony in E flat (Rhenish), Schumann. Mme. Lillian Nordica will be the soloist—her first appearance in New York this season.

[37]

UNION HALL, 48 BOYLSTON STREET.

FIRST CONCERT.

MONDAY EVENING, OCTOBER 26, AT 8.

PROGRAMME.

QUARTET IN E FLAT MAJOR, (No. 14 PETERS.) — MOZART
ALLEGRO MA NON TROPPO.—ANDANTE CON MOTO.—
MINUETTO ALLEGRETTO.—ALLEGRO VIVACE.

SONATA FOR VIOLIN AND PIANO IN A MINOR, OP. 13. — PADEREWSKI
ALLEGRO CON FANTASIA.—INTERMEZZO ANDANTINO.—
FINALE, (ALLEGRO MOLTO QUASI PRESTO.)
(FIRST TIME IN BOSTON.)

QUARTET IN F MAJOR, OP. 22. — TSCHAIKOWSKY
ADAGIO; MODERATO ASSAI QUASI ANDANTE.—
ALLEGRO GUISTO; L'ISTESSO TEMPO.—
ANDANTE MA NON TANTO: POCHISSIMO PIU MOSSO.—
ALLEGRO CON MOLTO.
(FIRST TIME IN BOSTON.)

SOLOIST:

MR. ARTHUR FOOTE.

THE PIANO IS A CHICKERING.

The E flat quartet by Mozart (K 428), the fourth in the set of six dedicated to Haydn, was written in 1783. "They are the fruits of a long and toilsome labor." is one of the phrases of the dedication. How highly Haydn thought of them and their author may be gathered from what he said to Leopold Mozart (the composer's father), after three of the quartets had been played through:—"I tell you in the face of Heaven, and as an honorable man, that I look upon your son as the greatest composer of whom I ever heard."

Ignace J. Paderewski is a Polish pianist and composer, whose first concerts in this country are already announced. He has been a prominent figure in musical Europe for several years, known more generally, however, for his piano playing. Mme. Rève-King's performance of his piano concerto at the Symphony Concerts last season, introduced him to Boston as a composer in the larger forms.

"The work played today, No. 13 in the composer's catalogue, is inscribed to "Pablo de Sarasate." While free in point of detail, essentially modern in character, and marked by a flavor of Sclavonic art, its form is classical throughout. Little difficulty will be experienced, therefore, in following the course of each movement, as far, at any rate, as outline is concerned.

The violin enters upon the leading theme of the *Allegro con fantasia* after two bars of pianoforte prelude. This is repeated, with and ending in C major, and then the subject continues. The presence of crotchet triplets in the theme should specially be noted. They are characteristic of the movement, and to them is due its chief rhythmic peculiarity. Discussion of the subject above cited is not prolonged nor does it present any change of treatment. It ends in the dominant key, and the ear rather expects the appearance of the second subject in that tonality, instead of the relative major (C), but the composer delays its entrance, and by an abrupt transition, passes into D minor, where after two or three preparatory bars, he presents an episode. The episode is closely followed by the second subject in its orthodox key, with full chords, by way of contrast to the *bravura* accompaniment of the first theme. The pianoforte here takes precedence. Repetition of this is followed by the usual development, which concerns itself with both sections of the subject, in inverted order. Treatment of the second theme runs over into the second part to the extent of five bars, modulating to C minor, and leading to a working of the principal subject. So on through various keys into E minor, and finally to B major, in which key an *accellerando* begins conducting impetuously to a resumption of the second subject, now repeated rather than 'worked,' in the key of G major. The formal recapitulation of all the themes follows closely the lines of the first statement, but with unusual freedom of tonality. Thus the episode following the principal subject recurs in E minor,

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[illegible] sensuous beauty and richness of tone, greater than power or delicacy, greater even than clearness—the virtue which we find conspicuous in the scoring of all the great classic masters, in the somewhat clumsy orchestral writing of Schumann as in the ideally expert orchestration of Mozart or Mendelssohn: a certain fine unity of conception which leads the composer to treat all the various instruments of the orchestra as component members of one and the same body, valuable only in so far as each one of them acts in proper co-operation with the others. Mr. MacDowell has really achieved this feat of so combining the component elements of his orchestra into one organic whole that, no matter what temporary prominence he may give to this or that instrument, or group of instruments, it has the effect of a particular quality of tone rising, for the moment, to the surface of the orchestra, but not that very different effect of a particular instrument, or group of instruments, severing the bond of federation between itself and the others, and playing an actual solo. No matter what variety of tone-color he may produce, no matter how sharp the contrast between different groups of instruments may be in their successive entries, there is something in his scoring that makes for unity of impression, and binds the successive phrases together as with a band of steel.

Masterly orchestration is, however, by no means the only merit to be descried in this suite. Quite apart from orchestral coloring, there is a rare unity of artistic motive apparent in each one of the four movements. To be sure, this motive seems throughout, even in the "Summer Idyl" and the "Shepherdess's Song," more of an imaginative and picturesque than of an intrinsically musical nature. Subsequent hearings of the suite may very possibly serve to reverse our opinion; but for the present we cannot see that Mr. MacDowell had any other object in view than to embody and illustrate in tones the ideas suggested by the titles of his four movements in what most vividly suggestive and picturesque way he could. What of essentially musical form and development these movements may possess seemed to us on Saturday evening so slight and evanescent that we found it next to impossible to recognize it at all; not that we deny the existence of essentially musical construction in these movements, but that we have not as yet been able to discover it. Until we do, we must, with all our admiration for Mr. MacDowell's cleverness and ability, view his work with a certain coldness, for it makes no appeal to our musical sympathy. *Merely* picturesque and imaginative writing cannot in the end but seem trivial and not worth doing; especially when it calls into play such vast orchestral resources as are employed in this suite. We would fain have this wealth of orchestral means reserved, and kept sacred for tasks of higher dignity and deeper import than mere orchestral *jeux d'esprit*; people do not write *vers de société* in blank verse or Alexandrines — the disproportion between the matter and the vehicle is too great. If we cannot call purely instrumental music in which picturesque and suggestive items occupy the whole ground, or else preponderate largely over the element of organic musical construction, much more than a *jeu d'esprit*. It [illegible] only with the outside and surface of

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We may hope for good things from the Adamowski Quartette, and if this first concert had its lapses, it had also its strong points, and was more ambitious than any of the preceding concerts given by the organization.

LOUIS C. ELSON.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 119.
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The selections made for the concert were Mozart's quartet in E flat major, No. 14, (Peter's); Paderewski's sonata for violin and piano in A minor, op. 13, and the quartet in F major, op. 22, by Tschaikowsky, both the last two works having a first hearing here on this occasion.

The novelties of the evening were well chosen, and their merits were brought out with admirable success by the players, Mr. Foote and Mr. Adamowski doing especially good work in the interesting sonata by Paderewski. The audience was a critical one and the approval gained for the evening's performance was honestly won by Mr. Adamowski and his associates.

At the second concert of the series, Nov. 16, the soloist will be Mrs. Julie M. Wyman.

Boston Journal.
TEN PAGES.
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The sonata bore the stamp and characteristics of its Polish composer, in originality and construction, and was most admirably rendered by Mr. Foote and Mr. Adamowski. These two artists played together with fine taste and sympathy to the great satisfaction of their hearers, both sharing the honors in the almost equal requirements of this number. So much delight was expressed over the selection that it is hoped that others of the same composer will be found on subsequent programmes during this series of concerts. The quartette by Tschaikowsky, that composer of increasing popularity and interest, made a very acceptable finale to this order of classical programmes. It was both instructive and entertaining, and was one of the best number for close study, revealing beauties of harmony and movement well worth the careful thought of the musical student.

The second and third movements demanded most minute and thoughtful attention, and rewarded the listener with a peculiar delight and enjoyment that would escape a less attentive hearer.

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RECORD, Philadelphia, Pa.
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The Mozart quartet was given an admirable interpretation, the andante especially being rendered with exceptional smoothness and delicacy.

In the last movement the musicians attained the highest degree of precision and unity, and they were rewarded with flattering applause.

The Paderewski sonata was delightfully rendered by Mr. T. Adamowski and Mr. Arthur Foote. The allegro was brilliantly treated and was pleasingly contrasted with the exquisite tenderness and sweetness of the intermezzo. A broken string unfortunately marred the effect of the finale, which was otherwise given with force and brilliancy.

The hearing of the sonata increases interest in the coming of Paderewski, whose concerts here are already announced. The closing number of the programme, the Iscnarkowsky quartet, was very interesting, particularly in the development of the theme in the second movement. Its treatment by the quartet was all that could be desired.

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EVENING POST, New York, N. Y.
Date 10/24

KNEISEL QUARTET CLUB CONCERTS.

The programme arranged for the first of the four Kneisel Quartet Club concerts, at Sherry's New Concert Hall, on Friday evening, November 6, is as follows: 1, Quartet in C major (Koechel 465, Peters 17), Mozart; 2, Second Movement from Quartet in D major, Tschaikowsky; 3, Quintet in G major, Opus 111, new (first time in America), Brahms.

BOSTON SYMPHONY ORCHESTRA.

The programme for the first concert of the Boston Symphony Orchestra this season, on Tuesday, November 3, at Chickering Hall, is as follows: 1, Overture, "Benvenuto Cellini," Berlioz; 2, Aria, "Ah Perfido," Beethoven; 3, Prelude, adagio and gavotte for strings, Bach; 4, Aria, "Tannhäuser," [illegible] 5, Symphony in E flat (Rhenish), Schumann. [illegible] Lillian Nordica will be the [illegible] in New York this season.

QUAR

SONA

QUAF

and the second subject comes back in D major. The composer has a special purpose in this departure from the rule, for not only does he repeat the themes, as usual, but much of the "working out," making a peroration of the second subject, which now occurs in the previously avoided tonic.

The slow movement, which is not the least characteristic part of the work, consists of a single theme, its developments and episodes, twice heard with, on repetition, changes of tonality and detail. The subject consists of two distinct sections, the first of which is in the nature of a preamble. The more important section follows immediately. All the foregoing is now repeated (with the first section in another key) and followed by development of a somewhat fantastic character. This leads to an energetic *accellerando*, followed by a brief *cadenza* for pianoforte. The whole is now repeated, with the variations already remarked, and a brief *coda* brings the movement to an end.

In point of form the spirited final movement is a counterpart of the first *Allegro*. Its unostentatious leading theme appears in the pianoforte part at the outset, and is taken up by the violin, in D minor. Nothing could be more simple. To this succeeds an important tributary in the relative major key. The second subject is soon reached. It, also, has a tributary of imprtance, which, with the characteristic bars of the first tributary, is used in another bold development section and followed by the peroration of the first part, in the orthodox relative major. The "working out" deals solely with the leading theme and fragments of the two tributaries, neglecting the second subject altogether. The recapitulatory section is approached,in a vigorous manner. As in the first *Allegro*, so here, the composer reecapitulates not only the first part but a good deal of the "working out," that procedure evidently commending itself to him very strongly.

The *coda* (*prestissimo*), like the "working out," deals with the principal subject and the tributaries. It can tell its own story."

Tschaikowsky's contributions to the department of chamber-music are slight in comparison with his works for the stage and for orchestra. The three string quartets date from a comparatively early period in his career, though acquaintance with them in this country, which is by no means general, followed the introduction of the larger instrumental works.

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The programme for the first concert of the Boston Symphony Orchestra this season, on Tuesday, November 3, at Chickering Hall, is as follows: 1, Overture, "Benvenuto Cellini," Berlioz; 2, Aria, "Ah Perfido," Beethoven; 3, Prelude, adagio and gavotte for strings, Bach; 4, Aria, "Tannhäuser," Wagner; 5, Symphony in E flat (Rhenish), Schumann. Mme. Lillian Nordica will be the soloist—her first appearance in New York [illegible].

[37]

Boston Post

TUESDAY MORNING, OCT. 27, 1891.

THE ADAMOWSKI QUARTETTE.

The programme of the first concert of the Adamowski Quartette (fourth season), given last evening in Union Hall, was as follows: Mozart's quartette in E flat major; Paderewski's sonata for violin and piano in A minor; and Tschaikowsky's quartet in F major. The second and third of these works were heard in Boston for the first time.

The programmes presented by this quartette are generally interesting. Unfortunately the ensemble work of the four players can seldom be praised. The imperfections noticed are not accidental, they do not come from insufficient rehearsal; they are due to the temperament of two of the members of the quartette, the first violin and the 'cello.

Now let me explain this statement by taking an extreme case. If a string quartette were organized with Sarasate as first violin and Liégeois as 'cello, the ensemble would in nine cases out of ten be less satisfactory than that made by four good musicians taken from an excellent German or French orchestra. Sarasate, who is in many respects the most eminent virtuoso now before the public, would play in a quartette as a virtuoso and not as a quartette player; and Liégeois would be slow in subordinating his superb tone and in concealing his great technique. Without comparing for a moment the two Adamowski brothers with the two great players named, it may justly be said that Mr. T. Adamowski is a man of virtuoso blood, and in the quartette he is not contented with being one of four. And so it is with his brother, though in less degree. Therefore we find in the performances of this quartette, first of all, a lack of proper balance—then unrest, needless shiftings of rhythms and other virtuoso tricks, and an absence of reserve power and hinted strength. Add to all this, surprising falseness in intonation, a frequent misconception of the composer's meaning, carelessness in repeating his very words, and what pray, becomes of a quartette written by Mozart?

It is not an agreeable duty to speak so bluntly, but the performance of the Mozart quartette last evening deserves still harsher words. The first movement was hurried, muddy and out of tune. The *andante con moto* was played like an *adagio*, and painfully dragged out. In the *menuetto* no distinction was made between eighth and quarter notes, and the finale taken at a furious pace at times degenerated into a scramble.

The Paderewski sonata was played by Messrs. T. Adamowski and Arthur Foote. Mr. Paderewski will be here this season and will give recitals. It is to be hoped that this sonata will then be heard. To judge of its merits after the performance of last evening would be an injustice to the composer.

This quartette is more successful in the Wilder works of the modern school, and though in the Tschaikowsky Quartette there were passages of untunefulness and imperfect balance, yet there were many pleasing moments. The scherzo is perhaps the most sane and fresh of the movements, with its strange and haunting motif in seven-four rhythm. The *andante* is beautiful in thought and curious in construction, and the first movement is interesting, though its exaggerations in harmony and rhythm suggest vodka. It is a singular work, this second of the three quartettes, and it deserves a second hearing. The movements were heartily applauded, and in fact applause was frequently given during the evening.

The next concert will be given Nov. 16. Mrs. Julie L. Wyman will sing.

PHILIP HALE.

PRESS, Philadelphia, Pa.

Date 10/25

The Boston Symphony Orchestra with Eminent Soloists at the Academy.

The Boston Symphony Orchestra, of which Mr. Arthur Nikisch is the distinguished conductor, will give a series of six concerts at the Academy of Music on the evenings of November 4, December 7, January 11, February 8, March 14, and April 25.

It is not necessary to dwell on the merits of this organization, which has become so well known to the musical public through its splendid concerts of past seasons. The orchestra numbers eighty-five performers, and has been strengthened in some departments since last year by the acquisition of several players of superior ability. The members have already been playing constantly together for five weeks in Boston, and from all accounts the organization was never in finer condition. Sterling programmes will be given, including many worthy and interesting novelties secured by Mr. Nikisch in Europe during the Summer.

Mme. Lillian Nordica, who ranks as one of the world's greatest sopranos, will be the soloist at the opening concert, November 4. The famous pianists, Alfred Grunfeld and Eugen D'Albert, with other eminent soloists, have been engaged for later concerts. The appearances of these artists will form in themselves important features of the musical season.

The sale of season tickets, covering reserved seats for the series of six concerts, will open to-morrow morning at 1119 Chestnut Street.

INQUIRER, Philadelphia, Pa.

Date 10/25 10/2

The Boston Symphony Orchestra.

The prospectus of the Boston Symphony Orchestra for the season of 1891-92 has just been made public. There are to be six concerts, to take place at the Academy of Music on the evenings of November 4, December 7, January 11, February 8, March 14 and April 25. The first concert occurs on a Wednesday, and all the others on Monday evening. No change of substantial importance has taken place during the summer recess in the composition of the orchestra. Franz Kneisel remains the concert meister, with Adamowski and Loeffler as lieutenants. MM. Mole and Santet remain as first flutist and first soloist respectively, and Mr. Arthur Nikisch retains the directorship. As during last season, the full orchestra will comprise eighty-five members. The soloist at the first concert will be Mme. Lillian Nordica, a charming singer, who has won many fresh laurels since she was heard here last with Patti and Tamagno in the season of 1889-90, and the beauty of whose *Desdemona* in Verdi's opera of "Otello," opera goers will pleasantly remember. Other soloists announced are Mr. Alfred Grunfeld, Mr. T. Adamowski and Mr. Eugen D'Albert, the distinguished pianist. The sale of seats will open at 1119 Chestnut street to-morrow morning.

THE NEW HAVEN EVENING The Register.

OCTOBER 26, 1891.

HYPERION THEATER.

NIKISCH. - - - NORDICA.

ONLY CONCERT THIS SEASON BY THE

BOSTON

SYMPHONY ORCHESTRA,

(70 PERFORMERS,)

Mr. Arthur Nikisch - - - Conductor.

"As fine a band of players as is ever grouped on a concert stage."—*New York World.*

"New Yorkers have learned to expect delights which their own organizations cannot provide."—*New York Tribune.*

"Last night's concert again demonstrated very plainly that in some respects the Boston Symphony Orchestra has attained a perfection beyond that of our best organizations."—*New York Herald.*

"Unrivalled, in this country, at least, for the breadth, delicacy, brilliancy and musical intelligence and finish of its interpretations of the best orchestral works."—*Chicago Times.*

ONE GRAND CONCERT

AT THE

HYPERION THEATER,

MONDAY EVENING, Nov. 2d,

AT 8 O'CLOCK.

First appearance in this city of the renowned Prima Donna Soprano,

Mme. Nordica.

A BRILLIANT PROGRAMME:

Overture, "Benvenuto Cellini"........Berlioz.
Aria, "La Reine de Saba"............Gounod.
MME. NORDICA.
Suite op. 55 (new)..............Tschaikowsky.
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
(*First time in New Haven.*)
Polacca, "Mignon."..................A. Thomas.
MME NORDICA.
Overture, "Phedre."..................Massenet.

Tickets, with Reserved Seats, 75c, $1.00 and $1.50, according to location.

☞ The sale of seats opens TUESDAY, Oct. 27th, at 9 a. m., *at the Hyperion Theater.*

C. A. ELLIS, Manager.

o25,26,28,31,n1

Next Monday evening at the Hyperion the Boston Symphony orchestra will appear, the only time in New Haven this season. Arthur Nikisch, who created such a furore of enthusiasm here last year will conduct the orchestra. Mme. Lillian Nordica has been secured as the soloist for the occasion, and her wonderful soprano voice will no doubt captivate her hearers.

STAR, Kansas City, Mo.

Date 10/22

At the concert of the Boston Symphony orchestra at Boston, Saturday evening, the playing of the prelude from "Cavalleria Rusticana" aroused the greatest enthusiasm. William J. Winch sang the same opera to harp and orchestral accompaniment and was given an ovation. The playing of the new Tschaikowsky suite, the first time in America, awakened an equal interest.

Boston Transcript

TUESDAY, OCTOBER 27, 1891.

The Adamowski Quartet.

The Adamowski Quartet gave its first concert this season in Union Hall last evening, the programme being as follows:

Mozart: Quartet in E-flat (Peters, No. 3).
Paderewski: Sonata for violin and pianoforte, in A minor, Op. 13.
Tschaikowsky: Quartet in F, Op. 22.
Mr. Arthur Foote was the pianist.

The Mozart quartet is one not often heard here. It is a wonderful work, showing the composer in his finest mood. The *Andante con moto* especially is a gem of the first water. The other two numbers on the programme were novelties, and, as such, interesting. The Palerenski sonata was the more pleasing of the two, and although a single hearing could give no very distinct notion of its value, it did certainly make us wish to hear the work again. Not so the Tschaikowski Quartet; this, with the best will in the world, we cannot honestly wish to hear again. Passages of unmistakable vigor would now and then meet the ear, but much of it seemed very ugly indeed. Take, for instance, that hideous little time that serves as theme for the second movement (*Allegro ginsto*); it may seem beautiful to the Slavic musical sense, just as some women, whom we in America should call painfully ill-favored, pass for professional beauties in China; but to our Western ear this theme is by no means a thing of beauty.

The quartet played excellently well shroughout, and the Paderinski sonata was admirably, exquisitely given by Mr. Adamowski and Mr. Foster. The next concert in the course comes on Monday evening, Nov. 16.

Detroit
Oct. 25

Arthur Nikisch, conductor of the Boston Symphony, will play the piano part of the Quintet by Christian Sinding for the first time in this country at the Detroit Philharmonic concert, Nov. 9, at the Lyceum theater.

* * *

THE NEW HAVEN EVENING REGISTER. TUESDAY. OCTOBER 27, 1891

HYPERION THEATER

NIKISCH | BOSTON SYMPHONY ORCHESTRA,
NORDICA

MR. ARTHUR NIKISCH......CONDUCTOR.

ONLY GRAND CONCERT

By this famous organization, with the assistance of

MME. LILLIAN NORDICA.

The Renowned Prima Donna Soprano,
(Her first appearance in New Haven.)

Monday Evening, Nov. 2, at 8 o'clock

Program—Overture "Benvenuto Cellini," Berlioz—Aria "La Reine de Saba," Gounod—Suite op. 55, Tschaikowsky (first time)—Polacca, "Mignon," Thomas—Overture, "Phedre," Massenet. Tickets, with reserved seats, 75c, $1.00 and $1.50. Now on sale at the box office, Hyperion Theater. C. A. ELLIS, Manager.

o27,29,30,31

The Boston Symphony orchestra's concerts always prove occasions of rare enjoyment and it has never offered a program possessing more attractive features than the one announced for next Monday evening at the Hyperion theater. The numbers chosen by Mr. Nikisch are representative works of modern composers, which are certain to receive a faultless interpretation at the hands of his splendid body of musicians. The soloist is Madame Nordica, whose appearance of itself will be an important event of the musical season. The sale of seats is now progressing at the Hyperion theater.

TRIBUNE, Detroit, Mich.

Date 10/25

Arthur Nikisch, conductor of the Boston Symphony Orchestra, will play the piano part of the quintet by Christian Sinding for the first time in this country, at the concert to be given Nov. 9 by the Detroit Philharmonic Club. This will also be the first time that Nikisch has appeared as a pianist outside of Boston.

SUN, New York, N. Y.

Date 10-26

The programme for the first concert of the Boston symphony orchestra this season on Tuesday, Nov. 3, at Chickering Hall, is as follows: 1. Overture, "Benvenuto Cellini," Berlioz; 2. Aria, "Ah Perfido," Beethoven; 3. Prelude, adagio and gavotte for strings, Bach; 4. Aria, "Tannhäuser," Wagner; 5. Symphony in E flat (Rhenish), Schumann. Mme. Lillian Nordica will be the soloist.

The programme arranged for the first of the four Kneisel Quartet Club concerts at Sherry's new concert hall on Friday evening, Nov. 6, is as follows: 1. Quartet in C major (Koechel, 465; Peters, 17), Mozart; 2. Second movement from quartet in D major, Tschaikowsky; 3. Quintet in G major, Opus 111, new (first time in America), Brahms.

NORTH AMERICAN, Philadelphia, Pa.

Date 10/26

THE BOSTON SYMPHONY CONCERTS.

No material change in the personnel of the Boston Symphony Orchestra has been made since it was heard here last. Now, as then, it contains eighty-five members, the pick of their profession, and Franz Kneisel continues to act as concert-master at a salary, it is said, of $75 a week. The first concert here will take place at the Academy of Music on Wednesday evening, November 4. The dates of the other five are Monday evenings, December 7, January 11, February 8, March 14 and April 26. The sale of season tickets will begin this morning at 9 o'clock, at 1119 Chestnut street.

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The Register. THE NEW HAVEN EVENING

WEDNESDAY. OCTOBER 28,

Next Monday evening the Boston Symphony orchestra, Arthur Nikisch, conductor, will give a grand concert at the Hyperion theater. Mme. Lillian Nordica, the renowned prima donna, will make her first appearance in this city as soloist of the evening.

NEWS, New Haven, Conn.

Date 10-26

The Boston Symphony orchestra, with Arthur Nikisch and Mme. Nordica, will appear at the Hyperion next Monday evening. This will be Nordica's first visit to New Haven. Although a New Englander, she received her musical education in Europe, where she has been one of the foremost singers, delighting vast assemblages in almost every capital. During the Queen's jubilee Mme. Nordica sang at one of the state concerts at Buckingham Palace, and made a brilliant success. The Princess of Wales personally thanked the American prima donna for the pleasure she had given her, and the Prince immediately afterward came forward to congratulate her. By royal command Mme. Nordica sang at Westminster Abbey on the day after the jubilee.

TIMES, Philadelphia, Pa.

Date 10/27

Boston Symphony Orchestra.

The Boston Symphony Orchestra will begin its series of concerts at the Academy of Music on Wednesday evening of next week. Madame Nordica will be the soloist. The sale of subscriptions tickets for the series opened yesterday and was reported as already exceeding that of last year.

PUBLIC LEDGER, Philadelphia, Pa.

Date 10/27

Sale of season tickets [illegible] the Boston Symphony Concerts. Arthur Nikisch will continue to conduct the orchestra, and Franz Kneisel will remain the concert-meister. No important change, it is said, has been made in the personnel of the organization since last season.

THE EAGLE.

TUESDAY MORNING, OCTOBER 26.

The Brooklyn Eagle, and Kings County Democrat.

THE PHILHARMONIC CONCERTS.

The sale of seats for the Philharmonic rehearsals and concerts will begin at Chandler's tomorrow morning. Not more than ten seats will be sold to any one person. The concerts, by the magnificent Boston symphony orchestra of eighty-five men and eminent soloists, will be of the highest artistic value and interest and the programme books furnished to the audience are of much assistance in understanding the selections, as the phrase goes. The soloists are Lillian Nordica, Mrs. Nikisch and Mr. and Mrs. George Henschel, singers; Ignace Paderewski and Eugen D'Albert, piano players. There are no premiums on the tickets this year. It is not necessary to praise the work of this splendid organization, and it is hoped that it will be heard by every music lover in the city. The programme for the first rehearsal and concert, on November 6 and 7, is as follows:

Overture, "Leonora No. 3"......................Beethoven
Aria, "La Reine de Saba"..........................Gounod
Lillian Nordica.
Suite Op. 55 (new)...............................Tschaikowsky
(First time in Brooklyn.)
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
Elizabeth's aria from "Tannhauser"...............Wagner
Lillian Nordica.
Vorspiel, "Die Meistersinger"......................Wagner

Brooklyn Daily Eagle

MONDAY EVENING, OCTOBER 26, 1891.

ACADEMY OF MUSIC. NIKISCH

Under the auspices of the

PHILHARMONIC SOCIETY OF BROOKLYN,

THE

BOSTON
BOSTON
SYMPHONY ORCHESTRA,
SYMPHONY ORCHESTRA,

85 PERFORMERS,

Mr. ARTHUR NIKISCH, Conductor,
Will give a series of
SIX PUBLIC REHEARSALS,
On FRIDAY AFTERNOONS, November 6, December 11, January 15, February 12, March 18 and April 29,
AND
SIX CONCERTS,
On SATURDAY EVENINGS, November 7, December 12, January 16, February 13, March 19 and April 30.

Mme. LILLIAN NORDICA, Mrs. ARTHUR NIKISCH
Mr. IGNACE J. PADEREWSKI,
Mr. EUGEN D'ALBERT

and other distinguished artists will appear as soloists.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5 and $7.50, according to location, now on sale at the office of the Philharmonic Society, at CHANDLER'S music store, 300 Fulton st.

C. A. ELLIS, Manager.

Brooklyn Daily Eagle

TUESDAY EVENING, OCTOBER 27, 1891.

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C. A. ELLIS, Manager.

Brooklyn Daily Eagle

WEDNESDAY EVENING, OCTOBER 28, 1891.

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C. A. ELLIS, Manager.

Brooklyn Daily Eagle

THURSDAY EVENING, OCTOBER 29, 1891.

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Mr. ARTHUR NIKISCH,
Conductor.

NORDICA,
PADEREWSKI,
D'ALBERT
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SIX PUBLIC REHEARSALS:
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C. A. ELLIS, Manager.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, OCTOBER 28, 1891.

Kneisel.—The program arranged for the first of the four Kneisel Quartet Club concerts at Sherry's new concert hall on Friday, November 6, is as follows: Quartet in C major (Koechel, 465; Peters, 17), Mozart; second movement from quartet in D major, Tschaikowsky; quartet in G major, op. 111, new (first time in America), Brahms.

JOURNAL AND COURIER, New Haven, Conn.

Date 10/27

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony orchestra of seventy performers, under the able leadership of Mr. Arthur Nikisch, will give only one concert in this city this season at the Hyperion theater next Monday evening. The occasion will also mark the first appearance of the eminent prima donna soprano, Mme. Nordica. The following brilliant program will be rendered:

Overture—"Benvenuto Cellina"..........Berloiz
Aria—"La Reine de Saba"................Gounod
Mme. Nordica.
Suite op. 55 (new)................Tschaikowsky
Elegie.
Valse melancholique.
Scherzo.
Tensa con Variazioni.
(First time in New Haven.)
Polacca—"Mignon"...................A Thomas
Mme. Nordica.
Overture—"Phedre."....................Massenet

THE SYMPHONY CONCERT.

The sale of tickets opens this morning for the concert by the Boston Symphony orchestra, to be given at the Hyperion theater next Monday evening. This will be the only opportunity this season to hear this splendid orchestra under its accomplished conductor, Mr. Nikisch, and will doubtless bring out a great audience. Additional interest attaches to this event, as it will be the occasion of the first appearance in this city of one of the world's greatest sopranos, Mme. Nordica. A very attractive program is promised.

STANDARD-UNION, Brooklyn, N. Y.

Date 10-27

The Boston Symphony Orchestra.

The Boston Symphony Orchestra will give six rehearsals at the Academy of Music on Friday afternoons, beginning on Nov. 6, and six concerts on Saturday evenings, beginning Nov. 7, under the auspices of the Philharmonic Society. The sale of seats has already commenced at Chandler's, 300 Fulton street.

The Beacon.

BOSTON, SATURDAY, OCT. 31, 1891.

Mr. MacDowell's new *suite* was the gem of the third Symphony concert, for the Volkmann 'cello concert is dull, and the fourth Brahms symphony, even though one manages to get a little used to it from time to time, is often pretentious, labored, rambling and tends to little definite, except the ecstatic adoration of the *Transcript*, which is perhaps worth writing a symphony for. About all the rest of the public find it dull, as the exodus of weary hearers after each movement proved. Mr. MacDowell always shows himself to be original and independent, full of quaint fancy, strong in expression and not less in self-control, a free melodist and a rich and various harmonist. It would be pleasant to analyze this work, had we time, because it is his best; but we can only record how one peculiarly individual phase of his ideality is exhibited in the fantastic contrasts of the ' Haunted Forest," with its gloom and mystery, and the "Forest Spirits," with its rustle and rush,—both eerie, but each distinct,—and how well the "Summer Idyl" and the "Shepherdess Song" justify their names. Each movement tells its story and ends simply when this is done, and the orchestration fills in beautifully appropriate coloring to the fine outlining. Mr. Schroeder was the 'cellist, and was well received, as a newcomer should be. He played with taste, smooth tone, good phrasing and academic care; but he did not give evidence of having a drop of virtuoso blood in his veins, and is evidently a much better quartette than solo player. The orchestral work was sometimes good and sometimes bad, the blatant blowing of the trombones and trumpets vulgarizing Mr. MacDowell's last movement insufferably. The degeneration of the whole band in accuracy and above all in elegance is made only too potent by each new programme. Tonight the newly arrived pianist, Mr. Grunfield, will play Rubinstein's D-minor concerto, the symphony will be Beethoven's "Pastoral," and the programme will begin by the introduction to Boston of Richard Strauss's symphonic "Don Juan."

Boston Post

SATURDAY MORNING, OCT. 31, 1891.

The programme of this evening's Symphony concert in Music Hall will be as follows: Symphonic Poem, "Don Juan," Richard Strauss (first time in Boston); Rubenstein's Concerto for pianoforte in D minor; Beethoven's Symphony No. 6 ("Pastorale"). Mr. Alfred Gruenfeld will play the pianoforte part of the concerto.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 31. 189

The Saturday Evening Paper.

Symphony Concert.—The third Symphony concert was chiefly remarkable for the performance of Mr. E. A. MacDowell's orchestral suite in A minor. It was played last week for the first time in Boston, and its very first performance was at the Worcester (Mass.) Festival, September 24, by an orchestra under the direction of Mr. Carl Zerrahn. When Mr. MacDowell's symphonic poem "Lancelot and Elaine" was played here nearly two years ago, it seemed like a succession of rapidly dissolving views and the moods of the person gazing changed rapidly with the views till fatigue drove out pleasure. Not that it was not an imaginative, poetical work, which showed the sensitiveness of the composer; but it was intentionally and in the full meaning of the words "program music."

And now Mr. MacDowell comes before the public with his suite, but he is content to let the music suggest to the hearer or remind him, according to the individuality of the hearer. To be sure he calls his movements, "In a Haunted Forest," "Summer Idyl," "The Shepherdess Song" and "Forest Spirits." He does not, however, tell his ghosts by name, or identify trees or give the geological formation of the rocks or the direction of the wind. The hearer can dream as he pleases. There are people who do not enjoy music unless they fancy it is imitative. There are people—and estimable people—who do not enjoy a tune *per se*, and only tolerate its presence because it may be so used in thematic development that they have great difficulty in detecting it. But Mr. MacDowell in this work did not deliberately appeal to hunters after the mimetic or the seekers after intellectuality in music. He has written musical poetry, pleasing in thought, and most charmingly sung. First of all it was orchestrally thought out; it was not originally and laboriously built with the help of the piano forte and then scored experimentally for this or that combination of instruments. His harmonies presented themselves in variegated orchestral dress; his effects were suggested by a cunning knowlege of the capabilities and limitations of each instrument. The instrumentation throughout is that of a master, and not the perfunctory task of a scholar. How delightful for instance is the use of the flutes, and the cold tones of the bassoons. How skilfully are the different choirs contrasted, how well nourished are the inner parts. This suite is free from artificial morbidness, from straining after effect, from self-consciousness. Self restraint is seen in the wildest passages, and the fantasy leaps from a healthy brain. Taught in foreign schools, Mr. Mac Dowell has chosen the best characteristics of the French and German; but he is not a mere gatherer of samples, a collector of mosaics. His is a genuine poetic spirit, finely trained and happy in expression. The audience was quick to recognize the beauties of the work. Applause was most hearty, and it continued until Mr. MacDowell twice bowed his acknowledgments from the upper gallery.

Mr. Alvin Schroeder made his first appearance in Boston as a solo-player, and he chose the concerto for 'cello in A minor by Volkmann, a very tedious composition. He is not a virtuoso in the common acceptation of the word, but he is a musician of refined taste who plays his instrument carefully. His phrasing was excellent throughout, and his proper place is in the orchestra or quartet. He was loudly applauded.

The symphony was the fourth of Brahms. It was read theatrically by the director and played roughly by the orchestra.

PHILIP HALE.

The Register.

NEW HAVEN CONN.

FRIDAY OCTOBER 30

Madame Nordica who is to be the soloist at the Boston Symphony concert next Monday evening in the Hyperion theater filled the first engagement of her American tour at the Worcester Festival last month. The following description of the famous singer appeared at the time in the *Worcester Spy*: "Madame Nordica was the star of the evening and her appearance was awaited with great impatience. No sooner had she shown her face beyond the curtain than the applause began. Every step she made was the signal for more prolonged applause, and when she reached the platform under escort of Victor Herbert a perfect ovation awaited her. It was a triumph well earned by laborious study. Her carriage was superb, her form a model for sculptors and her face one that the entire audience looked on and admired. Her costume was designed for her by Worth for use on just such occasion. Great clusters of diamonds ornamented the corsage and in her hair fluttered jeweled butterflies of diamonds of priceless value. When her first song had come to an end a thunder of applause shook the hall. Then came the encore and more applause and Mme. Nordica was never happier in her life."

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 1, 1891

THE SYMPHONIES.

THIRD CONCERT.

The audience was tardy in coming in at the third concert, Saturday evening, Oct. 24; and when Conductor Nikisch gave the signal for the orchestra to begin Macdowell's Suite in A, the hall was not more than two thirds full. At the end of the first movement opportunity was given the late comers to get to their seats, when the music was resumed. We saw nothing to remind us of Ghosts in the Forest, though some of the music is quite pretty, if not mysterious and deep. Good music can be just as effective and pretty without great mystery as when shrouded in it; in fact, the less the mystery the better the music is apt to be. "Summer Idyl" might just as well have been called Fall or Winter so far as suggestiveness to any season is concerned. No exception is taken to the music, for it proved pleasantly attractive. "The Shepherdess Song" proved quite like what its name implies, attracting attention, interest and applause. The last movement, "Forest Spirits," is really an effective piece of writing, showing Mr. Macdowell to be well versed in the resources of orchestration. The author escaped being ovated by remaining in some hidden location, while the audience continued to applaud till Mr. Nikisch shrugged his shoulders in characteristic German style, as much as to say, "I don't know where he is!" Then the applause ceased. It may be remarked that Mr. Macdowell bore his honors with rare modesty.

Much interest centred in the first appearance of Mr. Alvin Schroeder, the first 'cello player. Mr. Schroeder was evidently very nervous when he commenced his Concerto, for he scratched a little; later on, however, he evinced more command over himself. His technique is considerable, but with this one hearing we are not quite prepared to stamp him as the equal of either of his predecessors. Perhaps if he had played a more musical composition than the Volkman Concerto proved, our impressions would be more favorably inclined. The Concerto is a dry composition at most, barring its orchestration, which is the most interesting part of it.

Brahms's Fourth Symphony, E minor, is undoubtedly a great work. It has been played here before, but many confess inability to understand or appreciate it, so far. Like everything else, full of science and learning, a vast amount of study and special preparation is required to analyze their beauties to clear, appreciative understanding. Brahms, like Beethoven, composed music for the future, but it will be considerably in the future before Brahms becomes as popular as Beethoven. In the main, the orchestra did their work as well as could be expected, considering the difficulties with which the Symphony abounds.

Many people left the hall between the different movements of the Symphony, so when the last one was concluded, only about half the audience were left. Don't this show that the people have not quite learned to love Brahms yet? A few do; some profess to, but can't give a reason for so doing, while a large majority do not, and are not afraid to say so. What a contrast there is between Haydn's, Mozart's, Beethoven's and Brahms's symphonies! But it is not a difficult matter to tell which of these masters comes nearest the human heart.

JAMES M. TRACY.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will give the first of its series of six concerts at Chickering hall, New York, next Tuesday evening. Mme. Nordica will be the soloist, and will then make her first appearance this season there.

The Boston Symphony orchestra concerts are to be among the musical and social events of Brooklyn and Philadelphia this season.

Boston Courier.

SUNDAY MORNING, NOV. 1, 1891.

THE SYMPHONY.

The very interesting programme of the fourth symphony rehearsal and concert had for its first concert one of the many new works that were promised at the commencement of the season: Richard Strauss's symphonic poem, "Don Juan." Young Strauss's career during the past ten years appears to have been an enviably successful one. To have succeeded Von Bulow as director of the famous Meiningen Orchestra, and to have received the appointment as court conductor in Liszt's old stronghold, Weimar, is to have greater good fortune than most young musicians, even of unusual talent, enjoy nowadays. "Don Juan" is quite in the vein of modern orchestral writing. Suggested to the composer by an extremely sensuous poem of Nicolas Lenaus, the music, like its inscription, is of a strongly passionate nature. Still, tropical as it is, there is not discoverable in it any tendency towards coarseness or noise. Without introductory measures, the work starts off with a brilliant, impetuous theme given out by the full orchestra, excepting the heavy brass instruments. This, and a broad, sustained melody, in structure and treatment vividly recalling Wagner, constitute the principal subjects. The orchestration is rich and suggestive, the use of the strings being particularly effective. The grand climax near the end is splendidly worked up; and the close is gloomy enough to arouse feelings of satisfaction in the breast of the most pessimistic of beings. Altogether, "Don Juan" is musically attractive and is clearly the product of strong, well disciplined talent. How it would strike the ear after repeated hearings can only be guessed at. But important works, especially of a dramatic nature, may surely be expected in the near future from the hand that penned this brilliant orchestral piece. It was finely played. Mr. Nikisch's genius as a dramatic conductor was evident throughout, and hearty applause followed its conclusion.

Mr. Alfred Gruenfeld, the celebrated Viennese pianist, was the soloist, and the work he performed was Rubinstein's D minor concerto. Mr. Gruenfeld bears the reputation of being one of the most finished and elegant pianists of Europe. His touch is famous for its wonderful clearness, delicacy and elasticity, and his command over all the varieties of tone of which the pianoforte is capable is said to be complete. In view of these well established facts, then, it would be unreasonable to ascribe that which was unsatisfactory in his performance to anything more than miscalculation as to the amount of strength he needed to expend in order to fill Music Hall. In point of tempi, energy, phrasing, free and clear execution, the concerto was splendidly played. Accent and rhythm too were expressive, and artistically maintained; and though there was a slightly military air about his musical conception, it was at least free from all traces of sentimentality. The one disappointing feature was the hardness of touch displayed by the pianist. Mr. Gruenfeld's digital strength is simply enormous. If every note was not distinctly heard in the furthermost recesses of the hall, it was through no fault of his; and it must be said that though of clearness there was no lack, both delicacy and breadth of style that the work demands were conspicuous by their absence. There can be no doubt, however, that further acquaintance with Music Hall will enable Mr. Gruenfeld to calculate his dynamic effects more accurately. He was given a cordial reception and several enthusiastic recalls.

Beethoven's "Pastoral" symphony was the closing number and evidently gave that pleasure which it must always give to any cultivated audience when it is well played, for it received close attention. The work of the orchestra was notably better than it has been of late, the pianissimo playing being especially good. Mr. Nikisch's reading was sympathetic and well balanced, except that the tempo of the last movement, as it seemed to us, was too slow throughout.

T. P. CURRIER.

[39]

Brooklyn Daily Eagle

WEDNESDAY EVENING, OCTOBER 28, 1891.

ACADEMY OF MUSIC. NIKISCH

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C. A. ELLIS, Manager.

Brooklyn Daily Eagle

THURSDAY EVENING, OCTOBER 29, 1891.

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C. A. ELLIS, Manager.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

NEW YORK, WEDNESDAY, OCTOBER 28, 1891.

Kneisel.—The program arranged for the first of the four Kneisel Quartet Club concerts at Sherry's new concert hall on Friday, November 6, is as follows: Quartet in C major (Koechel, 465; Peters, 17), Mozart; second movement from quartet in D major, Tschaikowsky; quartet in G major, op. 111, new (first time in America), Brahms.

JOURNAL AND COURIER, New Haven, Conn.

Date 27

BOSTON SYMPHONY ORCHESTRA.

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Aria—"La Reine de Saba" .... Gounod
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Suite op. 55 (new) .... Tschaikowsky
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
(First time in New Haven.)
Polacca—"Mignon" .... A Thomas
Mme. Nordica.
Overture—"Phedre." .... Massenet

THE SYMPHONY CONCERT.

The sale of tickets opens this morning for the concert by the Boston Symphony orchestra, to be given at the Hyperion theater next Monday evening. This will be the only opportunity this season to hear this splendid orchestra under its accomplished conductor, Mr. Nikisch, and will doubtless bring out a great audience. Additional interest attaches to this event, as it will be the occasion of the first appearance in this city of one of the world's greatest sopranos, Mme. Nordica. A very attractive program is promised.

STANDARD-UNION, Brooklyn, N. Y.

Date 10-27

The Boston Symphony Orchestra.

The Boston Symphony Orchestra will give six rehearsals at the Academy of Music on Friday afternoons, beginning on Nov. 6, and six concerts on Saturday evenings, beginning Nov. 7, under the auspices of the Philharmonic Society. The sale of seats has already commenced at Chandler's, 300 Fulton street.

The Beacon.

BOSTON, SATURDAY, OCT. 31, 1891.

Mr. MacDowell's new *suite* was the gem of the third Symphony concert, for the Volkmann 'cello concert is dull, and the fourth Brahms symphony, even though one manages to get a little used to it from time to time, is often pretentious, labored, rambling and tends to little definite, except the ecstatic adoration of the *Transcript*, which is perhaps worth writing a symphony for. About all the rest of the public find it dull, as the exodus of weary hearers after each movement proved. Mr. MacDowell always shows himself to be original and independent, full of quaint fancy, strong in expression and not less in self-control, a free melodist and a rich and various harmonist. It would be pleasant to analyze this work, had we time, because it is his best; but we can only record how one peculiarly individual phase of his ideality is exhibited in the fantastic contrasts of the 'Haunted Forest," with its gloom and mystery, and the "Forest Spirits," with its rustle and rush,—both eerie, but each distinct,—and how well the "Summer Idyl" and the "Shepherdess Song" justify their names. Each movement tells its story and ends simply when this is done, and the orchestration fills in beautifully appropriate coloring to the fine outlining. Mr. Schroeder was the 'cellist, and was well received, as a newcomer should be. He played with taste, smooth tone, good phrasing and academic care; but he did not give evidence of having a drop of virtuoso blood in his veins, and is evidently a much better quartette than solo player. The orchestral work was sometimes good and sometimes bad, the blatant blowing of the trombones and trumpets vulgarizing Mr. MacDowell's last movement insufferably. The degeneration of the whole band in accuracy and above all in elegance is made only too potent by each new programme. Tonight the newly arrived pianist, Mr. Grunfield, will play Rubinstein's D-minor concerto, the symphony will be Beethoven's "Pastoral," and the programme will begin by the introduction to Boston of Richard Strauss's symphonic "Don Juan."

Boston Post

SATURDAY MORNING, OCT. 31, 1891.

The programme of this evening's Symphony concert in Music Hall will be as follows: Symphonic Poem, "Don Juan," Richard Strauss (first time in Boston); Rubenstein's Concerto for pianoforte in D minor; Beethoven's Symphony No. 6 ("Pastorale"). Mr. Alfred Gruenfeld will play the pianoforte part of the concerto.

BOSTON HOME JOURNAL.

SATURDAY, OCTOBER 31. 189

The Saturday Evening Paper.

SYMPHONY CONCERT.—The third Symphony concert was chiefly remarkable for the performance of Mr. E. A. MacDowell's orchestral suite in A minor. It was played last week for the first time in Boston, and its very first performance was at the Worcester (Mass.) Festival, September 24, by an orchestra under the direction of Mr. Carl Zerrahn. When Mr. MacDowell's symphonic poem "Lancelot and Elaine" was played here nearly two years ago, it seemed like a succession of rapidly dissolving views and the moods of the person gazing changed rapidly with the views till fatigue drove out pleasure. Not that it was not an imaginative, poetical work, which showed the sensitiveness of the composer; but it was intentionally and in the full meaning of the words "program music."

And now Mr. MacDowell comes before the public with his suite, but he is content to let the music suggest to the hearer or remind him, according to the individuality of the hearer. To be sure he calls his movements, "In a Haunted Forest," "Summer Idyl," "The Shepherdess Song" and "Forest Spirits." He does not, however, tell his ghosts by name, or identify trees or give the geological formation of the rocks or the direction of the wind. The hearer can dream as he pleases. There are people who do not enjoy music unless they fancy it is imitative. There are people—and estimable people—who do not enjoy a tune *per se*, and only tolerate its presence because it may be so used in thematic development that they have great difficulty in detecting it. But Mr. MacDowell in this work did not deliberately appeal to hunters after the mimetic or the seekers after intellectuality in music. He has written musical poetry, pleasing in thought, and most charmingly sung. First of all it was orchestrally thought out; it was not originally and laboriously built with the help of the piano forte and then scored experimentally for this or that combination of instruments. His harmonies presented themselves in variegated orchestral dress; his effects were suggested by a cunning knowlege of the capabilities and limitations of each instrument. The instrumentation throughout is that of a master, and not the perfunctory task of a scholar. How delightful for instance is the use of the flutes, and the cold tones of the bassoons. How skilfully are the different choirs contrasted, how well nourished are the inner parts. This suite is free from artificial morbidness, from straining after effect, from self-consciousness. Self restraint is seen in the wildest passages, and the fantasy leaps from a healthy brain. Taught in foreign schools, Mr. Mac Dowell has chosen the best characteristics of the French and German; but he is not a mere gatherer of samples, a collector of mosaics. His is a genuine poetic spirit, finely trained and happy in expression. The audience was quick to recognize the beauties of the work. Applause was most hearty, and it continued until Mr. MacDowell twice bowed his acknowledgments from the upper gallery.

Mr. Alvin Schroeder made his first appearance in Boston as a solo-player, and he chose the concerto for 'cello in A minor by Volkmann, a very tedious composition. He is not a virtuoso in the common acceptation of the word, but he is a musician of refined taste who plays his instrument carefully. His phrasing was excellent throughout, and his proper place is in the orchestra or quartet. He was loudly applauded.

The symphony was the fourth of Brahms. It was read theatrically by the director and played roughly by the orchestra. PHILIP HALE.

The Register.

NEW HAVEN CONN.

FRIDAY OCTOBER 30

Madame Nordica who is to be the soloist at the Boston Symphony concert next Monday evening in the Hyperion theater filled the first engagement of her American tour at the Worcester Festival last month. The following description of the famous singer appeared at the time in the *Worcester Spy*: "Madame Nordica was the star of the evening and her appearance was awaited with great impatience. No sooner had she shown her face beyond the curtain than the applause began. Every step she made was the signal for more prolonged applause, and when she reached the platform under escort of Victor Herbert a perfect ovation awaited her. It was a triumph well earned by laborious study. Her carriage was superb, her form a model for sculptors and her face one that the entire audience looked on and admired. Her costume was designed for her by Worth for use on just such occasion. Great clusters of diamonds ornamented the corsage and in her hair fluttered jeweled butterflies of diamonds of priceless value. When her first song had come to an end a thunder of applause shook the hall. Then came the encore and more applause and Mme. Nordica was never happier in her life."

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 1, 1891

THE SYMPHONIES.

THIRD CONCERT.

The audience was tardy in coming in at the third concert, Saturday evening, Oct. 24; and when Conductor Nikisch gave the signal for the orchestra to begin Macdowell's Suite in A, the hall was not more than two thirds full. At the end of the first movement opportunity was given the late comers to get to their seats, when the music was resumed. We saw nothing to remind us of Ghosts in the Forest, though some of the music is quite pretty, if not mysterious and deep. Good music can be just as effective and pretty without great mystery as when shrouded in it; in fact, the less the mystery the better the music is apt to be. "Summer Idyl" might just as well have been called Fall or Winter so far as suggestiveness to any season is concerned. No exception is taken to the music, for it proved pleasantly attractive. "The Shepherdess Song" proved quite like what its name implies, attracting attention, interest and applause. The last movement, "Forest Spirits," is really an effective piece of writing, showing Mr. Macdowell to be well versed in the resources of orchestration. The author escaped being ovated by remaining in some hidden location, while the audience continued to applaud till Mr. Nikisch shrugged his shoulders in characteristic German style, as much as to say, "I don't know where he is!" Then the applause ceased. It may be remarked that Mr. Macdowell bore his honors with rare modesty.

Much interest centred in the first appearance of Mr. Alvin Schroeder, the first 'cello player. Mr. Schroeder was evidently very nervous when he commenced his Concerto, for he scratched a little; later on, however, he evinced more command over himself. His technique is considerable, but with this one hearing we are not quite prepared to stamp him as the equal of either of his predecessors. Perhaps if he had played a more musical composition than the Volkman Concerto proved, our impressions would be more favorably inclined. The Concerto is a dry composition at most, barring its orchestration, which is the most interesting part of it.

Brahms's Fourth Symphony, E minor, is undoubtedly a great work. It has been played here before, but many confess inability to understand or appreciate it, so far. Like everything else, full of science and learning, a vast amount of study and special preparation is required to analyze their beauties to clear, appreciative understanding. Brahms, like Beethoven, composed music for the future, but it will be considerably in the future before Brahms becomes as popular as Beethoven. In the main, the orchestra did their work as well as could be expected, considering the difficulties with which the Symphony abounds.

Many people left the hall between the different movements of the Symphony, so when the last one was concluded, only about half the audience were left. Don't this show that the people have not quite learned to love Brahms yet? A few do; some profess to, but can't give a reason for so doing, while a large majority do not, and are not afraid to say so. What a contrast there is between Haydn's, Mozart's, Beethoven's and Brahms's symphonies! But it is not a difficult matter to tell which of these masters comes nearest the human heart.

JAMES M. TRACY.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will give the first of its series of six concerts at Chickering hall, New York, next Tuesday evening. Mme. Nordica will be the soloist, and will then make her first appearance this season there.

The Boston Symphony orchestra concerts are to be among the musical and social events of Brooklyn and Philadelphia this season.

Boston Courier.

SUNDAY MORNING, NOV. 1, 1891.

THE SYMPHONY.

The very interesting programme of the fourth symphony rehearsal and concert had for its first concert one of the many new works that were promised at the commencement of the season: Richard Strauss's symphonic poem, "Don Juan." Young Strauss's career during the past ten years appears to have been an enviably successful one. To have succeeded Von Bulow as director of the famous Meiningen Orchestra, and to have received the appointment as court conductor in Liszt's old stronghold, Weimar, is to have greater good fortune than most young musicians, even of unusual talent, enjoy nowadays. "Don Juan" is quite in the vein of modern orchestral writing. Suggested to the composer by an extremely sensuous poem of Nicolas Lenaus, the music, like its inscription, is of a strongly passionate nature. Still, tropical as it is, there is not discoverable in it any tendency towards coarseness or noise. Without introductory measures, the work starts off with a brilliant, impetuous theme given out by the full orchestra, excepting the heavy brass instruments. This, and a broad, sustained melody, in structure and treatment vividly recalling Wagner, constitute the principal subjects. The orchestration is rich and suggestive, the use of the strings being particularly effective. The grand climax near the end is splendidly worked up; and the close is gloomy enough to arouse feelings of satisfaction in the breast of the most pessimistic of beings. Altogether, "Don Juan" is musically attractive and is clearly the product of strong, well disciplined talent. How it would strike the ear after repeated hearings can only be guessed at. But important works, especially of a dramatic nature, may surely be expected in the near future from the hand that penned this brilliant orchestral piece. It was finely played. Mr. Nikisch's genius as a dramatic conductor was evident throughout, and hearty applause followed its conclusion.

Mr. Alfred Gruenfeld, the celebrated Viennese pianist, was the soloist, and the work he performed was Rubinstein's D minor concerto. Mr. Gruenfeld bears the reputation of being one of the most finished and elegant pianists of Europe. His touch is famous for its wonderful clearness, delicacy and elasticity, and his command over all the varieties of tone of which the pianoforte is capable is said to be complete. In view of these well established facts, then, it would be unreasonable to ascribe that which was unsatisfactory in his performance to anything more than miscalculation as to the amount of strength he needed to expend in order to fill Music Hall. In point of tempi, energy, phrasing, free and clear execution, the concerto was splendidly played. Accent and rhythm too were expressive, and artistically maintained; and though there was a slightly military air about his musical conception, it was at least free from all traces of sentimentality. The one disappointing feature was the hardness of touch displayed by the pianist. Mr. Gruenfeld's digital strength is simply enormous. If every note was not distinctly heard in the furthermost recesses of the hall, it was through no fault of his; and it must be said that though of clearness there was no lack, both delicacy and that Rubinstein-like warmth and breadth of style that the work demands were conspicuous by their absence. There can be no doubt, however, that further acquaintance with Music Hall will enable Mr. Gruenfeld to calculate his dynamic effects more accurately. He was given a cordial reception and several enthusiastic recalls.

Beethoven's "Pastoral" symphony was the closing number and evidently gave that pleasure which it must always give to any cultivated audience when it is well played, for it received close attention. The work of the orchestra was notably better than it has been of late, the pianissimo playing being especially good. Mr. Nikisch's reading was sympathetic and well balanced, except that the tempo of the last movement, as it seemed to us, was too slow throughout.

T. P. CURRIER.

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Boston Symphony Orchestra.

Season of 1891–92.

NOVEMBER ITINERARY.

Leave Boston Monday, Nov. 2, Noon, New York and New England Depot.

Arrive New Haven Monday, 4 P.M.

NEW HAVEN HOTEL.

Concert at Hyperion Theatre, 8.00 P.M.

Leave New Haven directly after Concert. Sleeping Cars at Depot.

Arrive in New York, Tuesday, Nov. 3, at 7 A.M.

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Rehearsal at Chickering Hall, 12 o'clock noon.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Nov. 4 at 10 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Philadelphia 1.45 P.M.

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Concert at Academy of Music, 8 P.M.

Leave Philadelphia Thursday, Nov. 5, 11.30 A.M., Baltimore and Ohio Depot, 24th and Chestnut Streets.

Arrive Baltimore 2.10 P.M.

CARROLTON HOUSE.

Concert at Academy Concert Hall, 8.00 P.M.

Leave Baltimore directly after concert. Baltimore & Ohio Depot.

Arrive New York Friday, Nov. 6, at 7 A.M.

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Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Nov. 7, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues. Take Flatbush Avenue Horse-cars at Fulton Street,

Arrive Boston Sunday, Nov. 8, at 8 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

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C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, October 31, 1891.

Boston Symphony Orchestra.

SEASON OF 1891–92.

* * * * * * Hotel List. * * * * * *

65

A. Nikisch.

F. R. Comee.
C. M. Loeffler,

Fr. Kneisel.

T. Adamowski.
J. Adamowski.

A. Schroeder.

C. Mole.

L. Svecenski.
E. Grünberg.

O. Roth.
E. Rose.

W.W. Swornsbourne.
F. E. Schuchmann.

D. Kuntz.
H. Eichheim.

J. Akeroyd,
2 H. A. Greene.

M. Zach.
O. Novacek.

G. Campanari.
P. Fiumara.

H. D. Simpson.
E. B. Marble.

E. Fiedler.
A. Moldauer.

E. Loeffler.

J. Edw. Eichler.
W. Krafft.

E. N. Lafricain.
W. A. Field.

J. Sauerquell.
E. Golde.

H. Schuecker.
J. Hoffmann.

F. Mahn.
H. Berger.

G. Boehm.
J. Miersch.

G. Goldschmidt.
G. Strube.

J. Knecht.
G. Sauer.

4 A. Goldstein.
S. Goldstein.

P. Metzger.
A. Hackebarth.

A. Kolster.
L. Post.

M. Kluge.
J. Michael.

D. Hannemann
C. deL. Delisle.

H. Heindl.
W. Rietzel.

E. M. Heindl.
Jul. E. Eichler,

C. Schumann.

3 G. Bareither.
L. Jennewein.

G. Gerhardt.
H. Hoyer.

L. Demuth.
C. Reibl.

Paul Fox.
C. Dietsch.

F. Muller.
O .Taubert.

H. J. Butler.
A. Reinhart.

A. Gutter.
F. Zahn.

Fr. Hein.
H. Lorbeer.

A. Rigg.
Jos. Mann.

E. Stolz.
J. Abloescher.

H. Burkhardt.

A. Heindl.

McKenzie.
Patterson.

L. Schultz [illegible] C. Barth

Boston Journal.

MONDAY, NOVEMBER 2, 1891.

THE SYMPHONY CONCERT.

The announcement that Mr. Alfred Grunfeld, the celebrated pianist, was to act as soloist at Saturday night's symphony, occasioned considerable interest and much expectation, so that an artist of less ability could only have disappointed those who at once recognized the talented musician, whom Von Bulow considers deserving "a foremost place among those virtuosos whom it is really worth while considering in earnest." Mr. Grunfeld's fine physique and strong face commanded instant attention, and when his fingers touched the keyboard the audience felt a magnetic thrill as though some magic power controlled them. His clear, incisive tones were given with a decision in the first movement in the concerto that emphasized the impression already made, and the moderato throughout was performed in a most masterly manner.

Perhaps it would be interesting to know that Mr. Grunfeld began to study when he was only five years of age, and at twelve gave his first concert, when he earned for himself the name of "wonder child." His career since then has won for him an enviable reputation and the praise of the highest musical authorities. In strong contrast to the first theme came the second movement, which was played with such sweetness and tenderness, such delicacy of touch, that Rubinstein himself could scarcely have failed to appreciate it.

Such prominence is rarely given to the pianoforte as was asserted in the last allegro assai. The fire, force and magnetism of a strong musical nature marked the expression of the finale, and brought to a close one of the most thoroughly satisfactory performances listened to for a long time, as the audience promptly attested by the ovation that followed.

The orchestral contributions consisted of Strauss's symphonic poem, "Don Juan," and the ever beautiful Pastoral Symphony No. 6, by Beethoven. At times, in the former, the instruments seemed to throb with emotion, which stirred the very depths of one's nature, and again they would glide away in idyllic phrases, only to return once more to a most brilliant and inspiring interpretation of the noble poem.

Who can resist the wonderful charm of Nature's musical interpreter? Beethoven's melodic pictures seemed as clear and real to the imaginative mind as the most famous painting of the Louvre to the admiring eye.

Every emotion is played upon, and when the storm breaks upon one's senses it is difficult to tell which is truly the most divine, the real or this powerful expression of the same. So many good things coming together on the same programme almost bewilder one with delight, and perhaps it would not be unbecoming to award Director Nikisch a word of praise for this most excellent programme.

The coming concert announces Mr. Ferruccio B. Busoni, soloist, in Beethoven's concerto for pianoforte, No. 4 in G major, with orchestral selections from Haydn and Schumann.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 31, 1891.

THE first Symphony concert came off on Friday, October 9, but was not remarkably interesting. Lillian Norton was in fine voice for Elizabeth's song from Tannhauser, and Beethoven's Perfido. The Symphony was Schumann's last, with its grand use of trombones in the religious movement. The overture was Beethoven's Dedication, written for the Josephstadt Theatre at Vienna. The one other selection was the Good Friday music, from Parsifal. The audience was as big as usual, with people sitting on the platform steps. Nikisch was cordially welcomed. Several new men have come into the ranks from Germany; but this performance was not up to the full symphony mark.

THE programme for the first concert of the Boston Symphony Orchestra this season, Tuesday, Nov. 3, at Chickering Hall, is as follows: Overture "Benvenuto Cellini," Berlioz; aria, "Ah Perfido," Beethoven; Prelude, Adagio and Gavotte for strings, Bach; aria, "Tannhäuser," Wagner; Symphony in E flat, (Rhenish), Schumann. Mme. Lillian Nordica will be the soloist.

SUNDAY HERALD.

BOSTON, NOVEMBER 1, 1891.

The Symphony Concert, Soloist Alfred Grunfeld.

The Pianist Heartily Welcomed and Given a Grand Ovation—Manager Mapleson Announces a Great Concert—Notable Events Near at Hand—The Austrian Boy's Coming—Notes.

The success attending the first appearance in this city at last evening's symphony concert of Mr. Alfred Grunfeld, the pianist, was most emphatic, and this talented artist may confidently count upon a reliable following here in Boston during the season.

Mr. Grunfeld chose the concerto in D minor by Rubinstein for his contribution to the programme, and the selection was an excellent one, its strongly contrasted movements serving admirably to display the pianist's varied gifts. His playing of the opening movement instantly arrested and held the attention of the audience, the clean clear execution, the pure limped tone, and the admirable taste shown in this portion of the work, gaining an instant recognition of the player's masterly skill and command over his instrument.

A remarkably fine interpretation of the moderato assai followed, in which the lovely theme was sung upon the piano with faultless grace and rare expression, the pianissimo passages being given like the whisper of falling leaves, and with a dainty touch that surprised and delighted all hearers. The bold, free style of the final allegro was caught with equal success, and the concerto brought to a brilliant ending that called out a great ovation for the pianist and gave him a well merited recognition of his grand abilities.

Mr. Nikisch introduced his programme for the concert with the first performance here of the symphonic poem "Don Juan," by Richard Strauss, and ended it with Beethoven's "Pastorale" symphony.

The "Don Juan" poem affords ample scope for the imaginative composer in reproducing the amorous scenes depicted by Nicolaus Lenaus, its author, and the richly scored tone pictures of Strauss afford a fascinating study. The poem was splendidly played, and a very successful interpretation of the familiar "Pastorale" symphony ended the concert.

The next concert comes on the evening of Nov. 14, when Mr. Ferrucio B. Busoni, pianist, will be the soloist, and the programme will be Haydn's symphony No. 1 in E flat, Beethoven's concerto No. 4 in G major, and Schumann's overture, scherzo and finale.

The first concert of the Adamowski quartet last Monday evening, in Union Hall, was the opening one in the series of chamber concerts of which we are promised so many during the coming season. A large and fashionable, as well as musical, audience was present, among the number being noticed Mr. and Mrs. Nikisch, Mr. Kneisel, Miss Elise Fay, Mr. Loeffler, Mrs. Apthorp, Mr. Clayton Johns, Dr. Roland Whitredge, Mrs. Spooner, Mrs. Phoebe Jenks, Mr. Barton Jenks, Mrs. Arthur Foote, Miss Mabel Boardman, Miss Blake.

Gazette

BOSTON, SUNDAY MORNING, NOV. 1.

MUSICAL.

The Symphony Concert.

The fourth concert by the Boston Symphony Orchestra at Music Hall, last evening, was listened to by a large audience. The performances opened with a symphonic poem, "Don Juan," by Richard Strauss. What it meant as music, pure and simple, we failed to discover. Judging by the poem by Lenau, which is said to have suggested it, the intention of the composer was to depict the emotions of the Spanish libertine as he looks back, "flying from surfeit and from rapture's cloy." According to the composer, Don Juan's feelings under these circumstances were exceedingly uncomfortable. They were not exactly coherent, and such reminiscences must have carried their own punishment with them. The agony they caused him were evidently depicted in the fearful caterwauling of the wind instruments. Now and then he has a soothing moment in the shape of a sensuous bit of melody, but it does not last long and the roaring and the groaning and the moral colic seize on him again and render him utterly miserable. The music is ultra modern, full of sound and fury, and as music means nothing. In point of style it is a mingling of Liszt, Wagner and Saint Saëns. Everything is sacrificed to tone color, noise and sensationalism in instrumentation predominating. The whole thing has been done, and better done, by Wagner in the music of the Venusberg in "Tannhauser," of which this is too often a glaring plagiarism. When it was all over, we felt that if Don Juan experienced anything like the fearful agonies that the music indicated, the devil would have been shortsighted to lug him away at last to what must necessarily have been a lighter torture. The work was vigorously, even brilliantly played, but with much roughness in the strings and much of false intonation in the wind. Then came Rubinstein's Concerto in D minor, for piano, the solo part played by Mr. Alfred Gruenfeld. The artist has a technique of great fluency, precision and elegance; he plays with ease and elasticity, and with perfect clearness; but he has one or two tricks that seem to be mannerisms, and they are repeated over and over again, until at last they give a tiresome monotony to his playing. One of these was especially prominent in the andante, and took the form of a sudden and unmeaningly distinct or detached thump, that was invariably followed by an extreme pianissimo, the result being inartistic, and producing an effect of mechanical coldness. The finale was given with great dash and brilliancy, and had many fine moments of technical display, but the performance of the concerto as a whole was characterized more by finger-work than by any deeper qualities. Judging by his performance of last night, we should say that Mr. Gruenfield would be heard to much better advantage in a smaller hall and in lighter music. Whether this be so or not it is certain that despite the energy and brilliancy that marked his playing of the concerto, the performance as a whole was tricky and cold. He was applauded with immense enthusiasm and was twice recalled. The concert ended with Beethoven's Pastoral Symphony; which was read somewhat stiffly and unsympathetically in the opening movement, and with an almost sickly sugariness in the andante. The roughness that has of late characterized the playing of the strings was unpleasantly prominent, and the untunefulness of the wind instruments, notably of the first clarinet in its solos in the andante, was distressing. The programme for the next concert is: Symphony in E flat, Haydn (No. 1, B. & H.); Concerto for piano in G, Beethoven, and Overture, Scherzo and Finale, Schumann. The soloist is to be Mr. F. B. Busoni.

—— The third Symphony concert brought together many familiar faces. Beautiful Mrs. C. E. Inches and pretty Mrs. Arthur Nikisch, in "smart" brown costume, were conspicuous on the floor, as were the tall and splendid looking daughters of Mr. J. Lewis Stackpole. The right balcony was, as usual, the corner to which all eyes were turned, although Mr. MacDowell was in the left balcony. Miss Marie Greland, looking exceedingly handsome, was in Mrs. Gardner's seat, and chatted across the aisle with Mr. Apthorp, whose wife was not present. Mrs. Arthur Foote, looking wonderfully young and piquant, appeared for the first time in her seat; and Mrs Henry Whitman, in a buff gown and thickly veiled, was another new comer.

—— The story of the Boston Symphony concert poodle has caused ripples of laughter all over the country.

—— Those in search of wedding remembrances will find the new silver toast forks pretty and acceptable gifts.

Boston Symphony Orchestra.

Season of 1891–92.

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F. R. COMEE, *Assistant Manager.*

SATURDAY, October 31, 1891.

Boston Symphony Orchestra.

SEASON OF 1891–92.

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✓ C. M. Loeffler.

✓ Fr. Kneisel.

✓ T. Adamowski.
✓ J. Adamowski.

A. Schroeder.

C. Mole.

L. Svecenski.
E. Grünberg.

O. Roth.
E. Rose.

W.W. Swornsbourne.
F. E. Schuchmann.

D. Kuntz.
H. Eichheim.

J. Akeroyd.
2 H. A. Greene.

M. Zach.
O. Novacek.

G. Campanari.
P. Fiumara.

H. D. Simpson.
E. B. Marble.

E. Fiedler.
A. Moldauer.

E. Loeffler.

L. Schultz

J. Edw. Eichler.
W. Krafft.

E. N. Lafricain.
W. A. Field.

J. Sauerquell.
E. Golde.

H. Schuecker.
J. Hoffmann.

F. Mahn.
H. Berger.

G. Boehm.
J. Miersch.

G. Goldschmidt.
G. Strube.

J. Knecht.
G. Sauer.

1 A. Goldstein.
S. Goldstein.

P. Metzger.
A. Hackebarth.

A. Kolster.
L. Post.

M. Kluge.
J. Michael.

D. Hannemann
C. deL. Delisle.

H. Heindl.
W. Rietzel.

E. M. Heindl.
Jul. E. Eichler,

C. Schumann.

G. Bareither.
L. Jennewein.

G. Gerhardt.
H. Hoyer.

L. Demuth.
C. Reibl.

Paul Fox.
C. Dietsch.

F. Muller.
O. Taubert.

H. J. Butler.
A. Reinhart.

A. Gutter.
F. Zahn.

Fr. Hein.
H. Lorbeer.

A. Rigg.
Jos. Mann.

E. Stolz.
J. Abloescher.

H. Burkhardt.

A. Heindl.

McKenzie.
Patterson.

C. Barth

Boston Journal.

MONDAY, NOVEMBER 2, 1891.

THE SYMPHONY CONCERT.

The announcement that Mr. Alfred Grunfeld, the celebrated pianist, was to act as soloist at Saturday night's symphony, occasioned considerable interest and much expectation, so that an artist of less ability could only have disappointed those who at once recognized the talented musician, whom Von Bulow considers deserving "a foremost place among those virtuosos whom it is really worth while considering in earnest." Mr. Grunfeld's fine physique and strong face commanded instant attention, and when his fingers touched the keyboard the audience felt a magnetic thrill as though some magic power controlled them. His clear, incisive tones were given with a decision in the first movement in the concerto that emphasized the impression already made, and the moderato throughout was performed in a most masterly manner.

Perhaps it would be interesting to know that Mr. Grunfeld began to study when he was only five years of age, and at twelve gave his first concert, when he earned for himself the name of "wonder child." His career since then has won for him an enviable reputation and the praise of the highest musical authorities. In strong contrast to the first theme came the second movement, which was played with such sweetness and tenderness, such delicacy of touch, that Rubinstein himself could scarcely have failed to appreciate it.

Such prominence is rarely given to the pianoforte as was asserted in the last allegro assai. The fire, force and magnetism of a strong musical nature marked the expression of the finale, and brought to a close one of the most thoroughly satisfactory performances listened to for a long time, as the audience promptly attested by the ovation that followed.

The orchestral contributions consisted of Strauss's symphonic poem, "Don Juan," and the ever beautiful Pastoral Symphony No. 6, by Beethoven. At times, in the former, the instruments seemed to throb with emotion, which stirred the very depths of one's nature, and again they would glide away in idyllic phrases, only to return once more to a most brilliant and inspiring interpretation of the noble poem.

Who can resist the wonderful charm of Nature's musical interpreter? Beethoven's melodic pictures seemed as clear and real to the imaginative mind as the most famous painting of the Louvre to the admiring eye.

Every emotion is played upon, and when the storm breaks upon one's senses it is difficult to tell which is truly the most divine, the real or this powerful expression of the same. So many good things coming together on the same programme almost bewilder one with delight, and perhaps it would not be unbecoming to award Director Nikisch a word of praise for this most excellent programme.

The coming concert announces Mr. Ferruccio B. Busoni, soloist, in Beethoven's concerto for pianoforte, No. 4 in G major, with orchestral selections from Haydn and Schumann.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, OCTOBER 31, 1891.

THE first Symphony concert came off on Friday, October 9, but was not remarkably interesting. Lillian Norton was in fine voice for Elizabeth's song from Tannhauser, and Beethoven's Perfido. The Symphony was Schumann's last, with its grand use of trombones in the religious movement. The overture was Beethoven's Dedication, written for the Josephstadt Theatre at Vienna. The one other selection was the Good Friday music, from Parsifal. The audience was as big as usual, with people sitting on the platform steps. Nikisch was cordially welcomed. Several new men have come into the ranks from Germany; but this performance was not up to the full symphony mark.

THE programme for the first concert of the Boston Symphony Orchestra this season, Tuesday, Nov. 3, at Chickering Hall, is as follows: Overture "Benvenuto Cellini," Berlioz; aria, "Ah Perfido," Beethoven; Prelude, Adagio and Gavotte for strings, Bach; aria, "Tannhäuser," Wagner; Symphony in E flat, (Rhenish), Schumann. Mme. Lillian Nordica will be the soloist.

SUNDAY HERALD.

BOSTON, NOVEMBER 1, 1891.

The Symphony Concert, Soloist Alfred Grunfeld.

The Pianist Heartily Welcomed and Given a Grand Ovation—Manager Mapleson Announces a Great Concert—Notable Events Near at Hand—The Austrian Boy's Coming—Notes.

The success attending the first appearance in this city at last evening's symphony concert of Mr. Alfred Grunfeld, the pianist, was most emphatic, and this talented artist may confidently count upon a reliable following here in Boston during the season.

Mr. Grunfeld chose the concerto in D minor by Rubinstein for his contribution to the programme, and the selection was an excellent one, its strongly contrasted movements serving admirably to display the pianist's varied gifts. His playing of the opening movement instantly arrested and held the attention of the audience, the clean clear execution, the pure limped tone, and the admirable taste shown in this portion of the work, gaining an instant recognition of the player's masterly skill and command over his instrument.

A remarkably fine interpretation of the moderato assai followed, in which the lovely theme was sung upon the piano with faultless grace and rare expression, the pianissimo passages being given like the whisper of falling leaves, and with a dainty touch that surprised and delighted all hearers. The bold, free style of the final allegro was caught with equal success, and the concerto brought to a brilliant ending that called out a great ovation for the pianist and gave him a well merited recognition of his grand abilities.

Mr. Nikisch introduced his programme for the concert with the first performance here of the symphonic poem "Don Juan," by Richard Strauss, and ended it with Beethoven's "Pastorale" symphony.

The "Don Juan" poem affords ample scope for the imaginative composer in reproducing the amorous scenes depicted by Nicolaus Lenaus, its author, and the richly scored tone pictures of Strauss afford a fascinating study. The poem was splendidly played, and a very successful interpretation of the familiar "Pastorale" symphony ended the concert.

The next concert comes on the evening of Nov. 14, when Mr. Ferrucio B. Busoni, pianist, will be the soloist, and the programme will be Haydn's symphony No. 1 in E flat, Beethoven's concerto No. 4 in G major, and Schumann's overture, scherzo and finale.

The first concert of the Adamowski quartet last Monday evening, in Union Hall, was the opening one in the series of chamber concerts of which we are promised so many during the coming season. A large and fashionable, as well as musical, audience was present, among the number being noticed Mr. and Mrs. Nikisch, Mr. Kneisel, Miss Elise Fay, Mr. Loeffler, Mrs. Apthorp, Mr. Clayton Johns, Dr. Roland Waitredge, Mrs. Spooner, Mrs. Phoebe Jenks, Mr. Barton Jenks, Mrs. Arthur Foote, Miss Mabel Boardman, Miss Blake.

Gazette

BOSTON, SUNDAY MORNING, NOV. 1.

MUSICAL.

The Symphony Concert.

The fourth concert by the Boston Symphony Orchestra at Music Hall, last evening, was listened to by a large audience. The performances opened with a symphonic poem, "Don Juan," by Richard Strauss. What it meant as music, pure and simple, we failed to discover. Judging by the poem by Lenau, which is said to have suggested it, the intention of the composer was to depict the emotions of the Spanish libertine as he looks back, "flying from surfeit and from rapture's cloy." According to the composer, Don Juan's feelings under these circumstances were exceedingly uncomfortable. They were not exactly coherent, and such reminiscences must have carried their own punishment with them. The agony they caused him were evidently depicted in the fearful caterwauling of the wind instruments. Now and then he has a soothing moment in the shape of a sensuous bit of melody, but it does not last long and the roaring and the groaning and the moral colic seize on him again and render him utterly miserable. The music is ultra modern, full of sound and fury, and as music means nothing. In point of style it is a mingling of Lizst, Wagner and Saint Saëns. Everything is sacrificed to tone color, noise and sensationalism in instrumentation predominating. The whole thing has been done, and better done, by Wagner in the music of the Venusberg in "Tannhauser," of which this is too often a glaring plagiarism. When it was all over, we felt that if Don Juan experienced anything like the fearful agonies that the music indicated, the devil would have been shortsighted to lug him away at last to what must necessarily have been a lighter torture. The work was vigorously, even brilliantly played, but with much roughness in the strings and much of false intonation in the wind. Then came Rubinstein's Concerto in D-minor, for piano, the solo part played by Mr. Alfred Gruenfeld. The artist has a technique of great fluency, precision and elegance; he plays with ease and elasticity, and with perfect clearness; but he has one or two tricks that seem to be mannerisms, and they are repeated over and over again, until at last they give a tiresome monotony to his playing. One of these was especially prominent in the andante, and took the form of a sudden and unmeaningly distinct or detached thump, that was invariably followed by an extreme pianissimo, the result being inartistic, and producing an effect of mechanical coldness. The finale was given with great dash and brilliancy, and had many fine moments of technical display, but the performance of the concerto as a whole was characterized more by finger-work than by any deeper qualities. Judging by his performance of last night, we should say that Mr. Gruenfield would be heard to much better advantage in a smaller hall and in lighter music. Whether this be so or not it is certain that despite the energy and brilliancy that marked his playing of the concerto, the performance as a whole was tricky and cold. He was applauded with immense enthusiasm and was twice recalled. The concert ended with Beethoven's Pastoral Symphony; which was read somewhat stiffly and unsympathetically in the opening movement, and with an almost sickly sugariness in the andante. The roughness that has of late characterized the playing of the strings was unpleasantly prominent, and the untunefulness of the wind instruments, notably of the first clarinet in its solos in the andante, was distressing. The programme for the next concert is: Symphony in E flat, Haydn (No. 1, B. & H.); Concerto for piano in G, Beethoven, and Overture, Scherzo and Finale, Schumann. The soloist is to be Mr. F. B. Busoni.

—— The third Symphony concert brought together many familiar faces. Beautiful Mrs. C. E. Inches and pretty Mrs. Arthur Nikisch, in "smart" brown costume, were conspicuous on the floor, as were the tall and splendid looking daughters of Mr. J. Lewis Stackpole. The right balcony was, as usual, the corner to which all eyes were turned, although Mr. MacDowell was in the left balcony. Miss Marie Greland, looking exceedingly handsome, was in Mrs. Gardner's seat, and chatted across the aisle with Mr. Apthorp, whose wife was not present. Mrs. Arthur Foote, looking wonderfully young and piquant, appeared for the first time in her seat; and Mrs Henry Whitman, in a buff gown and thickly veiled, was another new comer.

—— The story of the Boston Symphony concert poodle has caused ripples of laughter all over the country.

—— Those in search of wedding remembrances will find the new silver toast forks pretty and acceptable gifts.

DAILY ADVERTISER
Established 1813.
DAY MORNING, NOV. 2, 1891.

The Symphony Concert.

It was an interesting programme, although it swept from bombast to simplicity, from musical pepper to musical peasantry. The atmosphere seemed clearest when Beethoven's Pastoral Symphony was reached, although this is by no means the greatest of the nine symphonies of the master. The concert of Saturday began with "Don Juan," a symphonic poem, by that young musical radical, Richard Strauss. It is an easy matter to attack a work of this kind, for it is overswollen and full of roarings, whether of ecstasy or pain it would be hard to determine. It is in "King Cambyses' vein" from the very start, for the composer plunges in, with all possible brasses, as much kettledrum as the muscularity of the percussive artist can furnish, an active triangle, piccolo, glockenspiel and cymbals over and above the ordinary orchestra.

But if one pardons the extravagant ardor of youth, and concedes a little to the "*Sturm und Drang*" period, there will be found in the work a sufficiency of musical thought and a grand working-up of climaxes. The work is crowded with ideas, many of which jostle each other, and none of which seem to come to a legitimate conclusion, but better wealth than poverty in this direction, and the extreme richness of thought as well as of orchestration gives plenty of promise, even while little of actual fulfilment has yet been attained. The work seems better than the Italian symphony in which Boston first made the acquaintance of the composer, a few years ago, for in that work the sumptuous treatment of a simple Neapolitan folk song was as out of place as the clothing of a Vesuvian guide in silk and velvet would have been.

There are no such incongruities in this composition, but the number of climaxes is rather bewildering, and the following of tender oboe themes (the oboe played very well too) by gruesome dissonances, is rather a meaningless contrast. The modern orchestral tricks are too often resorted to; the muted tones of the horn, the ugliest effects one can evoke from the orchestra, are used with lavish hand, and the theatrical vein was added to by an exaggeration of the rests and the dynamic marks. It was something to go through so difficult a work without an upset, but there was more of enthusiasm than of precision in the performance, and while the two or three catastrophes, and the half dozen explosions with which the work is garnished, were dramatically done, the wind instruments were neither united in attack nor well intoned, and the horn in these days is a very persistent sinner, often overblowing, and trying to make itself into a trombone, like the toad that wanted to be an ox. But we ought to be thankful at least that the work was placed on the programme, for it is in the hearing of all the more recent orchestral works (even if they are not all commendable) that we may expect to evoke a spirit of musical comparison and consequent growth.

After the musical tempest came Alfred Gruenfeld, but with no intention of pouring oil on the troubled waters, for he is a species of Jupiter Tonans and swings his thunderbolts and his arms as freely as Rubinstein himself. If he had lived in the days when Domenico Scarlatti wrote everlasting staccato effects for the clavicembalo (which could not produce a legato), I think that he would have been the greatest artist of the world; but in the 19th century, and particularly at this end of it, there are passages that require other modes of execution. Even the *pianissimo* passages were at times rapped out with a clear precision and power that gave an impression of a coldly brilliant technique. Of course there were no blurs to condone, but blurring would have been less irritating than the never-ending demi-staccato.

Sometimes, as if suddenly conscious of this defect, the artist would drop into an almost inaudible softness, but this was only semi-occasionally, and there was little shading between. Once this fault is censured, the reviewer can unreservedly praise. Mr. Gruenfeld's wrist action is something remarkable, and his octave and heavy chord work is a model to every pianist. When a work suits his style he is very great in it, and it was this which caused the slow movement of the Rubinstein concerto in D minor to seem very prosaic, while the first and last movements were absolute triumphs of artistic brilliancy. No one could have caught up the hearty animal spirits of the finale (reminding of the finale of Beethoven's eighth symphony, both in theme and in style) more brightly and effectively, and the enthusiastic recalls which ensued were certainly deserved.

Now came that Beethoven work which is more written about, more orated upon, more frequently poetized than any other, simply because it gives a tangible ground for *litterateur*, orator and poet to hang definite remarks upon. This definiteness, however, makes the sixth weaker than its sister symphonies which speak the vaguer, but more soulful, language of pure music. But its simplicity shows forth the latent defects of an orchestra with startling clearness. If a bill of specifications of the present faults of our orchestra is desired, here it is:—

In the coda of the first movement, where the chief theme appears in full harmonies' the ensemble was very poor and the effect was muddy.

In the Scene by the Brook the clarinet was poor, and the rest of the woodwind, which has such important work to do, was uncertain in pitch.

In the scherzo the unison passages, which begin the movement, were unsteady, and even the players in the village band were weak and too irregular in their simple measures.

In the storm there was no careful shading in the gradual *diminuendo* effects with which the tempest passes away.

In the *finale* the horn was unclear, and it made slips in the preceding movements as well.

Per contra, the reading of the storm was commendably energetic, and certain parts of the scherzo, as for example, the entrance of the mountaineers, were powerful and effective.

But the performance as a whole still leaves a balance on the wrong side of the artistic ledger. Gladly do I acknowledge a greater virility, a wilder *abandon*, than ever before, but these qualities are not always called into requisition. In a classical work, often a perfect balance, a true intonation, a united attack, a refined grading of dynamic effects, outweigh a bold and fiery, an excited and enthusiastic, rendering. [illegible] we all prized the first named qualities, [illegible] cannot afford them at the expense [illegible]

[illegible] Post
MONDAY MORNING, NOV. 2, 1891.

SYMPHONY CONCERT.

The programme of the fourth Symphony Concert was as follows:

Symphonic Poem, "Don Juan." .... R. Strauss.
Concerto for pianoforte in D minor. .... Rubinstein.
Symphony No. 6, "Pastoral" .... Beethoven.

Nikolaus Lenau took our old friend Don Juan de Tenorio and made him over into a cross between Faust and the Preacher of Jerusalem, and Richard Strauss has chosen Lenau's poem for the text of a musical sermon. Young Strauss started in life as a disciple of Johannes Brahms and a believer in absolute music; but he journeyed from Vienna, and as he came near Weimar he saw suddenly a great light. Ever since he has embraced the belief of Liszt, and he now uses music as the vehicle of expressing everything but music; for he has little invention, and his musical thoughts are of little worth. This symphonic poem is supposed to portray in music the recollections and regrets of a jaded voluptuary. Now, granting that music is capable of doing this, what do we find in this composition? There are recollections, not of Don Juan, but of Liszt and of Wagner. There are also regrets, but the regrets come from the hearers. There is plenty of fuss and fuming; there are passages of brilliant instrumentation, some of them original, some of them borrowed; there is a dramatic effect near the close; but is there any genuine passion or any real terror from the beginning to the end? The hero of Strauss is not the rake-helly man of the legend, the sneering scoundrel of Molière or the impassive figure in Baudelaire's poem who assumes such gigantic proportions after he has given Charon the demanded coin. Nor does the music echo even faintly the passion of Lenau. Besides, Don Juan was more direct in his methods. His wooing was as sudden and as violent as his descent to the lower regions. According to Strauss, he was verbose, fond of turning corners, something of a metaphysician, and a good deal of a bore. When he made love he beat upon a triangle, and when he was dyspeptic he confided his woes to instruments that moaned in sympathy.

There was once a German who wrote an Italian opera for Italian singers. When "Don Juan" is mentioned to musician or theatregoer, he rembers a dashing Spaniard killing an old man and chucking *Zerlina* under the chin, running away from his wife and loving *Donna Anna*, mocking the Statue, but welcoming the awful steps outside the banquet hall, although he then anticipates eternal flames. And humming immortal strains, he thinks of Mozart, nor does he breathe the name of Richard Strauss. If it be said that the work of the one is an opera and that of the other a symphonic poem, and therefore they are not to be named together, there remains the overture to "Don Giovanni," in which the life of a libertine with its dash and sparkle and the inevitable horrors of the end is more musically suggested.

This symphonic poem, played for the first time in Boston, was loudly applauded by the audience, and probably in spite of occasional roughness the orchestra made the most of the composition. Still greater applause was given to Mr. Alfred Gruenfield, who made his first appearance in this city as a pianist. He was heard in the Rubinstein concerto in D minor. As Mr. Gruenfeld will give a series of recitals in Music Hall, it is perhaps safer to reserve judgment. It may be said, however, that he certainly has great technique; but technique in these days runs in the streets of Paris, Vienna and Berlin. He played in the concerto with clearness, ease and precision. But singularly enough, although a man of such technique, his forte was often extremely metallic, and his pianissimo seemed to depend entirely upon the use of the "soft" pedal. According to the criticisms of foreigners of authority, Mr. Gruenfeld is heard to greater advantage in compositions of a very different class that demand a smaller hall. Now while there were admirable features in his performance of Saturday evening, there was a lack of the true virility that includes unaffected tenderness. The playing of this concerto in the spirit of the composer is not akin to the cutting of cameos or the painting of perfumed fans.

The symphony was the "Pastoral." The first movement was played with metronomic rigidity, and the second lulled the hearers, who waited confidently for the appearance of the nightingale, quail, cuckoo and thunder storm.

The programme of the concert Nov. 14 will include Haydn's Symphony No. 1 in E flat; Beethoven's Pianoforte Concerto in G major, and Schumann's Overture, Sherzo and Finale. Mr. F. B. Busoni will be the pianist.

PHILIP HALE.

NORTH AMERICAN, Philadelphia, Pa.

Date 10/30

THE BOSTON SYMPHONY CONCERT.

The sale of season tickets for the six concerts to be given by the Boston Symphony Orchestra at the Academy of Music between now and April next is proceeding at 1119 Chestnut street, and has already been so large as to insure a financial success. These concerts have become the fashion. Society has taken them up, and so many people who might not be attracted by the music alone are arranging to attend them. This is one reason why this year the sale is far in excess of any previous season. The first concert will be given on Wednesday evening, November 4, when Mme. Lillian Nordica, a charming woman and a delightful singer, who was heard here last as Desdemonia in Verdi's opera of "Otello," performed at the Academy April 3, 1890, when Signor Tamagno made his Philadelphia debut, will be the soloist. Mme. Nordica is fresh from a series of European triumphs, and is said to be singing better than ever.

PRESS, Philadelphia, Pa.

Date 10 29

Boston Symphony Orchestra.

The first of the series of [illegible] by the Boston Symphony Orchestra this season in this city occurs on Wednesday evening next, November 4, at the Academy of Music. This famous organization is recognized as one of the foremost symphony orchestras of the world and music lovers every where hail its coming with delight. The series will consist of six concerts.

[illegible] Sunday Globe.
SUNDAY, NOV. 1, 1891.

Symphony Hearers Greet Pianist Grunfeld.

ALFRED GRUNFELD, a pianist of great European repute and the possessor of endless decorations from music loving potentates, was the soloist at last evening's Symphony concert. He came with the further prestige of two successful concerts in New York, so it was natural that he should have received a cordial greeting when he appeared at the Friday rehearsal.

There is nothing striking in the personal appearance of Mr. Grunfeld; he seems genial and unaffected, giving no signs in either look or manner of the peculiarities which are commonly supposed to be associated with a highly developed artistic temperament.

His playing did not stir his audience to any great degree of excitement, yet he was listened to with profound attention and twice recalled at the conclusion of his performance.

He is not in any sense a showy player, and it was, possibly, because of the entire absence of sensational devices that no greater enthusiasm was created. While not particularly magnetic in manner, there is often a deal of fervor in his playing, as well as constant evidence of keen artistic appreciation of the beauties of the compositions which he interprets.

Rubinstein's concerto for pianoforte in D minor, No. 4, op. 70, was the selection he chose for first performance here, and was one well adapted to displaying his sober, thoughtful style of playing.

More brilliant pianists have been heard here in the past, but it is safe to say that very few have given greater pleasure to the musical student. His technique is, of course, well nigh perfect. No pianist could, in these days, gain distinction who was not a master of the mechanics of his art. In his playing there is none of that aggressive violence so noticeable in the work of many famous performers. Yet there is no lack of strength in his forte passages, as was well shown in the brilliant final movement of Rubinstein's concerto.

His touch is of rare delicacy and marked precision. Particularly delightful is his pianissimo, and also of uncommon excellence is his phrasing and contrasts of tone color.

Mr. Greenfield is announced shortly to give a series of piano recitals here, which will offer greater opportunities for judging of his virtuosity.

A novelty on Mr. Nikisch's programme was the performance of Richard Strauss' symphonic poem, "Don Juan." It is an exceedingly showy work, bright in unique effects, skilfully contrived and richly harmonized. The composition, however, is not of even excellence. There are a few passages which are meaningless and blatant, but they may readily be forgotten in the remembrance of the exqisitely sentimental and suggestive themes which are so delightfully stated by the wood and string instruments. Mr. Nikisch's interpretation was generally pleasing, but more gentleness in his treatment of the brasses would have been welcome.

Beethoven's magnificent pastoral symphony No. 6 held the rapt attention of the audience until the close of the concert. It is always a rare treat to hear this wonderful tone picture, and yesterday Mr. Nikisch was particularly happy in setting forth its innumerable beauties.

There will be no concert this week. The announcements for Nov. 13 and 14 are Haydn, Symphony No. 1 (B. and H.), in E-flat; Beethoven concerto for pianoforte, No. 4, in G-major; Schuman, overture, Scherzo, and finale; soloist, Mr. Ferruccio B. Busoni.

E NEW HAVEN EVENING
The Register.
SATURDAY. OCTOBER 31,

Music lovers are looking forward with pleasure to the concert of the Boston Symphony orchestra at the Hyperion Monday evening. This excellent organization delighted New Haven audiences last season, and as the concert Monday evening will be the only one given here this year a large house is assured. The soloist of the evening will be the renowned prima donna Mme. Lillian Nordica.

RECORD, Philadelphia, Pa.

Date 10/30

—The first concert of the Boston Symhony Orchestra here this season will take place on Wednesday of next week, ovember 4, at the ACADEMY OF MUSIC. illian Nordica will be the soloist.

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, OCTOBER, 31, 1891.

The Symphony Concerts continue to absorb the attention of the town, though the minor elect have found pleasure and instruction in two chamber concerts. Mr. Mac Dowell's new orchestral suite began the third Symphony programme. No more charming or imaginative music has come from the pen of an American than this set of four movements, called by the composer 'In a Haunted Forest,' 'Summer Idyl,' 'The Shepherdess's Song' and 'Forest Spirits.' The suite seems to have been written for the pleasure of the thing, and, though the learned pundit of an afternoon paper is displeased that the full modern orchestra should have used been in a work of so little purpose, nevertheless the result fully justifies Mr. MacDowell's caprice. Our genial townsman is a master of instrumentation, and his knowledge has in this composition been made the servant of his fancy with delicious and delightful success. Not only do we see the great colorist, Raff, in the new suite, but there is also the grace and fanciful touch of the French school of Massenet and Delibes. The moods of the suite are diverse, and Mr. MacDowell meets them fully equipped. In the first and last movements effects of an original character meet one at every turn; there is no care on the composer's part to make music of a formal character; screech-owls, goblins, gnomes and sprites at best are formless creatures, and in this music they simply revel. The 'Idyl' and the 'Song' are reposeful; they tell their story briefly but with peculiar winsomeness. The suite was well played. At its close the applause was long continued before the composer rose in his seat, in the second balcony, to acknowledge it. The pleasure of the audience on Friday was likewise manifest in even a louder tumult, which the composer answered by such a funny little bob —something which only a modest man could execute.

Following the suite, Mr. Alwin Schroeder, the new first violoncellist of the orchestra, played Volkmann's concerto, an over-long and unequally attractive composition. Mr. Schroeder phrases well and plays with the musical certainty that bespeaks the artist, his tone is of fair volume, and he uses a beautiful instrument. His playing was worthy the two recalls it won. Next came Brahms's scholarly but tiresome symphony in E-minor, the fourth and last in the series. To-night, Mr. Alfred Grünfeld, the German pianist lately come to this country, will play Rubinstein's D-minor concerto, and Richard Strauss's symphonic poem 'Don Juan' and Beethoven's 'pastoral' symphony will complete the programme.

The first concert, this season, by the Adamowski String Quartette brought forth a new sonata for piano and violin by Paderewski and Tschaikowsky's F-major quartette, *opus 22*. Paderewski's vitality in composition is fixed by the two works of his already heard in Boston. While he feels the restraint of fixed forms more in the sonata than in the piano concerto played last season, he is daring enough in his treatment of his models, when once accepted. There is much lovely music in the sonata in A-minor, *opus 13*, which is sure to be heard again here. Mr. Arthur Foote and Mr. T. Adamowski were the performers, and, though the average result was good, they were not in perfect accord at all times. The new quartette is a hard nut to crack, so we pass it by for the present. It remains to say that the concert began with the E-flat quartette of Mozart, one of the best of the six dedicated to Haydn. The playing of the quartette was agreeable.

GEORGE H. WILSON.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, NOV. 2, 1891.

The Symphony Concert.

It was an interesting programme; although it swept from bombast to simplicity, from musical pepper to musical peasantry. The atmosphere seemed clearest when Beethoven's Pastoral Symphony was reached, although this is by no means the greatest of the nine symphonies of the master. The concert of Saturday began with "Don Juan," a symphonic poem, by that young musical radical, Richard Strauss. It is an easy matter to attack a work of this kind, for it is overswollen and full of roarings, whether of ecstasy or pain it would be hard to determine. It is in "King Cambyses' vein" from the very start, for the composer plunges in, with all possible brasses, as much kettledrum as the muscularity of the percussive artist can furnish, an active triangle, piccolo, glockenspiel and cymbals over and above the ordinary orchestra.

But if one pardons the extravagant ardor of youth, and concedes a little to the "*Sturm und Drang*" period, there will be found in the work a sufficiency of musical thought and a grand working-up of climaxes. The work is crowded with ideas, many of which jostle each other, and none of which seem to come to a legitimate conclusion, but better wealth than poverty in this direction, and the extreme richness of thought as well as of orchestration gives plenty of promise, even while little of actual fulfilment has yet been attained. The work seems better than the Italian symphony in which Boston first made the acquaintance of the composer, a few years ago, for in that work the sumptuous treatment of a simple Neapolitan folk song was as out of place as the clothing of a Vesuvian guide in silk and velvet would have been.

There are no such incongruities in this composition, but the number of climaxes is rather bewildering, and the following of tender oboe themes (the oboe played very well too) by gruesome dissonances, is rather a meaningless contrast. The modern orchestral tricks are too often resorted to; the muted tones of the horn, the ugliest effects one can evoke from the orchestra, are used with lavish hand, and the theatrical vein was added to by an exaggeration of the rests and the dynamic marks. It was something to go through so difficult a work without an upset, but there was more of enthusiam than of precision in the performance, and while the two or three catastrophes, and the half dozen explosions with which the work is garnished, were dramatically done, the wind instruments were neither united in attack nor well intoned, and the horn in these days is a very persistent sinner, often overblowing, and trying to make itself into a trombone, like the toad that wanted to be an ox. But we ought to be thankful at least that the work was placed on the programme, for it is in the hearing of all the more recent orchestral works (even if they are not all commendable) that we may expect to evoke a spirit of musical comparison and consequent growth.

After the musical tempest came Alfred Gruenfeld, but with no intention of pouring oil on the troubled waters, for he is a species of Jupiter Tonans and swings his thunderbolts and his arms as freely as Rubinstein himself. If he had lived in the days when Domenico Scarlatti wrote everlasting staccato effects for the clavicembalo (which could not produce a legato), I think that he would have been the greatest artist of the world; but in the 19th century, and particularly at this end of it, there are passages that require other modes of execution. Even the *pianissimo* passages were at times rapped out with a clear precision and power that gave an impression of a coldly brilliant technique. Of course there were no blurs to condone, but blurring would have been less irritating than the never-ending demi-staccato.

Sometimes, as if suddenly conscious of this defect, the artist would drop into an almost inaudible softness, but this was only semi-occasionally, and there was little shading between. Once this fault is censured, the reviewer can unreservedly praise. Mr. Gruenfeld's wrist action is something remarkable, and his octave and heavy chord work is a model to every pianist. When a work suits his style he is very great in it, and it was this which caused the slow movement of the Rubinstein concerto in D minor to seem very prosaic, while the first and last movements were absolute triumphs of artistic brilliancy. No one could have caught up the hearty animal spirits of the finale (reminding of the finale of Beethoven's eighth symphony, both in theme and in style) more brightly and effectively, and the enthusiastic recalls which ensued were certainly deserved.

Now came that Beethoven work which is more written about, more orated upon, more frequently poetized than any other, simply because it gives a tangible ground for *litterateur*, orator and poet to hang definite remarks upon. This definiteness, however, makes the sixth weaker than its sister symphonies which speak the vaguer, but more soulful, language of pure music. But its simplicity shows forth the latent defects of an orchestra with startling clearness. If a bill of specifications of the present faults of our orchestra is desired, here it is:—

In the coda of the first movement, where the chief theme appears in full harmonies' the ensemble was very poor and the effect was muddy.

In the Scene by the Brook the clarinet was poor, and the rest of the woodwind, which has such important work to do, was uncertain in pitch.

In the scherzo the unison passages, which begin the movement, were unsteady, and even the players in the village band were weak and too irregular in their simple measures.

In the storm there was no careful shading in the gradual *diminuendo* effects with which the tempest passes away.

In the finale the horn was unclear, and it made slips in the preceding movements as well.

Per contra, the reading of the storm was commendably energetic, and certain parts of the scherzo, as for example, the entrance of the mountaineers, were powerful and effective.

But the performance as a whole still leaves a balance on the wrong side of the artistic ledger. Gladly do I acknowledge a greater virility, a wilder *abandon*, than ever before, but these qualities are not always called into requisition. In a classical work, often a perfect balance, a true intonation, a united attack, a refined grading of dynamic effects, outweigh a bold and fiery, or an excited and enthusiastic, rendering. Much as we all prized the first named qualities, we cannot afford them at the expense

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Boston Post
MONDAY MORNING, NOV. 2, 1891.

SYMPHONY CONCERT.

The programme of the fourth Symphony Concert was as follows:

Symphonic Poem, "Don Juan."..........R. Strauss.
Concerto for pianoforte in D minor.........Rubinstein.
Symphony No. 6, "Pastoral"...............Beethoven.

Nikolaus Lenau took our old friend Don Juan de Tenorio and made him over into a cross between Faust and the Preacher of Jerusalem, and Richard Strauss has chosen Lenau's poem for the text of a musical sermon. Young Strauss started in life as a disciple of Johannes Brahms and a believer in absolute music; but he journeyed from Vienna, and as he came near Weimar he saw suddenly a great light. Ever since he has embraced tne belief of Liszt, and he now uses music as the vehicle of expressing everything but music; for he has little invention, and his musical thoughts are of little worth. This symphonic poem is supposed to portray in music the recollections and regrets of a jaded voluptuary. Now, granting that music is capable of doing this, what do we find in this composition? There are recollections, not of Don Juan, but of Liszt and of Wagner. There are also regrets, but the regrets come from the hearers. There is plenty of fuss and fuming; there are passages of brilliant instrumentation, some of them original, some of them borrowed; there is a dramatic effect near the close; but is there any genuine passion or any real terror from the beginning to the end? The hero of Strauss is not the rake-helly man of the legend, the sneering scoundrel of Molière or the impassive figure in Baudelaire's poem who assumes such gigantic proportions after he has given Charon the demanded coin. Nor does the music echo even faintly the passiôn of Lenau. Besides, Don Juan was more direct in his methods. His wooing was as sudden and as violent as his descent to the lower regions. According to Strauss, he was verbose, fond of turning corners, something of a metaphysician, and a good deal of a bore. When he made love he beat upon a triangle, and when he was dyspeptic he confided his woes to instruments that moaned in sympathy.

There was once a German who wrote an Italian opera for Italian singers. When "Don Juan" is mentioned to musician or theatregoer, he rembers a dashing Spaniard killing an old man and chucking *Zerlina* under the chin, running away from his wife and loving *Donna Anna*, mocking the Statue, but welcoming the awful steps outside the banquet hall, although he then anticipates eternal flames. And humming immortal strains, he thinks of Mozart, nor does he breathe the name of Richard Strauss. If it be said that the work of the one is an opera and that of the other a symphonic poem, and therefore they are not to be named together, there remains the overture to "Don Giovanni," in which the life of a libertine with its dash and sparkle and the inevitable horrors of the end is more musically suggested.

This symphonic poem, played for the first time in Boston, was loudly applauded by the audience, and probably in spite of occasional roughness the orchestra made the most of the composition. Still greater applause was given to Mr. Alfred Gruenfield, who made his first appearance in this city as a pianist. He was heard in the Rubinstein concerto in D minor. As Mr. Gruenfeld will give a series of recitals in Music Hall, it is perhaps safer to reserve judgment. It may be said, however, that he certainly has great technique; but technique in these days runs in the streets of Paris, Vienna and Berlin. He played in the concerto with clearness, ease and precision. But singularly enough, although a man of such technique, his forte was often extremely metallic, and his pianissimo seemed to depend entirely upon the use of the "soft" pedal. According to the criticisms of foreigners of authority, Mr. Gruenfeld is heard to greater advantage in compositions of a very different class that demand a smaller hall. Now while there were admirable features in his performance of Saturday evening, there was a lack of the true virility that includes unaffected tenderness. The playing of this concerto in the spirit of the composer is not akin to the cutting of cameos or the painting of perfumed fans.

The symphony was the "Pastoral." The first movement was played with metronomic rigidity, and the second lulled the hearers, who waited confidently for the appearance of the nightingale, quail, cuckoo and thunder storm.

The programme of the concert Nov. 14 will include Haydn's Symphony No. 1 in E flat; Beethoven's Pianoforte Concerto in G major, and Schumann's Overture, Sherzo and Finale. Mr. F. B. Busoni will be the pianist.

PHILIP HALE.

NORTH AMERICAN, Philadelphia, Pa.

Date ....11 2 0....

THE BOSTON SYMPHONY CONCERT.

The sale of season tickets for the six concerts to be given by the Boston Symphony Orchestra at the Academy of Music between now and April next is proceeding at 1119 Chestnut street, and has already been so large as to insure a financial success. These concerts have become the fashion. Society has taken them up, and so many people who might not be attracted by the music alone are arranging to attend them. This is one reason why this year the sale is far in excess of any previous season. The first concert will be given on Wednesday evening, November 4, when Mme. Lillian Nordica, a charming woman and a delightful singer, who was heard here last as Desdemonia in Verdi's opera of "Otello," performed at the Academy April 3, 1890, when Signor Tamagno made his Philadelphia debut, will be the soloist. Mme. Nordica is fresh from a series of European triumphs, and is said to be singing better than ever.

PRESS, Philadelphia, Pa.

Date 10 29

Boston Symphony Orchestra.

The first of the series of concerts to be given by the Boston Symphony Orchestra this season in this city occurs on Wednesday evening next, November 4, at the Academy of Music. This famous organization is recognized as one of the foremost symphony orchestras of the world and music lovers every where hail its coming with delight. The series will consist of six concerts.

Boston Sunday Globe.
SUNDAY, NOV. 1, 1891.

Symphony Hearers Greet Pianist Grunfeld.

ALFRED GRUNFELD, a pianist of great European repute and the possessor of endless decorations from music loving potentates, was the soloist at last evening's Symphony concert. He came with the further prestige of two successful concerts in New York, so it was natural that he should have received a cordial greeting when he appeared at the Friday rehearsal.

There is nothing striking in the personal appearance of Mr. Grunfeld; he seems genial and unaffected, giving no signs in either look or manner of the peculiarities which are commonly supposed to be associated with a highly developed artistic temperament.

His playing did not stir his audience to any great degree of excitement, yet he was listened to with profound attention and twice recalled at the conclusion of his performance.

He is not in any sense a showy player, and it was, possibly, because of the entire absence of sensational devices that no greater enthusiasm was created. While not particularly magnetic in manner, there is often a deal of fervor in his playing, as well as constant evidence of keen artistic appreciation of the beauties of the compositions which he interprets.

Rubinstein's concerto for pianoforte in D minor, No. 4, op. 70, was the selection he chose for first performance here, and was one well adapted to displaying his sober, thoughtful style of playing.

More brilliant pianists have been heard here in the past, but it is safe to say that very few have given greater pleasure to the musical student. His technique is, of course, well nigh perfect. No pianist could, in these days, gain distinction who was not a master of the mechanics of his art. In his playing there is none of that aggressive violence so noticeable in the work of many famous performers. Yet there is no lack of strength in his forte passages, as was well shown in the brilliant final movement of Rubinstein's concerto.

His touch is of rare delicacy and marked precision. Particularly delightful is his pianissimo, and also of uncommon excellence is his phrasing and contrasts of tone color.

Mr. Greenfield is announced shortly to give a series of piano recitals here, which will offer greater opportunities for judging of his virtuosity.

A novelty on Mr. Nikisch's programme was the performance of Richard Strauss' symphonic poem, "Don Juan." It is an exceedingly showy work, bright in unique effects, skilfully contrived and richly harmonized. The composition, however, is not of even excellence. There are a few passages which are meaningless and blatant, but they may readily be forgotten in the remembrance of the exqisitely sentimental and suggestive themes which are so delightfully stated by the wood and string instruments. Mr. Nikisch's interpretation was generally pleasing, but more gentleness in his treatment of the brasses would have been welcome.

Beethoven's magnificent pastoral symphony No. 6 held the rapt attention of the audience until the close of the concert. It is always a rare treat to hear this wonderful tone picture, and yesterday Mr. Nikisch was particularly happy in setting forth its innumerable beauties.

There will be no concert this week. The announcements for Nov. 13 and 14 are Haydn, Symphony No. 1 (B. and H.), in E-flat; Beethoven concerto for pianoforte, No. 4, in G-major; Schuman, overture, Scherzo, and finale; soloist, Mr. Ferruccio B. Busoni.

E NEW HAVEN EVENING
The Register.
SATURDAY. OCTOBER 31,

Music lovers are looking forward with pleasure to the concert of the Boston Symphony orchestra at the Hyperion Monday evening. This excellent organization delighted New Haven audiences last season, and as the concert Monday evening will be the only one given here this year a large house is assured. The soloist of the evening will be the renowned prima donna Mme. Lillian Nordica.

RECORD, Philadelphia, Pa.

Date 10/30

—The first concert of the Boston Symphony Orchestra here this season will take place on Wednesday of next week, November 4, at the ACADEMY OF MUSIC. Lillian Nordica will be the soloist.

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, OCTOBER, 31, 1891.

The Symphony Concerts continue to absorb the attention of the town, though the minor elect have found pleasure and instruction in two chamber concerts. Mr. Mac Dowell's new orchestral suite began the third Symphony programme. No more charming or imaginative music has come from the pen of an American than this set of four movements, called by the composer 'In a Haunted Forest,' 'Summer Idyl,' 'The Shepherdess's Song' and 'Forest Spirits.' The suite seems to have been written for the pleasure of the thing, and, though the learned pundit of an afternoon paper is displeased that the full modern orchestra should have used been in a work of so little purpose, nevertheless the result fully justifies Mr. MacDowell's caprice. Our genial townsman is a master of instrumentation, and his knowledge has in this composition been made the servant of his fancy with delicious and delightful success. Not only do we see the great colorist, Raff, in the new suite, but there is also the grace and fanciful touch of the French school of Massenet and Delibes. The moods of the suite are diverse, and Mr. MacDowell meets them fully equipped. In the first and last movements effects of an original character meet one at every turn; there is no care on the composer's part to make music of a formal character; screech-owls, goblins, gnomes and sprites at best are formless creatures, and in this music they simply revel. The 'Idyl' and the 'Song' are reposeful; they tell their story briefly but with peculiar winsomeness. The suite was well played. At its close the applause was long continued before the composer rose in his seat, in the second balcony, to acknowledge it. The pleasure of the audience on Friday was likewise manifest in even a louder tumult, which the composer answered by such a funny little bob —something which only a modest man could execute.

Following the suite, Mr. Alwin Schroeder, the new first violoncellist of the orchestra, played Volkmann's concerto, an over-long and unequally attractive composition. Mr. Schroeder phrases well and plays with the musical certainty that bespeaks the artist, his tone is of fair volume, and he uses a beautiful instrument. His playing was worthy the two recalls it won. Next came Brahms's scholarly but tiresome symphony in E-minor, the fourth and last in the series. To-night, Mr. Alfred Grünfeld, the German pianist lately come to this country, will play Rubinstein's D-minor concerto, and Richard Strauss's symphonic poem 'Don Juan' and Beethoven's 'pastoral' symphony will complete the programme.

The first concert, this season, by the Adamowski String Quartette brought forth a new sonata for piano and violin by Paderewski and Tschaikowsky's F-major quartette, *opus 22*. Paderewski's vitality in composition is fixed by the two works of his already heard in Boston. While he feels the restraint of fixed forms more in the sonata than in the piano concerto played last season, he is daring enough in his treatment of his models, when once accepted. There is much lovely music in the sonata in A-minor, *opus 13*, which is sure to be heard again here. Mr. Arthur Foote and Mr. T. Adamowski were the performers, and, though the average result was good, they were not in perfect accord at all times. The new quartette is a hard nut to crack, so we pass it by for the present. It remains to say that the concert began with the E-flat quartette of Mozart, one of the best of the six dedicated to Haydn. The playing of the quartette was agreeable.

GEORGE H. WILSON.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Chickering Hall, - - New York,

Tuesday Evening, Nov. 3, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia,

Wednesday Evening, November 4, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets with reserved seats for the series of six concerts, $4, $5, and $7.50, now on sale at 1119 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy Concert Hall, - Baltimore,

Thursday Evening, November 5, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets, with reserved seats, $7.50, now on sale at Albert's ticket office, 13 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - - Brooklyn.

Friday Afternoon, November 6, at 3 o'clock.
Saturday Evening, November 7, at 8 o'clock.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5, and $7.50, according to location.

The sale of season tickets for both series opens at the office of the Philharmonic Society, at CHANDLER'S music store, [illegible] Fulton St., Monday, October 26, at 8 A.M.

To insure a fair distribution of tickets, not more than ten will be sold to one person.

Boston Transcript

MONDAY, NOVEMBER 2, 1891.

Boston Symphony Orchestra.

The programme of the fourth concert, given in the Music Hall last Saturday evening, was—

Richard Strauss: Symphonic Poem, "Don Juan."
Rubinstein: Concerto for pianoforte, in D minor, Op. 70.
Beethoven: Symphony No. 6, in F ("Pastorale"), Op. 68.
Mr. Alfred Grünfeld was the pianist.

Richard Strauss's symphonic poem is one of those compositions about which it is excessively hard to make up one's mind after a single hearing. Many works produce a vague enough impression while one is listening to them for the first time; but they leave a certain imprint on the hearer's memory, and he wakes up next morning to find that what sounded confused enough the night before, now seems orderly, coherent and comprehensible. Not so with this "Don Juan;" two nights' sleep and a day's rumination have—in our case, at least—thrown no new light upon it. Indeed, it seems vaguer and more confused to us now than it did last Saturday evening. All that remains distinct in our mind is that the work is a marvel of rich and brilliant orchestration, and has passages in it of exuberant passionate force. In the matter of instrumentation, indeed, the composer seems to have gone farther in the direction of spendthrift lavishness than anyone we have yet heard. Not that he has indulged himself in any unusual excesses in the composition of his orchestra—like Berlioz, in the "Danrémont" Requiem, or Wagner, in the "Nibelungen"—but that he employs the means he has chosen with a prodigality that seems at moments very like squandering. With him everything makes for richness and volume of tone; he has out-Wagnered Wagner in the fullness of his scoring. Yet, we are much mistaken if he has not overshot the mark. He shows wellnigh unexampled skill in using his brass to give weight of tone in strong passages, without allowing it to drown out the rest of the orchestra; his *fortissimos* do not sound brassy. But, after using his trumpets and trombones like mere clarionets and bassoons, and blending them so beautifully with the other instruments that they no longer sound like brass, he finds himself powerless to produce the characteristic trenchant effects that are associated with trumpets and trombones. The single pair of trumpets in a Mozart score has more brilliancy of effect than all Strauss's seven brass instruments together. When he wishes to put an extra cutting edge to his orchestra he has nothing for it but to take to the cymbals. Looking at the work from another point of view than the merely orchestral one, we seem to find a corresponding extravagance in the general style of writing; there is a constant strenuousness, a being at 90° in the shade all the time, that overreaches itself. It becomes monotonous and oppressive. One cannot believe in such music wearing well. Naturally this is a question to be settled only by trial—by repeated performances of the work.

Mr. Grünfeld's playing of Rubinstein's fourth concerto was one of the most completely satisfying performances we have listened to for a long time. The day is past for wondering at the technique of pianists; what once was a nine-days' wonder is now a *sine qua non*, and technique is the common property of pianists who know their business. But Mr. Grünfeld has one great merit in common with the astounding player who wrote the concerto he played: physical avoirdupois; and this is by no means common, as pianists go. It fits him admirably for just the task he selected, for playing this concerto of Rubinstein's. He can get volume and force of tone from the pianoforte by sheer weight, and can keep his muscular strength for higher artistic purposes, such as shading, accent and contrast. His phrasing is simply beautiful, his style at once dignified and flexible, brilliant and artistlike. He plays, too, with admirable warmth of feeling—with how much real depth of emotion one could not well determine, for there is little in the concerto to call this forth—but of one thing one could be certain: the quality of his feeling was entirely adequate to the music. A finer performance one can hardly wish to hear.

The orchestra played the Strauss poem admirably. The Beethoven symphony might have been done more delicately, but it was played with a warmth and unity of feeling that let the glorious music make its full effect. As we are often at loggerheads with Mr. Nikisch about questions of *tempo*, it is doubly a pleasure to note the admirable *tempo* at which he took the *Andante molto moto*; it is only once in a dog's age that one hears this movement go fast enough!

The next programme is: Hayden, symphony No. 1 [B. & H.], in E-flat; Beethoven, pianoforte concerto No. 4, in G major; Schumann, overture, scherzo and finale. Mr. Ferruccio Busoni will be the pianist.

BULLETIN, Philadelphia, Pa.

Date 10/31

The sale of season tickets for the six concerts to be given by the Boston Symphony Orchestra, at the Academy of Music, between now and April next, is proceeding at 1119 Chestnut street, and has already been so large as to insure a financial success. These concerts have become the fashion. Society has taken them up, and so many people who might not be attracted by the music alone are arranging to attend them. This is one reason why this year the sale is far in excess of any previous season. The first concert will be given on Wednesday evening, November 4, when Mme. L[illegible] woman and a delightful singer, who was [illegible] here last as *Desdemona* in Verdi's opera of *Otello* when Signor Tamagno made his Philadelphia début will be the soloist. Mme. Nordica is fresh from a series of European triumphs, and is said to be sing-

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RECORD, Philadelphia, Pa.

Date 11/1

Chamber Music By the Adamowski Quartet.

On Tuesday afternoon next the series of chamber concerts by the Adamowski Quartet will begin at Haseltime's Galleries. Besides a violin solo by Adamowski, there will be performed Mozart's quartet in E flat, and three movements from Tschaikowsky's interesting if somewhat obscure quartet in F

PRESS, Philadelphia, Pa.

Date 11/1

The Boston Symphony Orchestra's Initial Concert of the Season.

The initial concert of a series of six by the Boston Symphony Orchestra, of which Mr. Arthur Nikisch is the accomplished conductor, will take place at the Academy next Wednesday evening, November 4. The merits of this superb organization are too well known to require any further comment, and the mere announcement of their coming is sufficient to guarantee a large attendance.

The orchestra numbers eighty-five performers of superior quality, and in some of the departments advantageous changes have been made. The orchestra has begun its season at home and so far the attendance has been the largest yet seen in the Boston Music Hall at these concerts, and the success artistically is greater than ever before. Mr. Nikisch spent the past Summer in Europe, and while there secured many interesting novelties which will be given by him for the first time on this continent during the coming series.

The soloist for the first concert is Mme. Lillian Nordica, one of the world's greatest sopranos, who created such furor at the Worcester Musical Festival recently. This renowned vocalist has not been heard in Philadelphia for some time and her appearance here on this occasion has called forth considerable interest. At the other concerts of the series the soloist will be Eugen D'Albert, the famous pianist; Alfred Greenfield, court pianist of the Emperors of Germany and Austria, and other renowned artists.

The Adamowski Chamber Concerts.

The third series of chamber concerts in this city by the Adamowski String Quartette will begin Tuesday afternoon at 2.30 o'clock at the Hazeltine Galleries. The quartette is composed of Messrs T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; J. Adamowski, violincello. The series will consist of five subscription concerts, the dates of which are November 3, Jan. 12, Dec. 8, Feb. 9, and March 15. The admirers of quartette music will thus have an opportunity of enjoying the work of the masters of this, the most beautiful and dainty of all instrumental combinations, claimed to be the acme of music. The programme for Tuesday afternoon is composed of the complete "E Flat Major Quartette" of Mozart; Mr. T. Adamowski in a violin solo, consisting of Paderewski's "Melodie" and Nachez "Gipsy Dance." The scherzo andante and finale of Tschaikowsky's "Quartette in F."

The Daily Standard-Union.

MONDAY EVENING, NOV. 2, 1891.

AMUSEMENTS.

ACADEMY OF MUSIC. NIKISCH

Under the auspices of the

PHILHARMONIC SOCIETY OF BROOKLYN.

Boston Symphony Orchestra.

NORDICA.
PADEREWSKI.
D'ALBERT,
And other famous Soloists

85 PERFORMERS.

Mr. ARTHUR NIKISCH, Conductor.

SIX PUBLIC REHEARSALS.

On FRIDAY AFTERNOONS, November 6, December 11, January 15, February 12, March 18 and April 29.

SIX CONCERTS.

On SATURDAY EVENINGS, November 7, December 12, January 16, February 13, March 19 and April 30.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5, and $7.50, according to location, now on sale at Chandler's.

FIRST PUBLIC REHEARSAL AND CONCERT, NOVEMBER 6 AND 7.

SOLOIST.

MADAME NORDICA.

Tickets, with reserved seat, 75 cents, $1 and $1.50, according to location, on sale at Chandler's, 300 Fulton st., on and after Wednesday, November 4.

C. A. ELLIS, Manager.

Philharmonic Concerts.

The concerts of the Boston Symphony Orchestra under the direction of Arthur Nikisch, have come to be known as unsurpassed by any of their kind in this country. Patrons of the Philharmonic Society are to be congratulated upon the engagement of this fine organization to provide the coming series of concerts. The first concert will be given at the Academy of Music on Saturday evening of this week, preceded by the usual public rehearsal on Friday afternoon. Mme. Nordica will be the soloist on both occasions. The sale of season tickets for both series is now in progress. Single tickets will be ready at Chandler's on and after Wednesday.

Telegraph,

Clipping from

~~BULLETIN~~, Philadelphia, Pa.

Date 10-31

—The prospectus of the Boston Symphony rchestra for the season of 1891-92 has been ade public. There are to be six concerts, o take place at the Academy of Music on the venings of November 4, December 7, Janu-ry 11, February 8, March 14, and April 2[illegible]. No change of substantial importance has aken place during the summer recess in the composition of the orchestra. Franz Kneisel remains the concert meister, with Adamowsky and Loeffier as lieutenants, and Mr. Arthur Nikisch retains the directorship. As during last season, the full orchestra will comprise eighty-five members. The soloist at the first concert will be Mme. Lillian Nordica, a charming singer, who has won many fresh laurels since she was heard here last with Patti and Tamaguo in the season of 1889-90.

Clipping from News
New Haven Conn

Date 10/31

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra will give the first concert of the season here, at the Hyperion on Monday evening, under the leadership of Herr Arthur Nikisch who has conducted the club so successfully for the past two seasons. The orchestra numbers over sixty performers of great merit, and the programme for the evening is especially interesting and varied. It is as follows:

Berloiz–Overture "Benvenuto Celleni."
Gounod–Aria, from "Queen of Sheba."
Taschaikowsky–Suite, Op. 55 Elegic.
  Valse Melancholique.
  Scherzo.
  Terna con Variezioni (given for first time in New Haven).
A. Thomas–Polacea from "Mignon."
Massauet–Overture, "Phaedre."

Boston Daily Globe.

TUESDAY, NOV. 3.

Symphony Orchestra at New Haven.

NEW HAVEN, Conn., Nov. 2.—The Boston Symphony orchestra gave their first concert of the season here tonight in the Hyperion Theatre, which was completely filled. Conductor Nikisch and his men were received with the greatest enthusiasm. The soloist of the evening was Madame Lillian Nordica and she maintained the success that she has already inaugurated. At the close of the concert the orchestra left for New York.

RECORD, Philadelphia, Pa.

Date 11/1

First Boston Symphony Concert.

The programme for the concert to be given by the Boston Symphony Orchestra, under the direction of Arthur Nikisch, at the Academy of Music next Wednesday evening, November 4, has been announced. There are to be two soloists. Mme. Lillian Nordica will sing the cavatina from Gounod's "Reine de Saba" and the polacca from "Mignon;" and Mr. Adamowski will play Saint Saens' "Rondo Capriccioso" for the violin. There are to be three orchestral numbers, namely, Beethoven's "Leonora," overture No. 3, a suite by Tschaikowsky op. 55, and the prelude to the "Meistersænger." It will be seen that the programme is one of much variety and interest.

INQUIRER, Philadelphia, Pa.

Date 11/1

The Boston Symphony Concerts.

The sale of season tickets for the six concerts to be given by the Boston Symphony Orchestra at the Academy of Music between now and April next is proceeding at 1119 Chestnut street, and has already been so large as to insure a financial success. These concerts have become the fashion. Society has taken them up, and so many people who might not be attracted by the music alone are arranging to attend them. This is one reason why this year the sale is far in excess of any previous season. The first concert will be given on Wednesday evening, November 4, when Mme. Lillian Nordica, a charming woman and a delightful singer, who was heard here last as *Desdemona*, in Verdi's opera of "Otello," performed at the Academy April 3, 1890, when Signor Tamagno made his Philadelphia debut, will be the soloist. Mme. Nordica is fresh from a series of European triumphs, and is said to be singing better than ever.

TRIBUNE. New York, N. Y.

Date 11-1

The Boston Symphony Orchestra will occupy much of the attention of music-lovers in this vicinity this week. Its first concert will take place in Chickering Hall on Tuesday evening and on Friday afternoon and Saturday evening it will open the Brooklyn Philharmonic course. On Friday evening Mr. Kneisel and his club of chamber music players will be heard in Sherry's Hall.

BULLETIN, Philadelphia, Pa.

Date 10/31

It is said that Mr. Arthur Nikisch, who this season, as last, will direct the Boston Symphony Orchestra's concerts at the Academy of Music, receives a salary of $10,000 a year.

THE NEW HAVEN EVENING REGISTER, MONDAY,

NOVEMBER 2, 1891

AT THE THEATERS.

The Concert by Boston Symphony Orchestra This Evening—Clara Morris November 8.

The Boston Symphony orchestra, Arthur Nikisch conductor, will give its first and only concert of the season at the Hyperion theater this evening. The program, which has already been given in these columns, is a delightful one and the concert will be made exceptionally attractive by the first appearance in this city of Madame Nordica, the distinguished soprano.

Boston Daily Globe.

WEDNESDAY, NOV. 4.

MME. NORDICA THE STAR.

Boston Symphony Orchestra Delights New York.

NEW YORK, Nov. 3.—The Boston Symphony orchestra gave their first concert in their New York season here tonight before an audience which packed Chickering Hall. Mme. Nordica was the soloist of the evening, making her first appearance here since her return to this country. The programme was as follows:

Overture, Benvenuto Cellini	Berlioz
Aria, Ah Perfido	Beethoven
Prelude, adagio and gavotte for string orchestra	Bach, arranged by Bachrich
Aria, O hall of song, from Tannhauser	Wagner
Symphony, No. 3, in E flat (Rhenish), op. 97	Schumann

Mme. Nordica was received with the greatest enthusiasm, and the orchestra was never heard to better advantage.

HERALD, Chicago, Ill

Date 11-1

Features of the Musical Season.

In the line of amusements Boston can suit all tastes. The musical season has begun in earnest, with the appearance of the Symphony Orchestra. Mr. Nikisch, fresh from a rest in Europe, has lost none of his old power, and the orchestra itself played with great smoothness and delicacy, notwithstanding the long period of separation. Mme. Nordica, who improves every year, was the soloist at the opening concert, and at the second Mr. Winch, the local tenor, sang the pretty aria that interrupts the prelude to "Cavalleria Rusticana." The opera itself has been given here by two companies; once at a single and rather doleful performance in the Music Hall, when Miss Emma Juch was the only redeeming feature; and this week the Casino Company, headed by Pauline L'Allemand, are singing it at the Tremont Theatre. L'Allemand has improved since the old days of the National Opera Company, and her Santuzza is a really fine performance. Still, managers say she is not a drawing card. Everybody who hears her likes her, and yet she doesn't fill the houses. There is missing in her that indefinable something which, for want of a better name, we call "personal magnetism;" a gift of nature it is too and falls, like other gifts of nature alike upon the just and unjust.

Clipping from

UNION, New Haven, Conn.

Date 10/30

AMUSEMENTS.

THE SYMPHONY CONCERT.

The Boston Symphony Orchestra, Mr. Arthur Nikish, conductor, will visit this city for a single concert at the Hyperion theater next Monday evening. The brilliant and varied attractions of the programme to be performed will doubtless call out concert-goers in great numbers. The appearance of Madame Nordica, the distinguished prima donna soprano will be a notable feature of the concert. The sale of seats is now in progress at the Hyperion theater.

NORTH AMERICAN, Philadelphia, Pa.

Date 11/2

MUSICAL MATTERS.

The Boston Symphony Orchestra's First Concert This Season.

The programme for the concert to be given by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, at the Academy of Music next Wednesday evening, November 4, has been announced. There are to be two soloists. Mme. Lillian Nordica will sing the familiar scena from Gounod's "Reine de Saba" and the polacca from "Mignon," and Mr. Adamowski will play Saint-Saens' "Rondo Capriccioso" for the violin. There are to be three orchestral numbers, namely, Beethoven's "Leonora," overture No. 3, a suite by Tschaikowsky op. 55 and the prelude to the Meistersinger. It will be seen that the programme is one of much variety and interest.

THE ADAMOWSKI QUARTET.

Encouraged by the success of previous seasons, Mr. Adamowski will again give a series of five chamber concerts at Haseltine's Galleries, of which the first will take place to-morrow afternoon at 2.30. The programme upon this occasion will comprise Mozart's string quartet in E flat major No. 14 Peters, three movements from Tschaikowsky's quartet in F, op. 22 and two violin solos by Paderewski and

Boston Transcript

MONDAY, NOVEMBER 2, 1891.

Boston Symphony Orchestra.

The programme of the fourth concert, given in the Music Hall last Saturday evening, was—

Richard Strauss: Symphonic Poem, "Don Juan."
Rubinstein: Concerto for pianoforte, in D minor, Op. 70.
Beethoven: Symphony No. 6, in F ("Pastorale"), Op. 68.
Mr. Alfred Grünfeld was the pianist.

Richard Strauss's symphonic poem is one of those compositions about which it is excessively hard to make up one's mind after a single hearing. Many works produce a vague enough impression while one is listening to them for the first time; but they leave a certain imprint on the hearer's memory, and he wakes up next morning to find that what sounded confused enough the night before, now seems orderly, coherent and comprehensible. Not so with this "Don Juan;" two nights' sleep and a day's rumination have—in our case, at least—thrown no new light upon it. Indeed, it seems vaguer and more confused to us now than it did last Saturday evening. All that remains distinct in our mind is that the work is a marvel of rich and brilliant orchestration, and has passages in it of exuberant passionate force. In the matter of instrumentation, indeed, the composer seems to have gone farther in the direction of spendthrift lavishness than anyone we have yet heard. Not that he has indulged himself in any unusual excesses in the composition of his orchestra—like Berlioz, in the "Danrémont" Requiem, or Wagner, in the "Nibelungen"—but that he employs the means he has chosen with a prodigality that seems at moments very like squandering. With him everything makes for richness and volume of tone; he has out-Wagnered Wagner in the fullness of his scoring. Yet, we are much mistaken if he has not overshot the mark. He shows wellnigh unexampled skill in using his brass to give weight of tone in strong passages, without allowing it to drown out the rest of the orchestra; his *fortissimos* do not sound brassy. But, after using his trumpets and trombones like mere clarionets and bassoons, and blending them so beautifully with the other instruments that they no longer sound like brass, he finds himself powerless to produce the characteristic trenchant effects that are associated with trumpets and trombones. The single pair of trumpets in a Mozart score has more brilliancy of effect than all Strauss's seven brass instruments together. When he wishes to put an extra cutting edge to his orchestra he has nothing for it but to take to the cymbals. Looking at the work from another point of view than the merely orchestral one, we seem to find a corresponding extravagance in the general style of writing; there is a constant strenuousness, a being at 90° in the shade all the time, that overreaches itself. It becomes monotonous and oppressive. One cannot believe in such music wearing well. Naturally this is a question to be settled only by trial—by repeated performances of the work.

Mr. Grünfeld's playing of Rubinstein's fourth concerto was one of the most completely satisfying performances we have listened to for a long time. The day is past for wondering at the technique of pianists; what once was a nine-days' wonder is now a *sine qua non*, and technique is the common property of pianists who know their business. But Mr. Grünfeld has one great merit in common with the astounding player who wrote the concerto he played: physical avoirdupois; and this is by no means common, as pianists go. It fits him admirably for just the task he selected, for playing this concerto of Rubinstein's. He can get volume and force of tone from the pianoforte by sheer weight, and can keep his muscular strength for higher artistic purposes, such as shading, accent and contrast. His phrasing is simply beautiful, his style at once dignified and flexible, brilliant and artistlike. He plays, too, with admirable warmth of feeling—with how much real depth of emotion one could not well determine, for there is little in the concerto to call this forth—but of one thing one could be certain: the quality of his feeling was entirely adequate to the music. A finer performance one can hardly wish to hear.

The orchestra played the Strauss poem admirably. The Beethoven symphony might have been done more delicately, but it was played with a warmth and unity of feeling that let the glorious music make its full effect. As we are often at loggerheads with Mr. Nikisch about questions of *tempo*, it is doubly a pleasure to note the admirable *tempo* at which he took the *Andante molto moto*; it is only once in a dog's age that one hears this movement go fast enough!

The next programme is: Hayden, symphony No. 1 [B. & H.], in E-flat; Beethoven, pianoforte concerto No. 4, in G major; Schumann, overture, scherzo and finale. Mr. Ferruccio Busoni will be the pianist.

BULLETIN, Philadelphia, Pa.

Date 10/31

The sale of season tickets for the six concerts to be given by the Boston Symphony Orchestra, at the Academy of Music between now and April next, is proceeding at 1119 Chestnut street, and has already been so large as to insure a financial success. These concerts have become the fashion. Society has taken them up, and so many people who might not be attracted by the music alone are arranging to attend them. This is one reason why this year the sale is far in excess of any previous season. The first concert will be given on Wednesday evening, November 4, when Mme. [illegible] ing woman and a delightful singer, wh[illegible] here last as *Desdemona* in Verdi's opera of *Otello* when Signor Tamagno made his Philadelphia début will be the soloist. Mme. Nordica is fresh from a series of European triumphs, and is said to be sing

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RECORD, Philadelphia, Pa.

Date 11/1

Chamber Music By the Adamowski Quartet.

On Tuesday afternoon next the series of chamber concerts by the Adamowski Quartet will begin at Haseltime's Galleries. Besides a violin solo by Adamowski, there will be performed Mozart's quartet in E flat, and three movements from Tschaikowsky's interesting if somewhat obscure quartet in F.

PRESS, Philadelphia, Pa.

Date 11/1

The Boston Symphony Orchestra's Initial Concert of the Season.

The initial concert of a series of six by the Boston Symphony Orchestra, of which Mr. Arthur Nikisch is the accomplished conductor, will take place at the Academy next Wednesday evening, November 4. The [illegible]erits of this superb organization are too well known to require any further comment, and the mere announcement of their coming is sufficient to guarantee a large attendance.

The orchestra numbers eighty-five performers of superior quality, and in some of the departments advantageous changes have been made. The orchestra has begun its season at home and so far the attendance has been the largest yet seen in the Boston Music Hall at these concerts, and the success artistically is greater than ever before. Mr. Nikisch spent the past Summer in Europe, and while there secured many interesting novelties which will be given by him for the first time on this continent during the coming series.

The soloist for the first concert is Mme. Lillian Nordica, one of the world's greatest sopranos, who created such furor at the Worcester Musical Festival recently. This renowned vocalist has not been heard in Philadelphia for some time and her appearance here on this occasion has called forth considerable interest. At the other concerts of the series the soloist will be Eugen D'Albert, the famous pianist; Alfred Greenfield, court pianist of the Emperors of Germany and Austria, and other renowned artists.

The Adamowski Chamber Concerts.

The third series of chamber concerts in this city by the Adamowski String Quartette will begin Tuesday afternoon at 2.30 o'clock at the Hazeltine Galleries. The quartette is composed of Messrs T. Adamowski, first violin; A. Moldauer, second violin; Max Zach, viola; J. Adamowski, violincello. The series will consist of five subscription concerts, the dates of which are November 3, Jan. 12, Dec. 8, Feb. 9, and March 15. The admirers of quartette music will thus have an opportunity of enjoying the work of the masters of this, the most beautiful and dainty of all instrumental combinations, claimed to be the acme of music. The programme for Tuesday afternoon is composed of the complete "E Flat Major Quartette" of Mozart; Mr. T. Adamowski in a violin solo, consisting of Paderewski's "Melodie" and Nachez "Gipsy Dance." The scherzo andante and finale of Tschaikowsky's "Quartette in F."

The Daily Standard-Union.

MONDAY EVENING, NOV. 2, 1891.

AMUSEMENTS.

ACADEMY OF MUSIC. NIKISCH

Under the auspices of the

PHILHARMONIC SOCIETY OF BROOKLYN.

Boston Symphony Orchestra.

NORDICA.
PADEREWSKI.
D'ALBERT,
And other famous Soloists

85 PERFORMERS.

Mr. ARTHUR NIKISCH, Conductor.

SIX PUBLIC REHEARSALS.

On FRIDAY AFTERNOONS, November 6, December 11, January 15, February 12, March 18 and April 29.

SIX CONCERTS.

On SATURDAY EVENINGS, November 7, December 12, January 16, February 13, March 19 and April 30.

Season tickets, including reserved seats for the series of six rehearsals, or for the series of six concerts, $4, $5, and $7.50, according to location, now on sale at Chandler's.

FIRST PUBLIC REHEARSAL AND CONCERT, NOVEMBER 6 AND 7.

SOLOIST.

MADAME NORDICA.

Tickets, with reserved seat, 75 cents, $1 and $1.50, according to location, on sale at Chandler's, 300 Fulton st., on and after Wednesday, November 4.

C. A. ELLIS, Manager.

Philharmonic Concerts.

The concerts of the Boston Symphony Orchestra under the direction of Arthur Nikisch, have come to be known as unsurpassed by any of their kind in this country. Patrons of the Philharmonic Society are to be congratulated upon the engagement of this fine organization to provide the coming series of concerts. The first concert will be given at the Academy of Music on Saturday evening of this week, preceded by the usual public rehearsal on Friday afternoon. Mme. Nordica will be the soloist on both occasions. The sale of season tickets for both series is now in progress. Single tickets will be ready at Chandler's on and after Wednesday.

Telegraph,
Clipping from

~~BULLETIN~~, Philadelphia, Pa.

Date 10-31

—The prospectus of the Boston Symphony Orchestra for the season of 1891–92 has been made public. There are to be six concerts, to take place at the Academy of Music on the evenings of November 4, December 7, January 11, February 8, March 14, and April 2[illegible]. No change of substantial importance has taken place during the summer recess in the composition of the orchestra. Franz Kneisel remains the concert meister, with Adamowsky and Loeffler as lieutenants, and Mr. Arthur Nikisch retains the directorship. As during last season, the full orchestra will comprise eighty-five members. The soloist at the first concert will be Mme. Lillian Nordica, a charming singer, who has won many fresh laurels since she was heard here last with Patti and Tamagno in the season of 1889–90.

Clipping from News
New Haven Conn

Date 10/31

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra will give the first concert of the season here, at the Hyperion on Monday evening, under the leadership of Herr Arthur Nikisch who has conducted the club so successfully for the past two seasons. The orchestra numbers over sixty performers of great merit, and the programme for the evening is especially interesting and varied. It is as follows:

Berloiz–Overture "Benvenuto Celleni."
Gounod–Aria, from "Queen of Sheba."
Taschaikowsky–Suite, Op. 55 Elegic.
  Valse Melancholique.
  Scherzo.
  Terna con Variezioni (given for first time in New Haven).
A. Thomas–Polacea from "Mignon."
Massauet–Overture, "Phaedre."

Boston Daily Globe.

TUESDAY, NOV. 3.

Symphony Orchestra at New Haven.

NEW HAVEN, Conn., Nov. 2.—The Boston Symphony orchestra gave their first concert of the season here tonight in the Hyperion Theatre, which was completely filled. Conductor Nikisch and his men were received with the greatest enthusiasm. The soloist of the evening was Madame Lillian Nordica and she maintained the success that she has already inaugurated. At the close of the concert the orchestra left for New York.

RECORD, Philadelphia, Pa.

Date 11/1

First Boston Symphony Concert.

The programme for the concert to be given by the Boston Symphony Orchestra, under the direction of Arthur Nikisch, at the Academy of Music next Wednesday evening, November 4, has been announced. There are to be two soloists. Mme. Lillian Nordica will sing the cavatina from Gounod's "Reine de Saba" and the polacca from "Mignon;" and Mr. Adamowski will play Saint Saens' "Rondo Capriccioso" for the violin. There are to be three orchestral numbers, namely, Beethoven's "Leonora," overture No. 3, a suite by Tschaikowsky op. 55, and the prelude to the "Meistersænger." It will be seen that the programme is one of much variety and interest.

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The Boston Symphony Concerts.

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TRIBUNE. New York, N. Y.

Date 11/

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Date 10/31

It is said that Mr. Arthur Nikisch, who this season, as last, will direct the Boston Symphony Orchestra's concerts at the Academy of Music, receives a salary of $10,000 a year.

THE NEW HAVEN EVENING REGISTER, MONDAY, NOVEMBER 2, 1891.

AT THE THEATERS.

The Concert by Boston Symphony Orchestra This Evening—Clara Morris November 8.

The Boston Symphony orchestra, Arthur Nikisch conductor, will give its first and only concert of the season at the Hyperion theater this evening. The program, which has already been given in these columns, is a delightful one and the concert will be made exceptionally attractive by the first appearance in this city of Madame Nordica, the distinguished soprano.

Boston Daily Globe.

WEDNESDAY, NOV. 4.

MME. NORDICA THE STAR.

Boston Symphony Orchestra Delights New York.

NEW YORK, Nov. 3.—The Boston Symphony orchestra gave their first concert in their New York season here tonight before an audience which packed Chickering Hall. Mme. Nordica was the soloist of the evening, making her first appearance here since her return to this country. The programme was as follows:

Overture, Benvenuto Cellini .... Berlioz
Aria, Ah Perfido .... Beethoven
Prelude, adagio and gavotte for string orchestra .... Bach, arranged by Bachrich
Aria, O hall of song, from Tannhauser ..... Wagner
Symphony, No. 3, in E flat (Rhenish), op. 97 .... Schumann

Mme. Nordica was received with the greatest enthusiasm, and the orchestra was never heard to better advantage.

HERALD, Chicago, Ill

Date 11/

Features of the Musical Season.

In the line of amusements Boston can suit all tastes. The musical season has begun in earnest, with the appearance of the Symphony Orchestra. Mr. Nikisch, fresh from a rest in Europe, has lost none of his old power, and the orchestra itself played with great smoothness and delicacy, notwithstanding the long period of separation. Mme. Nordica, who improves every year, was the soloist at the opening concert, and at the second Mr. Winch, the local tenor, sang the pretty aria that interrupts the prelude to "Cavalleria Rusticana." The opera itself has been given here by two companies; once at a single and rather doleful performance in the Music Hall, when Miss Emma Juch was the only redeeming feature; and this week the Casino Company, headed by Pauline L'Allemand, are singing it at the Tremont Theatre. L'Allemand has improved since the old days of the National Opera Company, and her Santuzza is a really fine performance. Still, managers say she is not a drawing card. Everybody who hears her likes her, and yet she doesn't fill the houses. There is missing in her that indefinable something which, for want of a better name, we call "personal magnetism;" a gift of nature it is too and falls, like other gifts of nature, alike upon the just and unjust.

UNION, New Haven, Conn.

Date 10/30

AMUSEMENTS.

THE SYMPHONY CONCERT.

The Boston Symphony Orchestra, Mr. Arthur Nikish, conductor, will visit this city for a single concert at the Hyperion theater next Monday evening. The brilliant and varied attractions of the programme to be performed will doubtless call out concert-goers in great numbers. The appearance of Madame Nordica, the distinguished prima donna soprano will be a notable feature of the concert. The sale of seats is now in progress at the Hyperion theater.

NORTH AMERICAN, Philadelphia, Pa.

Date 11/2

MUSICAL MATTERS.

The Boston Symphony Orchestra's First Concert This Season.

The programme for the concert to be given by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, at the Academy of Music next Wednesday evening, November 4, has been announced. There are to be two soloists. Mme. Lillian Nordica will sing the familiar scena from Gounod's "Reine de Saba" and the polacca from "Mignon," and Mr. Adamowski will play Saint-Saëns' "Rondo Capriccioso" for the violin. There are to be three orchestral numbers, namely, Beethoven's "Leonora," overture No. 3, a suite by Tschaikowsky op. 55 and the prelude to the Meistersinger. It will be seen that the programme is one of much variety and interest.

THE ADAMOWSKI QUARTET.

Encouraged by the success of previous seasons, Mr. Adamowski will again give a series of five chamber concerts at Haseltine's Galleries, of which the first will take place to-morrow afternoon at 2.30. The programme upon this occasion will comprise Mozart's string quartet in E flat major No. 14 Peters, three movements from Tschaikowsky's quartet in F op. 22 and two violin solos by Paderewski and Nachez.

[43]

Brooklyn Eagle 11/1

THE PHILHARMONIC CONCERTS.

Next Friday afternoon the Brooklyn public will hear some of the finest music that it has ever had the chance to listen to, for on that date the Boston symphony orchestra will begin the course of performances that will replace or constitute the Philharmonic concerts for this season. The concert, proper, will be given at the Academy on Saturday evening. This orchestra, which is permanent, being maintained through the munificence of a Boston banker who has organized it without reference to cost, has been received with wonder and delight wherever it has appeared. In volume and richness of tone, in expression, in firmness of attack, in brilliancy, both of ensemble and solo, and in the singing quality of the strings, this orchestra is admirable, and there is a vigor and sweep in its work that make one almost hold his breath. Consonant with the desires of a large portion of the public there will be solos at the concerts, Lillian Nordica being the choice for the first one. She will sing an air from Gounod's "Queen of Sheba" and Elizabeth's air from "Tannhauser," while the orchestra will play Beethoven's third overture to "Leonora," Tchaikowsky's new suite and the vorspiel to "The Master Singers."

HERALD, Baltimore, Md.

ate 10-31

The Boston Symphony Concerts.

The sale of season tickets for the six concerts by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, began on Thursday at Albert's. The orchestra is the largest that ever came to this city, and its renditions are unsurpassed. Among the soloists will be Mme. Lillian Nordica, Mrs. Julia E. Wyman, Mr. Alfred Gruenfeld, Eugen D'Albert and other eminent artists. There are many advance orders for seats.

EVENING POST, New York, N. Y.

Date 11/2

The Boston Symphony Orchestra will give the first of six concerts at Chickering Hall to-morrow evening, Mme. Lillian Nordica being the soloist. Programme:

1. Overture—Benvenuto Cellini..............Berlioz
2. Aria—Ah perfido..............Beethoven
3. Adagio and Gavotte for Strings..............Bach
4. Aria—Tannhaeuser..............Wa ner
5. Symphony in E flat—(Rhenish)..............Schumann

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, NOVEMBER 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

It fell to the Boston Symphony Orchestra to have the honor of opening the local symphony season this year. The first concert of that admirable organisation took place in Chickering Hall last night. The social brilliancy which marked the concerts of last year was not maintained on this occasion, nor, though the audience was numerous enough to pay a handsome compliment to the visitors, were the evidences of financial success peculiarly striking. This is scarcely to be wondered at in view of the plethora of high-class music with which New-York City is threatened. Still it must be said that the fact that a foreign orchestra can command so large a share of the city's patronage is a tribute which can scarcely be overestimated. Mr. Nikisch's programme last night offered nothing new or striking. All the music was familiar. Comparison in one instance was somewhat urgently invited by the fact that by a coincidence the first two numbers on the list figured only two weeks ago on the first of Mr. Seidl's popular Sunday evening concerts at the Lenox Lyceum. The comparison could do no harm to Mr. Nikisch's band so far as it went to the "Benvenuto Cellini" overture of Berlioz, but Mme. Nordica's singing of Beethoven's "Ah Perfido" challenged the remark that New-Yorkers are accustomed to hear the scena only from singers with a command of the grand style which it exacts and which is not part of the equipment, admirable in some respects, possessed by Mme. Nordica. This lack was quite as manifest in the lady's performance of Elizabeth's entrance air in "Tannhaeuser," which was sadly deficient in the sweeping enthusiasm which is the characteristic expression of this piece of Wagner's music. The other numbers were the transcription for strings by Bachrich of a Prelude, Adagio and Gavotte of Bach's and Schumann's "Rhenish" symphony. The finest work of Mr. Nikisch was done in the Berlioz overture, which had a most eloquent reading—one that would have been more effective had not the smallness of the hall and the disposition of the brass choir combined to make the assaults of that assertive battalion somewhat painful to the ears of the listners and destructive of that nice balance of tone which has generally excited admiration at the concerts of the Boston Orchestra.

STANDARD-UNION, Brooklyn, N. Y.

Date 11-2

Philharmonic Concerts.

The concerts of the Boston Symphony Orchestra under the direction of Arthur Nikisch, have come to be known as unsurpassed by any of their kind in this country. Patrons of the Philharmonic Society are to be congratulated upon the engagement of this fine organization to provide the coming series of concerts. The first concert will be given at the Academy of Music on Saturday evening of this week, preceded by the usual public rehearsal on Friday afternoon. Mme. Nordica will be the soloist on both occasions. The sale of season tickets for both series is now in progress. Single tickets will be ready at Chandler's on and after Wednesday.

[illegible]

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, NOVEMBER 4, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

A Most Enjoyable Concert Under Mr. Nikisch's Leadership.

The Boston Symphony Orchestra gave their first concert this season at Chickering Hall last evening. The following was the programme:

Overture, "Benvenuto Cellini"..............Berlioz
Aria, "Ah, Perfido"..............Beethoven
Prelude, Adagio, and Gavotte for String Orchestra, arranged by Bachrich..............Bach
Aria, "O Hall of Song," from "Tannhaeuser," ....Wagner
Symphony No. 3, in E flat (Rhenish), Op. 97. ....Schumann
Vivace. Molto moderato. Andante. Religioso. Vivace.

The Boston Symphony Orchestra certainly stands to-day among the half-dozen great orchestras of the world where, a perfect balance of the component parts having been obtained, all sense of individualism is lost, merged into a forceful compact unit, thereby forming a magnificent solo instrument; the grandest instrument that human intellect and artistic developement has ever fashioned and perfected.

The soloist of the occasion, Mme. Lillian Mordica, who made her first appearance in America this season, was heard to advantage in two selections, in both of which she once more showed herself to be a finished and most acceptable artiste. Mme. Mordica is a most conscientious and earnest student, and as a natural result her progress in her art has been constant and marked. Her voice is still sowewhat lacking in force and resonance in the lower register, but her upper notes seemed to have gained in strength and sweetness, and her singing is marked by intelligence, sentiment and dramatic power. Her rendering of the Tannhäuser Aria was most adequate and satisfactory, and was deservedly applauded. It is refreshing to see a purely orchestral conductor who knows how to accompany a song properly. All in all it was anunusually enjoyable concert.

The New-York Times.

NEW-YORK, WEDNESDAY, NOV. 4, 1891.

THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra made its first appearance here this season at Chickering Hall last night. The audience was not so large as it might have been had not the excitement of an election been in the air, but it endeavored to atone for its lack of numbers by an abundance of enthusiasm. The programme was composed of well-known music. The numbers were Berlioz's "Benvenuto Cellini" overture, Beethoven's concert aria, "Ah, perfido," Bach's familiar prelude, adagio, and gavotte for strings, the aria "Dich theure Halle," from "Tannhäuser," and Schumann's Rhenish symphony.

At no time in the course of the evening did the splendid power and unanimity of the orchestra show to better advantage than in the Berlioz number. Like all of the gifted Frenchman's compositions, this overture is an excellent medium for the display of an orchestra's virtuosity, but it is something more than that. It ranks as one of the best pieces of music written by Berlioz, and it offers a conductor opportunity for an intelligent and influential reading. Arthur Nikisch is indubitably a romantic conductor, and in this composition he finds ample scope for the effective display of his temperament. The work was given a wholly admirable reading last night. None of Mr. Nikisch's well-prepared exaggerations were out of place in this composition, and their effect was stirring and convincing.

The Bach number revealed in a brilliant manner the magnificent quality of Mr. Nikisch's strings, but firm believers in a classical style might possibly take exception to the over-elaboration of some of his nuances. The gavotte, however, was given in a truly admirable manner. In the Schumann symphony the conductor took the tempo of the first movement a trifle slowly—undoubtedly aiming at a breadth of utterance which the thematic material seems to call for, but which Schumann's imperfect instrumentation does not support. The last movement was given with overwhelming vigor and with that superb ensemble work for which this orchestra is justly celebrated.

The soloist of the evening was Mme. Lillian Nordica. The popular soprano's voice seemed just a little tired and did not always answer to the demands she made upon it. Perhaps weariness may account for the rather cool reading she gave both her numbers. Still her work was praiseworthy for its conscientious effort, and the audience rewarded her with an abundance of applause.

NEW YORK HERALD,
WEDNESDAY, NOVEMBER
4,

NORDICA AND BOSTON'S ORCHESTRA.

Freshened up and much improved by the cutting of windows along the north wall, affording much needed ventilation, is Chickering Hall, which was crowded last night with music lovers eager to welcome back the Boston Orchestra and its chief, Mr. Arthur Nikisch.

The programme of this opening concert of the series was short but well balanced and interesting, beginning with the Berlioz overture to "Benvenuto Cellini," in the performance of which this orchestra proved, as it has so often proved before, that it has the finest body of strings ever heard in this country. The beauty of tone, delicacy and finish of its strings were still more evident in an arrangement of the "Prelude, Adagio and Gandtte" of Bach, the last movement of which was absolutely startling in brilliancy and fire.

The soloist of the evening was Mme. Lillian Nordica, who was heard here after an absence of several years. I was rather unfortunate that she chose the "Ah, Perfido" aria from "Fidelio," and the "Hall of Song" aria from "Tannhauser," both of which require not only a more powerful voice than Mme. Nordica's, pleasant mezzo-soprano, but also infinitely more dramatic breadth of style. The reception awarded to the singer was, however, cordial in the extreme, and she was recalled a number of times.

The concert ended with a delightful performance of Schumann's "Rhenish" symphony.

THE SUN, WEDNESDAY,
NOVEMBER 4,

The Boston Symphony Orchestra.

Last evening's concert of the Boston Symphony Orchestra at Chickering Hall, preceding the regular performances of the Philharmonic and Symphony societies, may be considered as having formally opened the musical season of 1891-92. If its genial influence and the encouraging concomitants of a crowded and distinctly fashionable audience can be regarded as prophetic of a prosperous writer, from a musical standpoint, the series of entertainments that it inaugurated is likely to be a remarkable one. Chickering Hall, which, by the way, has been recarpeted and refreshed during the summer, besides being equipped with additional windows, that kept the auditorium at a comfortable temperature, has never been filled by a more appreciative and stylish assemblage.

Mr. Nikisch's programme was, as usual, brief, its interpretation occupying but an hour and three-quarters. It included Berlioz's overture to "Benvenuto Cellini," a prelude, adagia, and gavotte, by Bach, Schumann's E Flat symphony No. 3, in two vocal numbers—Beethoven's "Ah Perfido" and Elisabeth's entrance air from "Tannhäuser." To the habitual concertgoer there were certainly not one dozen bars of all this music that had not become familiar by repetition, and perhaps the strongest testimony as to the expressive character and technical perfection of the performance was furnished by the reverent attention with which it was followed and the applause that broke out at the close of each number.

The brightest impression of the evening was wrought by the Bach pieces for string orchestra, which delighted, first by their quaintness and next through an interpretation of extreme daintiness, precision, and finish. Viewing the quartet as the foundation and soul of the orchestra there is no withholding from Mr. Nikisch's band the palm of supremacy over all kindred organizations on this side of the water. Quite as admirable as the playing of the Bach tunes though was that of the solemn fourth movement of the symphony, from which the composition as whole takes its appelation. In this, feeling and execution were alike impeccable, while at times during the evening the horns were not exactly at their best in respect to intonation. The final movement of the symphony was also finely given.

Mme. Nordica, the soloist of the concert, is well known to the New York public as a vocalist of expesience, and a comely woman. She was happiest last night in the "Tannhäuser" air, in which she judiciously adhered to the German text, and in the plaintive passages of "Ah perfido." After the Wagner aria, into which she infused as much vitality as can well be put into it on the concert platform, Mme. Nordica was enthusiasticalled recalled.

NEWS, New Haven, Conn.

Date 11-3

THE NIKISCH-NORDICA CONCERT.

CLASSICAL MUSIC WELL RENDERED—THIS WEEK'S THEATRICAL ATTRACTIONS.

At the Hyperion last evening the Boston Symphony orchestra discoursed with all its old-time vivacity, harmony and exceeding finish. The rare execution of Mr. Nikisch's band is too well known in New Haven to need any higher praise. The classical numbers on the program, although displaying the peculiar genius of the several composers in a most striking manner, were yet rather unfamiliar to the general public and failed to arouse in the audience that enthusiasm which more popular selections would have done. The composition of Tschaikowski, unique and varied in its method and melodies, gave ample scope for the display of that remarkable unity and force of expression for which this orchestra is renowned. The talent of Mr. Nikisch's performers is only exceeded by his own skill in harmonizing them to that perfection which enables everyone to do his best.

Madame Lillian Nordica realized the anticipations of the audience in every respect. Her stately carriage and graceful demeanor at once won its sympathy. The selection from "Mignon" was well—even brilliantly rendered. Madame Nordica's voice is remarkably true in tone, and although perhaps a trifle lacking in sweetness and flexibility, is strong and assured, showing great culture and admirable training. It was some years ago that she made her successful debut in Paris and met with a most charming reception from that exacting and somewhat capricious audience. In grand opera she long ago won for herself deserved recognition of her vocal and histrionic art. She persistently refused to render an encore after either of her musical numbers last evening, although the gallery gods were very demonstrative in their demands for one after the aria from "Mignon." A memorable concert—without an encore during the entire performance.

ROMOLA.

PRESS, Philadelphia, Pa.

Date 11/2

MUSICAL MATTERS.

43

The Boston Symphony Orchestra of eighty-five musicians, with Arthur Nikisch as conductor, will give the first of its series of concerts of the season at the Academy of Music next Wednesday evening. The high esteem in which Mr. Nikisch and his fine orchestra are held by concert-goers of this city is shown by the large subscription, which exceeds that of any previous year. Madame Nordica, the distinguished soprano, will be the singer at the opening concert, when she will be heard here for the first time since her appearance in opera two years ago with Tamagno. Her superior vocalization at that time will be well remembered. T. Adamowski, the violinist, will also contribute a solo number. Mr. Nikisch's programme is as follows: Overture, "Lenore," No. 3, Beethoven; aria, "La Reine de Saba," Gounod, Mme. Nordica; suite, (new,) Tschaikowsky; rondo capriccioso for violin, Saint-Saens, Mr. Adamowski; polacco, "Mignon," Thomas, Mme. Nordica; prelude, "Die Meistersinger," Wagner.

The first chamber concert of the season by the Adamowski String Quartette takes place to-morrow afternoon at the Hazeltine Galleries. The *piece de resistance* will be a complete Mozart quartette. The concert begins at 2.30 o'clock.

STA[illegible] New York, N. Y.

te 11-4

BOSTON SYMPHONY ORCHESTRA.

Brilliant Opening of the Season at Chickering Hall Last Night.

Arthur Nikisch and his band from Boston gave their first concert in Chickering Hall last night, and demonstrated undeniably by the large audience they gathered to listen to them that politics were not paramount in the city after all. The *piece de resistance* of the evening's programme was the Rhenish Symphony of Schumann, which received a vigorous, sympathetic interpretation at the hands of Mr. Nikisch, who conducts with his same wonderful vitality and magnetism as ever. All of the many delightful characteristics of the orchestra were present in this performance. Such a string quartet and such a wood and brass choir is at once a charm and the envy of a metropolitan music lover. We simply have nothing like it in New York, neither in quality nor in ensemble.

The well-balanced strings were heard to great advantage in the Bach numbers, the familiar prelude, Adajio and Gavotte, and the virtuosity of the entire orchestra had abundant chances for display in Berlioz's brilliantly scored "Benvenuto Cellini" overture. Mme. Lillian Nordica sang for the first time here in several seasons, Beethoven's "Ah Perfido," and Wagner's aria, "Oh Hall of Song" from Tannhauser.

Barring a tendency toward theatrical exaggeration in the Beethoven aria, it was sung acceptably enough. The "Tannhauser" aria was beyond her altogether. Her voice is frosty in quality, and in the upper register forced to sharpness. She was recalled three times after her last number.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1891

The Brooklyn Philharmonic Concerts.—The first of the series takes place next Friday afternoon and Saturday evening. Mr. Arthur Nikisch will conduct, Lillian Nordica being the soloist. She will sing an air from Gounod's "Queen of Sheba" and Elizabeth's air from "Tannhäuser," while the orchestra will play Beethovon's third overture to "Leonora," Tschaikowsky's new suite and the Vorspiel to "The Meistersingers."

called recalled.

TRIBUNE. New York, N. Y.

Date 11-4

BOSTON SYMPHONY ORCHESTRA.

It fell to the Boston Symphony Orchestra to have the honor of opening the local symphony season this year. The first concert of that admirable organization took place in Chickering Hall last night. The social brilliancy which marked the concerts of last year was not maintained on this occasion, nor, though the audience was numerous enough to pay a handsome compliment to the visitors, were the evidences of financial success peculiarly striking. This is scarcely to be wondered at in view of the plethora of high-class music with which New-York City is threatened. Still it must be said that the fact that a foreign orchestra can command so large a share of the city's patronage is a tribute which can scarcely be overestimated. Mr. Nikisch's programme last night offered nothing new or striking. All the music was familiar. Comparison in one instance was somewhat urgently invited by the fact that by a coincidence the first two numbers on the list figured only two weeks ago on the first of Mr. Seidl's popular Sunday evening concerts at the Lenox Lyceum. The comparison could do no harm to Mr. Nikisch's band so far as it went to the "Benvenuto Cellini" overture of Berlioz, but Mme. Nordica's singing of Beethoven's "Ah Perfido" challenged the remark that New-Yorkers are accustomed to hear the scena only from singers with a command of the grand style which it exacts and which is not part of the equipment, admirable in some respects, possessed by Mme. Nordica. This lack was quite as manifest in the lady's performance of Elizabeth's entrance air in "Tannhaeuser," which was sadly deficient in the sweeping enthusiasm which is the characteristic expression of this piece of Wagner's music. The other numbers were the transcription for strings by Bachrich of a Prelude, Adagio and Gavotte of Bach's and Schumann's "Rhenish" symphony. The finest work of Mr. Nikisch was done in the Berlioz overture, which had a most eloquent reading—one that would have been more effective had not the smallness of the hall and the disposition of the brass choir combined to make the assaults of that assertive battalion somewhat painful to the ears of the listners and destructive of the nice balance of tone which has generally excited admiration at the concerts of the Boston Orchestra.

CITIZEN, Brooklyn, N. Y.

Date 11-3

[illegible] Concerts.

The concerts of the Philharmonic Society, which are to be given this season by the famous Boston Symphony Orchestra, will open with a public rehearsal and concert at the Academy on Friday afternoon and Saturday evening of this week. A brilliant programme is announced, including solo numbers by Mme. Nordica, the distinguished American soprano. The sale of season tickets for both public rehearsals and concerts is now in progress. The sale of single tickets for this week's performances opens at Chandler's on Wednesday.

Boston Daily Globe.

THURSDAY, NOV. 5.

Symphony Orchestra.

PHILADELPHIA, Nov. 4.—The Boston Symphony orchestra made its first appearance here this season at the Academy of Music tonight, before a large audience. Conductor Nikisch was warmly received on his appearance, and throughout the evening the audience was most enthusiastic. The soloists were Mme. Lilian Nordica and Mr. T. Adamowski.

Brooklyn Eagle 11/1

THE PHILHARMONIC CONCERTS.

Next Friday afternoon the Brooklyn public will hear some of the finest music that it has ever had the chance to listen to, for on that date the Boston symphony orchestra will begin the course of performances that will replace or constitute the Philharmonic concerts for this season. The concert, proper, will be given at the Academy on Saturday evening. This orchestra, which is permanent, being maintained through the munificence of a Boston banker who has organized it without reference to cost, has been received with wonder and delight wherever it has appeared. In volume and richness of tone, in expression, in firmness of attack, in brilliancy, both of ensemble and solo, and in the singing quality of the strings, this orchestra is admirable, and there is a vigor and sweep in its work that make one almost hold his breath. Consonant with the desires of a large portion of the public there will be solos at the concerts, Lillian Nordica being the choice for the first one. She will sing an air from Gounod's "Queen of Sheba" and Elizabeth's air from "Tannhauser," while the orchestra will play Beethoven's third overture to "Leonora," Tchaikowsky's new suite and the vorspiel to "The Master Singers."

HERALD, Baltimore, Md.

ate........ 10-31

The Boston Symphony Concerts.

The sale of season tickets for the six concerts by the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, began on Thursday at Albert's. The orchestra is the largest that ever came to this city, and its renditions are unsurpassed. Among the soloists will be Mme. Lillian Nordica, Mrs. Julia E. Wyman, Mr. Alfred Gruenfeld, Eugen D'Albert and other eminent artists. There are many advance orders for seats.

EVENING POST, New York, N. Y.

Date 11/2

The Boston Symphony Orchestra will give the first of six concerts at Chickering Hall to-morrow evening, Mme. Lillian Nordica being the soloist. Programme:

1. Overture—Benvenuto Cellini............Berlioz
2. Aria—Ah perfido............Beethoven
3. Adagio and Gavotte for Strings............Bach
4. Aria—Tannhaeuser............Wagner
5. Symphony in E flat—(Rhenish)............Schumann

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, NOVEMBER 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

It fell to the Boston Symphony Orchestra to have the honor of opening the local symphony season this year. The first concert of that admirable organization took place in Chickering Hall last night. The social brilliancy which marked the concerts of last year was not maintained on this occasion, nor, though the audience was numerous enough to pay a handsome compliment to the visitors, were the evidences of financial success peculiarly striking. This is scarcely to be wondered at in view of the plethora of high-class music with which New-York City is threatened. Still it must be said that the fact that a foreign orchestra can command so large a share of the city's patronage is a tribute which can scarcely be overestimated. Mr. Nikisch's programme last night offered nothing new or striking. All the music was familiar. Comparison in one instance was somewhat urgently invited by the fact that by a coincidence the first two numbers on the list figured only two weeks ago on the first of Mr. Seidl's popular Sunday evening concerts at the Lenox Lyceum. The comparison could do no harm to Mr. Nikisch's band so far as it went to the "Benvenuto Cellini" overture of Berlioz, but Mme. Nordica's singing of Beethoven's "Ah Perfido" challenged the remark that New-Yorkers are accustomed to hear the scena only from singers with a command of the grand style which it exacts and which is not part of the equipment, admirable in some respects, possessed by Mme. Nordica. This lack was quite as manifest in the lady's performance of Elizabeth's entrance air in "Tannhaeuser," which was sadily deficient in the sweeping enthusiasm which is the characteristic expression of this piece of Wagner's music. The other numbers were the transcription for strings by Bachrich of a Prelude, Adagio and Gavotte of Bach's and Schumann's "Rhenish" symphony. The finest work of Mr. Nikisch was done in the Berlioz overture, which had a most eloquent reading—one that would have been more effective had not the smallness of the hall and the disposition of the brass choir combined to make the assaults of that assertive battalion somewhat painful to the ears of the listners and destructive of that nice balance of tone which has generally excited admiration at the concerts of the Boston Orchestra.

STANDARD-UNION, Brooklyn, N. Y.

Date........ 11-2

Philharmonic Concerts.

The concerts of the ~~Boston Symphony Or~~chestra under the direction of Arthur Nikisch, have come to be known as unsurpassed by any of their kind in this country. Patrons of the Philharmonic Society are to be congratulated upon the engagement of this fine organization to provide the coming series of concerts. The first concert will be given at the Academy of Music on Saturday evening of this week, preceded by the usual public rehearsal on Friday afternoon. Mme. Nordica will be the soloist on both occasions. The sale of season tickets for both series is now in progress. Single tickets will be ready at Chandler's on and after Wednesday.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, NOVEMBER 4, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

A Most Enjoyable Concert Under Mr. Nikisch's Leadership.

The Boston Symphony Orchestra gave their first concert this season at Chickering Hall last evening. The following was the programme:

Overture, "Benvenuto Cellini"............Berlioz
Aria, "Ah, Perfido"............Beethoven
Prelude, Adagio, and Gavotte for String Orchestra, arranged by Bachrich............Bach
Aria, "O Hall of Song," from "Tannhaeuser," Wagner
Symphony No. 3, in E flat (Rhenish), Op. 97. Schumann
Vivace. Molto moderato. Andante. Religioso. Vivace.

The Boston Symphony Orchestra certainly stands to-day among the half-dozen great orchestras of the world where, a perfect balance of the component parts having been obtained, all sense of individualism is lost, merged into a forceful compact unit, thereby forming a magnificent solo instrument; the grandest instrument that human intellect and artistic developement has ever fashioned and perfected.

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At no time in the course of the evening did the splendid power and unanimity of the orchestra show to better advantage than in the Berlioz number. Like all of the gifted Frenchman's compositions, this overture is an excellent medium for the display of an orchestra's virtuosity, but it is something more than that. It ranks as one of the best pieces of music written by Berlioz, and it offers a conductor opportunity for an intelligent and influential reading. Arthur Nikisch is indubitably a romantic conductor, and in this composition he finds ample scope for the effective display of his temperament. The work was given a wholly admirable reading last night. None of Mr. Nikisch's well-prepared exaggerations were out of place in this composition, and their effect was stirring and convincing.

The Bach number revealed in a brilliant manner the magnificent quality of Mr. Nikisch's strings, but firm believers in a classical style might possibly take exception to the over-elaboration of some of his nuances. The gavotte, however, was given in a truly admirable manner. In the Schumann symphony the conductor took the tempo of the first movement a trifle slowly—undoubtedly aiming at a breadth of utterance which the thematic material seems to call for, but which Schumann's imperfect instrumentation does not support. The last movement was given with overwhelming vigor and with that superb ensemble work for which this orchestra is justly celebrated.

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NEW YORK HERALD,

WEDNESDAY, NOVEMBER 4,

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The programme of this opening concert of the series was short but well balanced and interesting, beginning with the Berlioz overture to "Benvenuto Cellini," in the performance of which this orchestra proved, as it has so often proved before, that it has the finest body of strings ever heard in this country. The beauty of tone, delicacy and finish of its strings were still more evident in an arrangement of the "Prelude, Adagio and Gandtte" of Bach, the last movement of which was absolutely startling in brilliancy and fire.

The soloist of the evening was Mme. Lillian Nordica, who was heard here after an absence of several years. I was rather unfortunate that she chose the "Ah, Perfido" aria from "Fidelio," and the "Hall of Song" aria from "Tannhauser," both of which require not only a more powerful voice than Mme. Nordica's, pleasant mezzo-soprano, but also infinitely more dramatic breadth of style. The reception awarded to the singer was, however, cordial in the extreme, and she was recalled a number of times.

The concert ended with a delightful performance of Schumann's "Rhenish" symphony.

THE SUN, WEDNESDAY, NOVEMBER 4,

The Boston Symphony Orchestra.

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NEWS, New Haven, Conn.

Date........ 11 3

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Madame Lillian Nordica realized the anticipations of the audience in every respect. Her stately carriage and graceful demeanor at once won its sympathy. The selection from "Mignon" was well—even brilliantly rendered. Madame Nordica's voice is remarkably true in tone, and although perhaps a trifle lacking in sweetness and flexibility, is strong and assured, showing great culture and admirable training. It was some years ago that she made her successful debut in Paris and met with a most charming reception from that exacting and somewhat capricious audience. In grand opera she long ago won for herself deserved recognition of her vocal and histrionic art. She persistently refused to render an encore after either of her musical numbers last evening, although the gallery gods were very demonstrative in their demands for one after the aria from "Mignon." A memorable concert—without an encore during the entire performance.

ROMOLA.

PRESS, Philadelphia, Pa.

Date........ 11/2

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The first chamber concert of the season by the Adamowski String Quartette takes place tomorrow afternoon at the Hazeltine Galleries. The *piece de resistance* will be a complete Mozart quartette. The concert begins at 2.30 o'clock.

STAR, New York, N. Y.

te........ 11-4

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Arthur Nikisch and his band from Boston gave their first concert in Chickering Hall last night, and demonstrated undeniably by the large audience they gathered to listen to them that politics were not paramount in the city after all. The *piece de resistance* of the evening's programme was the Rhenish Symphony of Schumann, which received a vigorous, sympathetic interpretation at the hands of Mr. Nikisch, who conducts with his same wonderful vitality and magnetism as ever. All of the many delightful characteristics of the orchestra were present in this performance. Such a string quartet and such a wood and brass choir is at once a charm and the envy of a metropolitan music lover. We simply have nothing like it in New York, neither in quality nor in ensemble.

The well-balanced strings were heard to great advantage in the Bach numbers, the familiar prelude, Adajio and Gavotte, and the virtuosity of the entire orchestra had abundant chances for display in Berlioz's brilliantly scored "Benvenuto Cellini" overture. Mme. Lillian Nordica sang for the first time here in several seasons, Beethoven's "Ah Perfido," and Wagner's aria, "Oh Hall of Song" from Tannhauser.

Barring a tendency toward theatrical exaggeration in the Beethoven aria, it was sung acceptably enough. The "Tannhauser" aria was beyond her altogether. Her voice is frosty in quality, and in the upper register forced to sharpness. She was recalled three times after her last number.

The Musical Courier.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1891

The Brooklyn Philharmonic Concerts.—The first of the series takes place next Friday afternoon and Saturday evening. Mr. Arthur Nikisch will conduct, Lillian Nordica being the soloist. She will sing an air from Gounod's "Queen of Sheba" and Elizabeth's air from "Tannhäuser," while the orchestra will play Beethovon's third overture to "Leonora," Tschaikowsky's new suite and the Vorspiel to "The Meistersingers."

called recalled.

TRIBUNE. New York, N. Y.

Date 11-4

BOSTON SYMPHONY ORCHESTRA.

It fell to the Boston Symphony Orchestra to have the honor of opening the local symphony season this year. The first concert of that admirable organization took place in Chickering Hall last night. The social brilliancy which marked the concerts of last year was not maintained on this occasion, nor, though the audience was numerous enough to pay a handsome compliment to the visitors, were the evidences of financial success peculiarly striking. This is scarcely to be wondered at in view of the plethora of high-class music with which New-York City is threatened. Still it must be said that the fact that a foreign orchestra can command so large a share of the city's patronage is a tribute which can scarcely be overestimated. Mr. Nikisch's programme last night offered nothing new or striking. All the music was familiar. Comparison in one instance was somewhat urgently invited by the fact that by a coincidence the first two numbers on the list figured only two weeks ago on the first of Mr. Seidl's popular Sunday evening concerts at the Lenox Lyceum. The comparison could do no harm to Mr. Nikisch's band so far as it went to the "Benvenuto Cellini" overture of Berlioz, but Mme. Nordica's singing of Beethoven's "Ah Perfido" challenged the remark that New-Yorkers are accustomed to hear the scena only from singers with a command of the grand style which it exacts and which is not part of the equipment, admirable in some respects, possessed by Mme. Nordica. This lack was quite as manifest in the lady's performance of Elizabeth's entrance air in "Tannhaeuser," which was sadily deficient in the sweeping enthusiasm which is the characteristic expression of this piece of Wagner's music. The other numbers were the transcription for strings by Bachrich of a Prelude, Adagio and Gavotte of Bach's and Schumann's "Rhenish" symphony. The finest work of Mr. Nikisch was done in the Berlioz overture, which had a most eloquent reading—one that would have been more effective had not the smallness of the hall and the disposition of the brass choir combined to make the assaults of that assertive battalion somewhat painful to the ears of the listners and destructive of the nice balance of tone which has generally excited admiration at the concerts of the Boston Orchestra.

CITIZEN, Brooklyn, N. Y.

Date........ 11-3

Philharmonic Concerts.

The concerts of the Philharmonic Society, which are to be given this season by the famous Boston Symphony Orchestra, will open with a public rehearsal and concert at the Academy on Friday afternoon and Saturday evening of this week. A brilliant programme is announced, including solo numbers by Mme. Nordica, the distinguished American soprano. The sale of season tickets for both public rehearsals and concerts is now in progress. The sale of single tickets for this week's performances opens at Chandler's on Wednesday.

Boston Daily Globe.

THURSDAY, NOV. 5.

Symphony Orchestra.

PHILADELPHIA, Nov. 4.—The Boston Symphony orchestra made its first appearance here this season at the Academy of Music tonight, before a large audience. Conductor Nikisch was warmly received on his appearance, and throughout the evening the audience was most enthusiastic. The soloists were Mme. Lilian Nordica and Mr. T. Adamowski.

[illegible]

[illegible] NOVEMBER 5, 1891.

[illegible] Symphony orchestra began its [illegible] season of concerts at Philadelphia [illegible] evening, the immense Academy [illegible] being packed to the doors. The [illegible] sale has practically closed out [illegible] of seats for the entire series. Last [illegible] Mme. Lillian Norton and Mr. Adamowski were the soloists, and both artists [illegible] grand ovations.

[illegible]ER AND TRANSCRIPT

Philadelphia, Thursday, Nov. 5, 1891.

Academy of Music—The Boston Symphony Orchestra.

At the first of the season's concerts by the Boston Symphony Orchestra last night one of those big audiences that are sure to crowd the Academy of Music on such occasions welcomed the return of Mr. Nikisch and his splendid band. There was no symphony on the programme, its usual place being given to the meteoric Tschaikowsky in his last suite, not hitherto performed here by Mr. Nikisch. First Beethoven's grand "Leonore" overture was played, a work that conductor and men knew by heart. Mr. Nikisch's reading differs very decidedly, in many particulars of time and expression, from that which has made the work familiar here, but is not likely to obscure recollections of the latter interpretation.

Tschaikowsky's suite is in four movements. The first is an "Elegie," possibly Gray's, for the succeeding one is a waltz ("melancholique") which seems to people the imagination with dancers in full mourning, and the succeeding scherzo suggests a grave yard frolic. The final movement, a theme and variations, appears to have no particular relations with the rest of the suite, except that it is in the same *genre* style, which makes the whole a sort of musical curio, overwrought at times to the point of tediousness, but showing at all points the mastery of its author in fanciful and elaborate orchestral effects. It need hardly be said that the orchestra played it to perfection, for it is in this kind of music that it is at its best.

Mr. Adamowski furnished one of the most interesting items of the concert by his playing of Saint Saens's Rondo Capriccioso for violin, his playing being characterized by a clearness, expressiveness and flawless execution that won for him the heartiest recognition of his hearers.

Mme. Lillian Nordica sang the well-known aria from Gounod's "Queen of Sheba" and the equally familiar polacca from Thomas's "Mignon." Her voice retains almost unimpaired its agreeable quality, though she had not last night the evenness and fullness of tone required for an impressive presentation of Gounod's aria, which, nevertheless, she sang with good effect. In the polacca she sang with an ease, grace and vivacity that approached brilliancy, and fairly merited the three or four warm recalls that followed her achievement in it.

The spirited performance of Wagner's "Meistersinger" overture brought the concert to a close.

THE TIMES-PHILADELPHIA. NOVEMBER 5,

THE SYMPHONY CONCERT.

A Crowded House Greets the Boston Orchestra at the Academy.

The season at the Academy of Music may be said to have opened last night, when the Boston Symphony Orchestra gave the first of its annual series of concerts before a very large and brilliant audience that qute filled the house. The orchestra appeared more numerous than ever. Its numbers make an unusual display upon the stage, though it nowise gains proportionately in volume of tone, Mr. Nikisch's aim being apparently to make many instruments sound like few. The concert began with a remarkably small and pale representation of the great "Leonore" overture. This is usually thought of as a splendid, inspiring work. Mr. Nikisch gives it a curious far-away effect, as though heard in another room, like the "Loin du Bal," and he dwells so elaborately upon details that his climaxes are lost. The overture displayed the fine virtuosity of the violins, that in accuracy of execution are unexcelled, but it is always a disappointment to hear one of Beethoven's great orchestral compositions treated as chamber music.

Nearly half the programme was occupied by a suite of Tschaikowsky. The first of the four movements, a poetic and dainty elegy, is much the best. After that the work wanders off into vague and formless dullness, with most wearying effect. The last movement consists of some clever variations on an obvious theme that are often bright and graceful, but when it is recalled what a wealth of better music, even of the same school, remains unfamiliar to our public, this hour did not seem profitably spent. It ought to be added that the suite was beautifully performed, with more earnestness and more color than were given to Beethoven.

Madame Nordica, who is always a pleasing singer, gave the favorite aria from "La Reine de Saba" and the polacca from "Mignon," with good voice and good taste, and Mr. Adamowski played charmingly Saint-Saens' rondo for the violin, with a bright tone and clean execution and a suave and manly style. In the accompaniments to the arias, notably in the "Mignon," the orchestra was delightful. The concert closed with the prelude to "Die Meistersinger."

TIMES, New York, N. Y.

Date 11/5

[illegible] noted Kneisel String Quartet of Boston [illegible] its first concert at Sherry's to-morrow

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INQUIRER, Philadelphia, Pa.

Date 11-4

[illegible]swer at court

The Adamowski Recital.

The first of the series of Adamowski Chamber concerts was given yesterday afternoon at Haseltine's Galleries before a large audience. The programme was as follows:

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Quartet in E flat major (No. 14 Peters)..........Mozart

Allegro ma non troppo—Andante con moto.
Minuetto allegretto—Allegro vivace.
For violin solo—
(a) Melodie..........Paderewski
(b) Gipsy Dance..........Nachez
Mr. T. Adamowski.
Three movements from quartet in F, op. 22..........Tschaikowsky
Scherzo, Andante, Finale.

The work of the artists was fully up to the high standard which they have established long ago. It was an artistic treat.

Philadelphia Inquirer

THURSDAY, NOVEMBER 5, 1891.

BOSTON SYMPHONY CONCERT

The Academy of Music was crowded last night at the first concert by the Boston Symphony Orchestra. The organization has been slightly reinforced and is better than ever before. The programme last night was as follows:

Beethoven..........Overture, "Leonore," No. 3
Gounod..........Aria from "Queen of Sheba"
Mme. Lillian Nordica.
Tschaikowsky..........Suite, Op. 55
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
Saint-Saens..........Rondo Capriccioso for violin
Mr. T. Adamowski.
A. Thomas..........Polacca from "Mignon"
Mme. Nordica.
Wagner..........Prelude, "Die Meistersinger"

It is a little remarkable that the first symphony concert of the season should contain no symphony. In place was substituted a suite by Tschaikowsky, a diversified series of compositions, which show great skill in construction, but are musically less interesting than might be desired. The Leonore (No. 3) overture and the "Meistersinger" prelude largely atoned for this. The Leonore overtures are all works of high value, but the No. 3 ranks as chief. It was played last night superbly.

Mme. Nordica was in excellent voice and sang the aria with great power, but was less pleasing in the polacca.

Mr. Adamowski played brilliantly, and the orchestration was masterly. The orchestra starts out with the prospect of the most brilliant season in its history.

PHILADELPHIA PRESS.—THURSDAY, NOVEMBER 5.

The Boston Symphony Orchestra's Auspicious Opening of This Season's Series.

The Academy of Music was crowded from parquet to gallery last evening with an audience representing the music lovers of this city, who had assembled to listen to the opening concert of the Boston Symphony Orchestra for the season of 1891-92. So thoroughly was the interest aroused that seats were selling at a premium and many were unable to obtain even standing room. This superb musical organization has made such marvelous progress in its work and in popularity under the conductorship of Mr. Arthur Nikisch as to place it in the foreground of renown in America as a symphony orchestra.

The great ovation tendered Mme. Lillian Nordica upon her first appearance demonstrated that the diva stood high in the favor of the audience. For some moments she was compelled to bow her acknowledgment of the flattering reception given her. Her first number was the beautiful aria from Gounod's "Queen of Sheba." Mme Nordica in this selection displayed advantageously her full, rich, clear soprano voice, and but for the occasional nasal tones—which resulted from singing in the French language—rendered this aria equal to any prima donna that has been heard in it on this continent. In her second selection, the "Polacca," from "Mignon" she did not please as well, for her intonation in some of the colorature passages was faulty and made the impression that it was hard work. Yet in both of her solos she convinced all that she was a great vocalist, in possession of a beautiful trill and clear, powerful, well-cultivated voice.

The symphonic work assumed by the orchestra was the Tschaikowsky "Suite," opus 55. The grandeur of the orchestra is supremely suited for work of this kind and throughout the excellence of the string and the beauties of the reed and wind instruments were shown to advantage. Mr. Nikish's treatment thereof was masterly and the delicacy with which the "Elegie" and "Valse Melancholique" were given aroused enthusiasm. In the "Tema con Variazoni," fine shadings and dainty phrasing were the main features.

The violin soloist, Mr. T. Adamowski, gave a finished rendering of Saint-Saens' "Rondo Capriccioso," in which his powerful tone and clear intonation stood out boldly. His execution is good, but his harmonics are rather weak and imperfect.

In the Wagner number, "Prelude of Die Meistersinger," Mr. Nikisch displayed the weakness of brass. Three cornets, a quartette of French horns, three trombones and a tuba are inadequate for the proper rendering of this selection. Not that it is necessary to have a thundering brass effect but the combination is too small. As a whole the concert was one of the grandest heard here in years and made many new admirers for this great musical organization.

PHILADELPHIA RECORD, NOVEMBER 5, 1891

Boston Symphony Orchestra Concert.

Last evening at the Academy of Music a crowded and fashionable audience welcomed the Boston Symphony Orchestra, probably the most proficient and thoroughly disciplined band of musicians ever organized in this country. In the orchestral numbers—Beethoven's "Leonora" overture, the Tschaikowsky suite of 55, and the prelude to the Meistersænger, the admirable training and perfect artistic balance of tone values was exemplified with wonderful effect. The Wagnerian selection especially was given with a breezy and poetic ardor that approached to inspiration. Mr. Adamowski played Saint-Saens' difficult "Rondo Capriccioso," for solo violin and orchestra, with amazing technical facility and fine appreciation of the beauties of the work. This violinist is increasing steadily in artistic stature and is likely to go far. Mme. Nordica, who has not been heard here since Tamagno's "Otello" engagement, sang Gounod's cavatina "Plus grand dans son obscurite," and the Titania polka from "Mignon," giving the intricate and florid ornamentation of the latter air with great facility. The high dramatic quality of the Gounod selection, however, was quite beyond her reach.

Boston Daily Globe.

FRIDAY, NOV. 6.

Boston Artists at Baltimore.

BALTIMORE, Nov. 5—The Boston Symphony orchestra gave their first concert of the season here tonight in the Academy Concert Hall. The programme was as follows:

Beethoven..........Overture, Leonore, No. 3
Gounod..........Aria from the Queen of Sheba
Tschaikowsky..........Suite, op. 55
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
A. Thomas..........Polacca from Mignon
Wagner..........Prelude, Die Meistersinger

Mme. Nordica was the soloist of the evening and repeated her successes of old.

The Beacon.

BOSTON, SATURDAY, NOV. 7, 1891.

THE SYMPHONY CONCERT

Reflection made, the one thing which deserves praise and remembrance out of the last Symphony concert, is Mr. Albert Grünfeld's Boston début in the Rubinstein D-minor concerto for pianoforte. While this work and its reading cannot have shown all the qualities which the new pianist possesses, and very likely did not show him in altogether the most favorable light, it nevertheless proved him to be a man of mark, who has won by substantial and straightforward work the eminent position and complimentary titles which are his in Europe. He belongs among the executants rather than the interpreters, and his command of the key-board is remarkable for its force and also for its finesse—thus touching the extremes of technical pianism—and also being both bold and sure in meeting all the other tests to which a *virtuoso* of this day must respond. It is true that this force is sometimes abused and that finesse displayed fantastically, as it is also apparent that sweetness of sound is often substituted for suavity of sentiment. But Mr. Grünfeld's peculiar excellences—which will undoubtedly shine most clearly in a diversified programme of music more nearly approaching the chamber style—are so many that it would be unreasonable to complain because in his concerto he did not supply something, the lack of which was evidently due to his temperament and the general course of his art work. The concert began with a turgid and tumultuous thing by young Richard Strauss, who calls it a symphonic poem, and bases it upon some verses about Don Juan, by Lenaus. The poem does not mean much and the music less. It is noisily rich, soundingly sensuous, clamorous to the top of all the brazen lungs of the orchestra, demonstrative with almost every known instrument of percussion and imitative of nearly all the fantastic or vociferous authors of the time. It has some pretty melodies, some splendid instrumental effects and some big climaxes; but it has no more consistency and meaning than a turbulent sunset full of huge clouds and vapors resplendent with all the fierce, full colors of the celestial palette. That it might be made to appear at least as meaning more, is possible; for Mr. Nikisch did not manage with it as if he understood it himself, being a great part of the time from a half-beat to a whole one behind the orchestra and having no power to prevent false entrances and improvised dissonances. Beethoven's "Pastoral" symphony ended the evening in a performance which ranged from the acceptable and mediocre to the absolutely bad.

[illegible]

SATURDAY, NOV. 7.

HEARD MME. NORDICA.

Boston Symphony Orchestra Delights Brooklyn Audience.

Brooklyn, N. Y., Nov. 6.—The Boston Symphony orchestra opened its season here today, by a public rehearsal in the Academy of Music this afternoon. The audience was a large one and most generous in its applause.

The Boston Symphony orchestra fills the place formerly occupied by Thomas' orchestra in the musical season of this city.

The programme was as follows:

Overture, Leonore, No. 3..........Beethoven
Aria from the Queen of Sheba..........Gounod
Suite, op. 55..........Tschaikowsky
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
Aria, O Hall of Song, from Tannhaeuser...Wagner
Prelude, Die Meistersinger..........Wagner

Mme. Lillian Nordica, the soloist of the evening, was heard to better advantage than in New York on Tuesday evening.

The same programme will be repeated tomorrow evening, and at the close of the concert the orchestra will return to Boston on the new Long Island & New England States line.

BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 7, 1891

THE SYMPHONY CONCERT.

The program of the fourth Symphony concert opened with a Symphonic Poem, "Don Juan," by Richard Strauss, which was performed for the first time in this city. The old legend of the Spanish libertine has been for years a favorite stage-subject. Operas, plays, ballets and puppet shows have told of the loves of the dashing blade and shown to gaping crowds the vengeance of angry Heaven. The rake and the statue have fascinated the poet, the essayist, and the painter. The gentle Washington Irving and the morbid Bandelaire have looked upon "Don Juan" with ill-disguised admiration, and Nikolaus Lenau has turned him into a philosopher who speculates, and explains his life. Now Richard Strauss has taken the poem of Lenau and treated it musically. Strauss is the son of a Munich horn player, and he is only twenty-seven years old. He wrote a symphony which was performed under Levy's direction in 1881, and since then he has written many pieces, among them "Italia," "Macbeth," "Don Juan" and "Death and Explanation." He was at first a believer in Brahms, but for some time he has swung round to the theories of Liszt and Wagner, and he now is a maker of program-music. In setting Lenau's poem, it was the purpose of Strauss to give musically the poet's conception of Don Juan's summing up of his life. Now if this were possible in music, the two elements apparent in the composition should be sensuousness and wild regret. The music, however, suggests neither one of the two. The only touch of voluptuousness is an echo of Wagner's Venusberg music, and percussion instruments are freely used; but the music itself is not sensuous or sensual. Nor is there any trace of terror or great woe as an antithesis. The work is labored, verbose and incoherent. It is weak in invention, and though the elaboration is often ingenious in instrumentation, the disciple borrows from his masters. It is made music, the rhetorical contrivings of a man that has really little to say. The poem was played with spirit, and it was favorably received by the audience.

Mr. Alfred Gruenfeld made his first appearance in Boston as a pianist, and he chose the Rubinstein Concerto in D minor. Mr. Gruenfeld has won his reputation in Europe by playing compositions of a very different nature, in which the elegance of his performance is said to give the pieces themselves an exaggerated value. The Rubinstein concerto is not among them, but it demands a player like the composer or Franz Rummel, or D'Albert or Sophie Menter. It would then be unfair to judge Mr. Gruenfeld from his playing of last Saturday, particularly as he will be heard in four recitals. It may be said here, however, that he has ample technique, that he plays with great clearness and accuracy, but that he occasionally seeks inartistic contrasts by following metallic harshness with sensational pianissimos derived from the soft pedal. He plays with elegance—the elegance of the salon, with its artificial lights, its artificial courtliness, its artificial conversation. But it is better to wait until he is heard in recitals that perhaps favor more his musical characteristics. He was very loudly applauded.

The symphony was Beethoven's Pastoral, so loved by many for its imitations of bird-calls and thunder storms. Many who are tempted to doze through the first three movements, pinch themselves that they may not miss the quail, the nightingale and the cuckoo; and when they hear the imitations they are pleased and say "Is it not wonderful!" But Johannes Weber hit the nail upon the head when he wrote: "Beethoven has imitated the cuckoo's song by means of the clarinet; but the notes of this bird differ materially from the tones of the clarinet; and, besides, the cuckoo does not always give the interval of a major third." The enthusiasm shown whenever imitations occur in musical compositions, sometimes leads one to think that after all it is not music itself which pleases many, but what they find in it, external and foreign.

Mme. Nordica has been singing in New York this week, but the Gothamites do not think she is the Nordica of old.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 128.

THURSDAY, NOVEMBER 5, 1891.

The Boston Symphony orchestra began its most successful season of concerts at Philadelphia last evening, the immense Academy of Music being packed to the doors. The season sale has practically closed out the supply of seats for the entire series. Last evening Mme. Lillian Norton and Mr. Adamowski were the soloists, and both artists gained grand ovations.

LEDGER AND TRANSCRIPT

Philadelphia, Thursday, Nov. 5, 1891.

Academy of Music—The Boston Symphony Orchestra.

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Tschaikowsky's suite is in four movements. The first is an "Elegie," possibly Gray's, for the succeeding one is a waltz ("melancholique") which seems to people the imagination with dancers in full mourning, and the succeeding scherzo suggests a grave yard frolic. The final movement, a theme and variations, appears to have no particular relations with the rest of the suite, except that it is in the same *genre* style, which makes the whole a sort of musical curio, overwrought at times to the point of tediousness, but showing at all points the mastery of its author in fanciful and elaborate orchestral effects. It need hardly be said that the orchestra played it to perfection, for it is in this kind of music that it is at its best.

Mr. Adamowski furnished one of the most interesting items of the concert by his playing of Saint Saens's Rondo Capriccioso for violin, his playing being characterized by a clearness, expressiveness and flawless execution that won for him the heartiest recognition of his hearers.

Mme. Lillian Nordica sang the well-known aria from Gounod's "Queen of Sheba" and the equally familiar polacca from Thomas's "Mignon." Her voice retains almost unimpaired its agreeable quality, though she had not last night the evenness and fullness of tone required for an impressive presentation of Gounod's aria, which, nevertheless, she sang with good effect. In the polacca she sang with an ease, grace and vivacity that approached brilliancy, and fairly merited the three or four warm recalls that followed her achievement in it.

The spirited performance of Wagner's "Meistersinger" overture brought the concert to a close.

THE TIMES-PHILADELPHIA.

NOVEMBER 5.

THE SYMPHONY CONCERT.

A Crowded House Greets the Boston Orchestra at the Academy.

The season at the Academy of Music may be said to have opened last night, when the Boston Symphony Orchestra gave the first of its annual series of concerts before a very large and brilliant audience that qute filled the house. The orchestra appeared more numerous than ever. Its numbers make an unusual display upon the stage, though it nowise gains proportionately in volume of tone, Mr. Nikisch's aim being apparently to make many instruments sound like few. The concert began with a remarkably small and pale representation of the great "Leonore" overture. This is usually thought of as a splendid, inspiring work. Mr. Nikisch gives it a curious far-away effect, as though heard in another room, like the "Loin du Bal," and he dwells so elaborately upon details that his climaxes are lost. The overture displayed the fine virtuosity of the violins, that in accuracy of execution are unexcelled, but it is always a disappointment to hear one of Beethoven's great orchestral compositions treated as chamber music.

Nearly half the programme was occupied by a suite of Tschaikowsky. The first of the four movements, a poetic and dainty elegy, is much the best. After that the work wanders off into vague and formless dullness, with most wearying effect. The last movement consists of some clever variations on an obvious theme that are often bright and graceful, but when it is recalled what a wealth of better music, even of the same school, remains unfamiliar to our public, this hour did not seem profitably spent. It ought to be added that the suite was beautifully performed, with more earnestness and more color than were given to Beethoven.

Madame Nordica, who is always a pleasing singer, gave the favorite aria from "La Reine de Saba" and the polacca from "Mignon," with good voice and good taste, and Mr. Adamowski played charmingly Saint-Saens' rondo for the violin, with a bright tone and clean execution and a suave and manly style. In the accompaniments to the solos, notably in the "Mignon," the orchestra was delightful. The concert closed with the prelude to "Die Meistersinger."

TIMES, New York, N. Y.

Date 11/5

The noted Kneisel String Quartet of Boston will give its first concert at Sherry's to-morrow evening.

INQUIRER, Philadelphia, Pa.

Date 11-4

swer at court

The Adamowski Recital.

The first of the series of Adamowski Chamber concerts was given yesterday afternoon at Haseltine's Galleries before a large audience. The programme was as follows:

Quartet in E flat major (No. 14 Peters)	Mozart
Allegro ma non troppo—Andante con moto.	
Minuetto allegretto—Allegro vivace.	
For violin solo—	
(a) Melodie	Paderewski
(b) Gipsy Dance	Nachez
Mr. T. Adamowski.	
Three movements from quartet in F, op. 22	Tschaikowsky
Scherzo, Andante, Finale.	

43

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Philadelphia Inquirer

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	Mme. Lillian Nordica.
Tschaikowsky	Suite, Op. 55
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	Valse melancholique.
	Scherzo.
	Tema con Variazioni.
Saint-Saens	Rondo Capriccioso for violin
	Mr. T. Adamowski.
A. Thomas	Polacca from "Mignon"
	Mme. Nordica.
Wagner	Prelude, "Die Meistersinger"

It is a little remarkable that the first symphony concert of the season should contain no symphony. In place was substituted a suite by Tschaikowsky, a diversified series of compositions, which show great skill in construction, but are musically less interesting than might be desired. The Leonore (No. 3) overture and the "Meistersinger" prelude largely atoned for this. The Leonore overtures are all works of high value, but the No. 3 ranks as chief. It was played last night superbly.

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The Boston Symphony Orchestra's Auspicious Opening of This Season's Series.

The Academy of Music was crowded from parquet to gallery last evening with an audience representing the music lovers of this city, who had assembled to listen to the opening concert of the Boston Symphony Orchestra for the season of 1891-92. So thoroughly was the interest aroused that seats were selling at a premium and many were unable to obtain even standing room. This superb musical organization has made such marvelous progress in its work and in popularity under the conductorship of Mr. Arthur Nikisch as to place it in the foreground of renown in America as a symphony orchestra.

The great ovation tendered Mme. Lillian Nordica upon her first appearance demonstrated that the diva stood high in the favor of the audience. For some moments she was compelled to bow her acknowledgment of the flattering reception given her. Her first number was the beautiful aria from Gounod's "Queen of Sheba." Mme Nordica in this selection displayed advantageously her full, rich, clear soprano voice, and but for the occasional nasal tones—which resulted from singing in the French language—rendered this aria equal to any prima donna that has been heard in it on this continent. In her second selection, the "Polacca," from "Mignon" she did not please as well, for her intonation in some of the coloratura passages was faulty and made the impression that it was hard work. Yet in both of her solos she convinced all that she was a great vocalist, in possession of a beautiful trill and clear, powerful, well-cultivated voice.

The symphonic work assumed by the orchestra was the Tschaikowsky "Suite," opus 55. The grandeur of the orchestra is supremely suited for work of this kind and throughout the excellence of the string and the beauties of the reed and wind instruments were shown to advantage. Mr. Nikish's treatment thereof was masterly and the delicacy with which the "Elegie" and "Valse Melancholique" were given aroused enthusiasm. In the "Tema con Variazoni," fine shadings and dainty phrasing were the main features.

The violin soloist, Mr. T. Adamowski, gave a finished rendering of Saint-Saens' "Rondo Capriccioso," in which his powerful tone and clear intonation stood out boldly. His execution is good, but his harmonics are rather weak and imperfect.

In the Wagner number, "Prelude of Die Meistersinger," Mr. Nikisch displayed the weakness of brass. Three cornets, a quartette of French horns, three trombones and a tuba are inadequate for the proper rendering of this selection. Not that it is necessary to have a thundering brass effect but the combination is too small. As a whole the concert was one of the grandest heard here in years and made many new admirers for this great musical organization.

PHILADELPHIA RECORD,

NOVEMBER 5, 1891

Boston Symphony Orchestra Concert.

Last evening at the Academy of Music a crowded and fashionable audience welcomed the Boston Symphony Orchestra, probably the most proficient and thoroughly disciplined band of musicians ever organized in this country. In the orchestral numbers—Beethoven's "Leonora" overture, the Tschaikowsky suite of 55, and the prelude to the Meistersænger, the admirable training and perfect artistic balance of tone values was exemplified with wonderful effect. The Wagnerian selection especially was given with a breezy and poetic ardor that approached to inspiration. Mr. Adamowski played Saint-Saens' difficult "Rondo Capriccioso," for solo violin and orchestra, with amazing technical facility and fine appreciation of the beauties of the work. This violinist is increasing steadily in artistic stature and is likely to go far. Mme. Nordica, who has not been heard here since Tamagno's "Otello" engagement, sang Gounod's cavatina "Plus grand dans son obscurite," and the Titania polka from "Mignon," giving the intricate and florid ornamentation of the latter air with great facility. The high dramatic quality of the Gounod selection, however, was quite beyond her reach.

Boston Daily Globe.

FRIDAY, NOV. 6.

Boston Artists at Baltimore.

BALTIMORE, Nov. 5—The Boston Symphony orchestra gave their first concert of the season here tonight in the Academy Concert Hall. The programme was as follows:

Beethoven	Overture, Leonore, No. 3
Gounod	Aria from the Queen of Sheba
Tschaikowsky	Suite, op. 55
	Elegie.
	Valse melancholique.
	Scherzo.
	Tema con Variazioni.
A. Thomas	Polacca from Mignon
Wagner	Prelude, Die Meistersinger

Mme. Nordica was the soloist of the evening and repeated her successes of old.

The Beacon.

BOSTON, SATURDAY, NOV. 7, 1891.

THE SYMPHONY CONCERT

Reflection made, the one thing which deserves praise and remembrance out of the last Symphony concert, is Mr. Albert Grünfeld's Boston début in the Rubinstein D-minor concerto for pianoforte. While this work and its reading cannot have shown all the qualities which the new pianist possesses, and very likely did not show him in altogether the most favorable light, it nevertheless proved him to be a man of mark, who has won by substantial and straightforward work the eminent position and complimentary titles which are his in Europe. He belongs among the executants rather than the interpreters, and his command of the key-board is remarkable for its force and also for its finesse—thus touching the extremes of technical pianism—and also being both bold and sure in meeting all the other tests to which a *virtuoso* of this day must respond. It is true that this force is sometimes abused and that finesse displayed fantastically, as it is also apparent that sweetness of sound is often substituted for suavity of sentiment. But Mr. Grünfeld's peculiar excellences—which will undoubtedly shine most clearly in a diversified programme of music more nearly approaching the chamber style—are so many that it would be unreasonable to complain because in his concerto he did not supply something, the lack of which was evidently due to his temperament and the general course of his art work. The concert began with a turgid and tumultuous thing by young Richard Strauss, who calls it a symphonic poem, and bases it upon some verses about Don Juan, by Lenaus. The poem does not mean much and the music less. It is noisily rich, soundingly sensuous, clamorous to the top of all the brazen lungs of the orchestra, demonstrative with almost every known instrument of percussion and imitative of nearly all the fantastic or vociferous authors of the time. It has some pretty melodies, some splendid instrumental effects and some big climaxes; but it has no more consistency and meaning than a turbulent sunset full of huge clouds and vapors resplendent with all the fierce, full colors of the celestial palette. That it might be made to appear at least as meaning more, is possible; for Mr. Nikisch did not manage with it as if he understood it himself, being a great part of the time from a half-beat to a whole one behind the orchestra and having no power to prevent false entrances and improvised dissonances. Beethoven's "Pastoral" symphony ended the evening in a performance which ranged from the acceptable and mediocre to the absolutely bad.

Boston Daily Globe.

SATURDAY, NOV. 7.

HEARD MME. NORDICA.

Boston Symphony Orchestra Delights Brooklyn Audience.

Brooklyn, N. Y., Nov. 6.—The Boston Symphony orchestra opened its season here today, by a public rehearsal in the Academy of Music this afternoon. The audience was a large one and most generous in its applause.

The Boston Symphony orchestra fills the place formerly occupied by Thomas' orchestra in the musical season of this city.

The programme was as follows:

Overture, Leonore, No. 3	Beethoven
Aria from the Queen of Sheba	Gounod
Suite, op. 55	Tschaikowsky
Elegie.	
Valse melancholique.	
Scherzo.	
Tema con Variazioni.	
Aria, O Hall of Song, from Tannhaeuser	Wagner
Prelude, Die Meistersinger	Wagner

Mme. Lillian Nordica, the soloist of the evening, was heard to better advantage than in New York on Tuesday evening.

The same programme will be repeated tomorrow evening, and at the close of the concert the orchestra will return to Boston on the new Long Island & New England States line.

BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 7, 1891

THE SYMPHONY CONCERT.

The program of the fourth Symphony concert opened with a Symphonic Poem, "Don Juan," by Richard Strauss, which was performed for the first time in this city. The old legend of the Spanish libertine has been for years a favorite stage-subject. Operas, plays, ballets and puppet shows have told of the loves of the dashing blade and shown to gaping crowds the vengeance of angry Heaven. The rake and the statue have fascinated the poet, the essayist, and the painter. The gentle Washington Irving and the morbid Bandelaire have looked upon "Don Juan" with ill-disguised admiration, and Nikolaus Lenau has turned him into a philosopher who speculates, and explains his life. Now Richard Strauss has taken the poem of Lenau and treated it musically. Strauss is the son of a Munich horn player, and he is only twenty-seven years old. He wrote a symphony which was performed under Levy's direction in 1881, and since then he has written many pieces, among them "Italia," "Macbeth," "Don Juan" and "Death and Explanation." He was at first a believer in Brahms, but for some time he has swung round to the theories of Liszt and Wagner, and he now is a maker of program-music. In setting Lenau's poem, it was the purpose of Strauss to give musically the poet's conception of Don Juan's summing up of his life. Now if this were possible in music, the two elements apparent in the composition should be sensuousness and wild regret. The music, however, suggests neither one of the two. The only touch of voluptuousness is an echo of Wagner's Venusberg music, and percussion instruments are freely used; but the music itself is not sensuous or sensual. Nor is there any trace of terror or great woe as an antithesis. The work is labored, verbose and incoherent. It is weak in invention, and though the elaboration is often ingenious in instrumentation, the disciple borrows from his masters. It is made music, the rhetorical contrivings of a man that has really little to say. The poem was played with spirit, and it was favorably received by the audience.

Mr. Alfred Gruenfeld made his first appearance in Boston as a pianist, and he chose the Rubinstein Concerto in D minor. Mr. Gruenfeld has won his reputation in Europe by playing compositions of a very different nature, in which the elegance of his performance is said to give the pieces themselves an exaggerated value. The Rubinstein concerto is not among them, but it demands a player like the composer or Franz Rummel, or D'Albert or Sophie Menter. It would then be unfair to judge Mr. Gruenfeld from his playing of last Saturday, particularly as he will be heard in four recitals. It may be said here, however, that he has ample technique, that he plays with great clearness and accuracy, but that he occasionally seeks inartistic contrasts by following metallic harshness with sensational pianissimos derived from the soft pedal. He plays with elegance—the elegance of the salon, with its artificial lights, its artificial courtliness, its artificial conversation. But it is better to wait until he is heard in recitals that perhaps favor more his musical characteristics. He was very loudly applauded.

The symphony was Beethoven's Pastoral, so loved by many for its imitations of bird-calls and thunder storms. Many who are tempted to doze through the first three movements, pinch themselves that they may not miss the quail, the nightingale and the cuckoo; and when they hear the imitations they are pleased and say "Is it not wonderful!" But Johannes Weber hit the nail upon the head when he wrote: "Beethoven has imitated the cuckoo's song by means of the clarinet; but the notes of this bird differ materially from the tones of the clarinet; and, besides, the cuckoo does not always give the interval of a major third." The enthusiasm shown whenever imitations occur in musical compositions, sometimes leads one to think that after all it is not music itself which pleases many, but what they find in it, external and foreign.

Mme. Nordica has been singing in New York this week, but the Gothamites do not think she is the Nordica of old.

[45]

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OTTO ROTH, Second Violin, ALWIN SCHROEDER, Violoncello,
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Boston Sunday Globe.

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TWENTY-EIGHT PAGES.

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——Among those who attended the first concert of the symphony orchestra in New York last week were Mr. Walter Damrosch and Mr. Brodsky, his newly imported first violin; Mrs. Damrosch, Mr. Reginald De Coven, the recently appointed musical critic of the World; Mrs. De Coven; Col. Mapleson and his wife, Laura Schirmer-Mapleson; Mme. Rive-King, and hosts more musical and society people. In Philadelphia, Baltimore and Brooklyn the same great houses and enthusiasm greeted Mr. Nikisch and his men and Mme. Nordica.

——Mr. Adamowski was entertained by several of his friends while in New York with the Symphony orchestra last week. Among them were George Munzig. In Philadelphia Mr. Adamowski was the soloist, playing superbly.

Gazette

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—— Mrs. Arthur Nikisch is in New York, having joined her husband there on Friday. They will leave for Detroit to-day, and will both appear in a chamber concert there to-morrow, when Mr. Nikisch will play the piano part in a quintette.

SUNDAY HERALD.

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Clipping from Telegram
New York N.Y
Date 11/6.

piece which is being written for her.

Herr Nikisch, the director of the Boston Symphony Orchestra, is one of the best accompanists on the piano in this country. It is a treat to hear him play an accompaniment to a song for an artist. He is a curious looking little man—so short that when he directs he has to stand on an extra platform that is placed on the stage for him. His leonine head, covered with long, shaggy, black hair, makes an odd contrast with his small body. He has the typical face of an artist; his black mustache and beard enhance the pallor of his face, and his handsome blue eyes are full of expression. The girls in Boston worship him.

World, Baltimore, Md.
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Clipping from
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SUN, New York, N. Y.
Date 11-7

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AMUSEMENTS. 43

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The entire performance was characterized by general purity of tone, beauty of style, and charm and delicacy of phrasing, as would be the natural accomplishment of artists so constantly under the rare training of Mr. Nikisch. They should also be commended for their reverent appreciation of their art and dignified manner of rendering it. The Mozart Quartet and the number from the Tschaikowsky Quartet—a most exquisite composition—were especially well given. But in Brahm's Quintet, though it was played with excellent execution and finish, there was a slight degree of nervousness perceptible, which was evidently due to the unexpected and sudden appearance of Mr. Nikisch just before that composition was performed.

Another point must be mentioned which increased the respect of all music lovers for the Kneisel Quartet. This was the fact that they had engaged no solo singer or pianist to appear, and the concert was therefore made up exclusively of chamber music, so that no harsh contrast disturbed the interests of the audience, and this chamber music was given in almost perfect style

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The Evening Post.

New York, Wednesday, Nov. 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

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While the New York organizations are thus still tuning their fiddles and rehearsing their new scores, the Boston Symphony Orchestra has been putting on its war-paint and invading the city. There is certainly a good deal of brilliant orchestral war-paint in Berlioz's "Benvenuto Cellini" overture, which opened last evening's concert at Chickering Hall, and which gave Mr. Nikisch and his well-trained forces opportunity to display their tactics to best advantage. The audience was large and much disposed to applause, the favorite numbers being *Elizabeth*'s monologue "Dich theure Halle grüss, ich wieder" from Tannhäuser, and the gavotte, in an arrangement for string orchestra, of three Bach pieces, by Bachrich. Of all the old-fashioned dances, the gavotte seems to appeal most to modern audiences, and it is through the medium of his charming pieces in this form that Bach will perhaps gradually win the favor of the general musical public. In the grandiose broadening out and slight retarding of the final bars, Mr. Nikisch gave a lesson in expression which should not be lost on musical students. The Wagner number was sung by Mme. Lillian Nordica, who also gave Beethoven's "Ah Perfido," both of which pieces she sang well from a purely vocal point of view, though with less depth of dramatic feeling than these numbers are capable of. In the final piece, the Rhenish symphony, Mr. Nikisch once more proved that as a Schumann conductor he has no superior, perhaps no equal.

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Brooklyn Daily Eagle

[illegible] EVENING, NOVEMBER 7, 1891.

PHILHARMONIC.

Beginning of the Concert Season, Under a New Regime.

The Boston Symphony Orchestra Makes a Magnificent Artistic Success at the Academy of Music—Conductor Nikisch. Wonderful String Playing—The Programme—Lillian Nordica as Soloist.

Theodore Thomas, after serving the musical interests of Brooklyn for nearly twenty years, has gone to Chicago, which has seeming need of his missionary efforts, and his place is taken by Arthur Nikisch of Boston. Mr. Thomas is a great musician; he has done more than any one man in this country to advance the popular knowledge of, and taste for, good music; he has given a sound and high pleasure to more people than any other two conductors now in service, but we have his artistic equal in Mr. Nikisch, and, as new organized, the superior of his band in the one that Mr. Nikisch brings from Boston. This band, the famous Boston symphony orchestra, the rival of any force of the kind in the world, began its series of concerts at the Brooklyn Academy of Music yesterday, that are to be known as the Philharmonic concerts, albeit the Philharmonic society takes no active part in them, either in management or choice of programmes. Some of its members attend, and they lend their set of scenery for these entertainments. The audience yesterday was large, but less large than it should have been, for there has been no finer playing in this city than this audience heard. The orchestra is nicely balanced and ample in every division, but it is in the strings that its merits are most strikingly exhibited. This department, numbering fifty-six men, an orchestra in itself, is without equal, and it is in this department that merit is most quickly recognized and produces the most telling effects, for the strings are the main stay, the infantry of the band, the wood wind being comparable to the brilliant cavalry, and the brasses and percussing instruments to the loud sounding, but not always serviceable, artillery. It is, perhaps, to be regretted that the first programme does not contain a number for the special exploitation of the strings, like the Bach suite that was played in New York on Tuesday night, that their wonderful smoothness, voice quality, precision, expression and spirit could have been judged the better, but such opportunities will occur during the season. As it is, the violins and basses make new disclosures of the scope of strings. Their attack is so absolutely uniform, their volume so magnificent, their crescendos so inspiring and their full tone so rich and organ like that the hearer is thrilled and startled. These effects follow the readings of the conductor, who is, himself, as quietly notable as his musicians. A man of short stature, black mustached and bearded, with refined and clear cut face as fresh in its complexion as a child's, with hair and beard worn in artistic carelessness, quiet and almost bashful in manner, he advances to the leader's platform and mounts it when the house is stilled. Even the back rows of the orchestra are lifted but a few inches above the stage; so, in order to have all the players under his eye, his platform is slightly taller than usual. Once before his men he fills with the spirit of command. Without extravagance of gesture and sometimes with the slightest beat of the baton, he sways them to his will. There is an electrical communication of thought between him and his band; every motion is charged with nervous force; the constrained position of his left arm bent against his side with hand clenched shows to what tension he is wrought; he is like the hypnotist, centering his life force on his subject, and his magnetism is felt like an animating fire. He plays upon that orchestra as a master plays upon an organ; he hushes it to whispers; he rouses it to thunder gusts; it sings for him; it dances for him; it runs the gamut of passion and meaning, so far as thought has spread or bounded it; it tells more than speech and it tells it in the art that is highest and purest and most absolute in beauty. When this voice spoke in the surging rhythms of Beethoven, it had the authority of genius that is so like the authority of nature as we hear it spoken in the wind, the waves, the rocking pines and no less efficiently in those hinting spiritual tones that steal from mountain silences into the wanderer's ear. Beethoven was properly chosen to begin the concert and to inaugurate what should prove an enduring attachment between the music loving public of this city and this corps of artists. The selection was the third "Leonora" overture, a work of tried and accepted popularity and containing much that is moving and delightful, particularly the solemn and boding utterance of the horns near the beginning, and one or two things that are not agreeable. The scales played in unison just before the finale are so bare and [illegible] and are so impertinent to the subject, that [illegible] a wonder that some conductor has not found [illegible] to cut them out, though their leanness and insignificance do lend contrast to the triumphant and gorgeous measures of conclusion. Mr. Nikisch adhered to custom in sending a trumpeter behind the scenes to sound the call, first far away, then nearer, that indicates the arrival of the governor, in the opera, but that stands for whatever you like it to, as you hear it in the pause of the orchestra. A writer quoted in the valuable analytical programme that is furnished at these concerts finds in it "the effect of a summons to a vanquished nation to lay down its arms; there is a forlorn, desolate, [illegible] of night effect about it that is overpowering." The blowing of the trumpet from recesses [illegible] the stage has often been criticised as a trick, [illegible] at a concert, where the curtain is not about [illegible] on the work that it helps to usher in, it [illegible] seem a little forced, yet it gains in dramatic [illegible] by remoteness and makes a stronger [illegible] on the imagination. The new number in the programme was the Tschaikowsky suite, [illegible] a work symphonic in arrangement, but [illegible] not strict enough in form for the con[illegible] to regard as a symphony, though why [illegible] should not comprise any forms that [illegible] to put into it no formalist has ex[illegible] day for mere forms has gone [illegible] organ poetry, contrapuntal [illegible] novels, eight headed ser[illegible] [illegible] individual expression [illegible] The Tschaikowsky music is [illegible] under even its happiest moods can be heard the strain of lament that is in every phase of Russian art and writing, the pain and questioning of an oppressed people, longing for liberty, but blind to the ways that lead to it. The first number, an elegy, is beautiful in orchestration and the principal theme is charming. This melody, sounded by various instruments in the wood wind choir, successively, elicits a surprising wealth of solo talent in the orchestra. Such broad, sweet tone, such facile execution, are seldom heard on the concert stage as the flute, oboe, clarinet, English horn and even the bassoon players produced in the songs and phrases assigned to them. The "Melancholy Waltz" that forms the second number in the suite is sometimes oriental in manner, then it is a gambol of imps; anon it is the frenetic dance of a hungry, starving creature who must move to keep from freezing or from brooding on suicide; it is morbid and strange—the cry of a Chopin of the steppes. The scherzo offsets this by its frolic, gaiety and humor, as delicate as Mendelssohn's fairy music, as bizarre as Berlioz. The effects of the snare drum and cymbals toned down to their softest and chiming with the quick rush of the strings, and of the basses lumbering on as in a vain effort to overtake the violins are odd in the extreme and are full of originality. The last and longest section of the suite is a theme with twelve variations. The theme is a clear melody, like an old English air, and in the variants Tschaikowsky displays remarkable knowledge of the orchestra and practice in the use of its resources. The third variation, for wood wind, is quite suggestive of Berlioz; the announcement by the brasses in the fourth is strong and noble; the fifth is complex and the strings are kept in strict fugue routine; Luther might have written the seventh, so medieval is it in form; the ninth works up to a furious speed and is followed by a cadenza, played with excellent taste by Mr. Kneisel, that recurs in the next two sections and leads up to the twelfth variation, which has opulence and fantastic character enough to serve as an eastern processional. Toward the close occurs a protracted effect of crescendo that is merely a result of employing the dominant seventh for several bars before its resolution into the tonic. This resolution the ear becomes almost impatient for, but when made it is in a stately theme, with a fine outburst of tone and rich instrumental color. The prelude to "The Master Singers of Nuremberg" proved that Mr. Nikisch could play Wagner understandingly and with force and sweep, the admirable temper of the band serving to this end. The beautiful overture was beautifully played and brought the concert to an end. The soloist was Lillian Nordica, once Miss Norton of Maine, whose agreeable personality won her audience before she sang. The strain of operatic work has put a hint of acid quality into her upper and stronger notes, but it has also developed in her a large and commanding style and dramatic expression. Her notes are clean cut, true and produced with simplicity and directness, and the air from Gounod's "Queen of Sheba" and the apostrophe to the hall of song from "Tannhauser" were given with largeness of tone and fluency and force of execution. Unlike many solos they were happy additions to the concert. Mr. Nikisch is seemingly afraid of tiring his listeners, for he played but an hour and a half yesterday, but such fears are groundless. He has no long waits, however, and does not waste time; still, there is space on the programme for a Schumann overture or another Wagner excerpt. The success of the orchestra was decided and the audience was palpably delighted. To-night, at the concert, the programme will be repeated.

The Evening Post.

New York, Wednesday, Nov. 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

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N. Y. Figaro.

New York, Sonnabend, den 31. October

Boſton Symphonie Orcheſter.

Weit energiſcher als alle hieſigen Orcheſter-Organiſationen huldigt das obengenannte Orcheſter dem muſikaliſchen Klaſſizismus. Von dem Col. Higginſon vor elf Jahren für die ausſchließliche Pflege dieſer Tongattung geſtiftet, iſt das Boſton Symphonie Orcheſter bis heute unter den verſchiedenen Dirigenten beharrlich dieſem idealen Prinzip getreu geblieben. Wagner, Liszt, Rubinſtein und Tondichter anderer Nationen werden mit Auswahl, die Werke des Klaſſizismus und der Romantik in einer Fülle und Reichhaltigkeit geſpendet, wie es wohl nur noch in der deutſchen Heimat geſchehen mag.

Arthur Nikiſch iſt wohl ein großer Theil des Rufes zu danken, deſſen ſich dieſe Konzerte überall, ſelbſt über die Grenzen der Vereinigten Staaten hinaus, erfreuen. Vielfach iſt Herr Nikiſch angefeindet worden, weil er ſich gegen die Dichtungen neuerer Componiſten etwas abgeſchloſſen verhält. Wirklich begabte junge Componiſten ſind bis jetzt immer von ihm gewürdigt worden, aber freilich mit Vorſicht und Unterſcheidung, ſollen ja dieſe Konzerte kein Tummelplatz für muſikaliſche Wettrennen bilden, wo ſich Neulinge oder Dilettanten erſt die Sporen erringen möchten. Das Programm des erſten Konzertes brachte unter Anderem folgendes: Suite, op. 55, von Tſchaikowsky; Arie aus „La Reine de Saba" von Gounod, geſungen von Mme. Nordica; Char-Freitag's Zauber aus „Parſifal" von Wagner.

Was das Boſton Symphonie Orcheſter unter oder vielmehr durch Nikiſch leiſtet, kann nur mit dem Worte erſtaunlich bezeichnet werden. Solche bis in die kleinſten Einzelheiten dringende Genauigkeit der Wiedergabe, dieſes Klarlegen der thematiſchen Verſchlingungen, ſolche unglaubliche Gleichheit und Bemeſſung der Steigerungen, der Tonfärbungen, Feinheit der Geiger (hier ſitzen unter anderen die Herren Kneiſel, Löffler, Heindl, Mollenhauer), Kraft und Sicherheit der Bläſer (hier ſind die Herren Stolz, Hackebarth, Straſſer, F. Müller, Heindl, Ablöſcher zu nennen) haben wir hier noch nicht gehört. Die ſehr ſchwierigen Stellen und der auffallende ſchöne Ton des neuen engliſchen Horns (Herr F. Müller), welches in der Tſchaikowsky's Suite ſehr zur Geltung kommt, ſowie das höchſt ſchwierige Einſetzen der Poſaunen (die Herren Stolz und Ablöſcher) bezeugten uns, daß die drei genannten Herren gewiſſenhafte Muſiker ſind.

Auch dem Herrn Konzertmeiſter Kneiſel gebührt hohes Lob für das Violin-Solo in derſelben Kompoſition. Die Soliſtin des Abends war Mme. Nordica. Die Stimme dieſer Künſtlerin iſt von außerordentlicher Stärke und findet ihren Schwerpunkt in einem geradezu phänomenal entwickelten Staccato. Nach Schluß ihrer Soli hatte ſich die Künſtlerin verſchiedener Hervorrufe zu erfreuen.

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The New York Recorder.

"FIRST OF ALL, THE NEWS."

Published every day in the year at
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Wednesday, November 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

Brilliant Opening of the Season at Chickering Hall Last Night.

Arthur Nikisch and his band from Boston gave their first concert in Chickering Hall last night, and demonstrated undeniably by the large audience they gathered to listen to them that politics were not paramount in the city after all. The *piece de resistance* of the evening's programme was the Rhenish Symphony of Schumann, which received a vigorous, sympathetic interpretation at the hands of Mr. Nikisch, who conducts with his same wonderful vitality and magnetism as ever. All of the many delightful characteristics of the orchestra were present in this performance. Such a string quartet and such a wood and brass choir is at once a charm and the envy of a metropolitan music lover. We simply have nothing like it in New York, neither in quality nor in ensemble.

The well-balanced strings were heard to great advantage in the Bach numbers, the familiar prelude, Adajio and Gavotte, and the virtuosity of the entire orchestra had abundant chances for display in Berlioz's brilliantly scored "Benvenuto Cellini" overture. Mme. Lillian Nordica sang for the first time here in several seasons, Beethoven's "Ah Perfido," and Wagner's aria, "Oh Hall of Song" from Tannhauser.

Barring a tendency toward theatrical exaggeration in the Beethoven aria, it was sung acceptably enough. The "Tannhauser" aria was beyond her altogether. Her voice is frosty in quality, and in the upper register forced to sharpness. She was recalled three times after her last number.

[illegible]

BOSTON, SUNDAY, NOV. 8, 1891.

THE SYMPHONIES.

FOURTH CONCERT.

At the fourth Symphony concert at Music hall this season, Saturday evening, Oct. 31, this was the programme:

Richard Strauss.	Symphonic Poem—"Don Juan." (First time in Boston.)
Rubinstein.	Concerto for Pianoforte in D minor, No. 4, op. 70. Moderato.—Moderato assai. —Allegro assai.
Beethoven.	Symphony No. 6. "Pastoral." Allegro ma non troppo.—Andante molto moto.—Allegro; Allegro; Allegretto.

The first of the two novelties presented were Symphonic Poem—"Don Juan" by Richard Strauss. The great brilliancy of this highly colored tone-picture cannot be denied. It must be conceded that its author possesses the knowledge of and has succeeded in bringing the whole power of the modern orchestra to his assistance in this poem. It does seem, however, as if he was aiming more for stunning effect, than for pure, unalloyed, pleasurable music. The wood, brass, parchment and everything else in the orchestra visible to the eye was brought into requisition to help swell the tonal, noisy effect. But it seemed as if there was too much of this wholesale tone business. The horns, so beautiful in tone quality when carefully played, were so overblown as to produce a coarse, unpleasant impression of their real utility, and so with some of the other instruments. From an out-door standpoint, the rendition and effect of the piece was fine, but too much of it in a hall is too severe on the ears. We doubt if Strauss, or Von Bülow, if they were conducting this piece, would permit quite so much volume to come forth from the orchestra. But perhaps Mr. Strauss intended it for such purpose.

Mr. Alfred Grünfeld was the second novelty. He is a pianist who occupies a high position in the capital of Austria as one of the greatest of modern pianists: that means a good deal in these days of numerous great pianists. Yet there is no question but his position is equal to the foremost of them.

The Rubenstein Concerto in D is of great difficulty, requiring the strength of a Sampson, the delicacy of an elf, and the technique of Rubenstein himself to bring it out in all its glory. Mr. Grünfeld succeeded in doing all this to the satisfaction of those interested in the performance of this colossal concerto. Mr. Grünfeld possesses the necessary physique, as well as the self consciousness of being able to do what he attempts; for his wrists, hands and fingers possess the strength and velocity for the playing of any pianoforte music written. This was demonstrated in the last movement of the Concerto, where all the powers of a great pianist are brought into requisition. We thought at first he was going to prove a "pounder" but were happily disappointed for he used power for the purpose of bringing out the required musical effects. Mr. Grünfeld knows how to play staccato, legato and how to begin and end a musical phrase in a proper finished manner. While at times his tone seemed somewhat dry and hard, it was on the whole satisfactory, showing him to be a most wonderful, fascinating artist. We hope to hear him in a wider field, when he will have full opportunity to show what he can really do.

The "Pastoral" symphony, barring a few slips, was well played according to Mr. Nikisch's interpretation. There was a slight improvement noticeable in two or three crescendos of the orchestra, and the strings appeared to do a little better than usual, but the brass is still too brassy. The thunder storm in the last movement might be considerably bettered.

JAMES M. TRACY.

Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 7, 1891.

PHILHARMONIC.

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Some of its members attend, and they lend their set of scenery for these entertainments. The audience yesterday was large, but less large than it should have been, for there has been no finer playing in this city than this audience heard. The orchestra is nicely balanced and ample in every division, but it is in the strings that its merits are most strikingly exhibited. This department, numbering fifty-six men, an orchestra in itself, is without equal, and it is in this department that merit is most quickly recognized and produces the most telling effects, for the strings are the main stay, the infantry of the band, the wood wind being comparable to the brilliant cavalry, and the brasses and percussing instruments to the loud sounding, but not always serviceable, artillery. It is, perhaps, to be regretted that the first programme does not contain a number for the special exploitation of the strings, like the Bach suite that was played in New York on Tuesday night, that their wonderful smoothness, voice quality, precision, expression and spirit could have been judged the better, but such opportunities will occur during the season. As it is, the violins and basses make new disclosures of the scope of strings. Their attack is so absolutely uniform, their volume so magnificent, their crescendos so inspiring and their full tone so rich and organ like that the hearer is thrilled and startled. These effects follow the readings of the conductor, who is, himself, as quietly notable as his musicians. A man of short stature, black mustached and bearded, with refined and clear cut face as fresh in its complexion as a child's, with hair and beard worn in artistic carelessness, quiet and almost bashful in manner, he advances to the leader's platform and mounts it when the house is stilled. Even the back rows of the orchestra are lifted but a few inches above the stage; so, in order to have all the players under his eye, his platform is slightly taller than usual. Once before his men he fills with the spirit of command. Without extravagance of gesture and sometimes with the slightest beat of the baton, he sways them to his will. There is an electrical communication of thought between him and his band; every motion is charged with nervous force; the constrained position of his left arm bent against his side with hand clenched shows to what tension he is wrought; he is like the hypnotist, centering his life force on his subject, and his magnetism is felt like an animating fire. 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A writer quoted in the valuable analytical programme that is furnished at these concerts finds in it "the effect of a summons to a vanquished nation to lay down its arms; there is a forlorn, desolate, dead of night effect about it that is overpowering." The blowing of the trumpet from recesses of the stage has often been criticised as a trick, and at a concert, where the curtain is not about to rise on the work that it helps to usher in, it may seem a little forced, yet it gains in dramatic significance by remoteness and makes a stronger draft on the imagination. The new number in the programme was the Tschaikowsky suite, opus 55, a work symphonic in arrangement, but perhaps not strict enough in form for the conservatives to regard as a symphony, though why a symphony should not comprise any forms that its writer likes to put into it no formalist has explained. The days for mere forms has gone by, and barrel organ poetry, contrapuntal [illegible] eight headed sermons and cast iron melodramas are out of key with modernity, that wants the truest and quickest and most individual expression of a thought. The Tschaikowsky music is Russian, and under even its happiest moods can be heard the strain of lament that is in every phase of Russian art and writing, the pain and questioning of an oppressed people, longing for liberty, but blind to the ways that lead to it. The first number, an elegy, is beautiful in orchestration and the principal theme is charming. This melody, sounded by various instruments in the wood wind choir, successively, elicits a surprising wealth of solo talent in the orchestra. Such broad, sweet tone, such facile execution, are seldom heard on the concert stage as the flute, oboe, clarinet, English horn and even the bassoon players produced in the songs and phrases assigned to them. 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N. Y. Figaro.

New York, Sonnabend, den 31. October

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Boſton Symphonie Orcheſter.

Weit energiſcher als alle hieſigen Orcheſter-Organiſationen huldigt das obengenannte Orcheſter dem muſikaliſchen Klaſſizismus. Von dem Col. Higginſon vor elf Jahren für die ausſchließliche Pflege dieſer Tongattung geſtiftet, iſt das Boſton Symphonie Orcheſter bis heute unter den verſchiedenen Dirigenten beharrlich dieſem idealen Prinzip getreu geblieben. Wagner, Liszt, Rubinſtein und Tondichter anderer Nationen werden mit Auswahl, die Werke des Klaſſizismus und der Romantik in einer Fülle und Reichhaltigkeit geſpendet, wie es wohl nur noch in der deutſchen Heimat geſchehen mag.

Arthur Nikiſch iſt wohl ein großer Theil des Rufes zu danken, deſſen ſich dieſe Konzerte überall, ſelbſt über die Grenzen der Vereinigten Staaten hinaus, erfreuen. Vielfach iſt Herr Nikiſch angefeindet worden, weil er ſich gegen die Dichtungen neuerer Componiſten etwas abgeſchloſſen verhält. Wirklich begabte junge Componiſten ſind bis jetzt immer von ihm gewürdigt worden, aber freilich mit Vorſicht und Unterſcheidung, ſollen ja dieſe Konzerte kein Tummelplatz für muſikaliſche Wettrennen bilden, wo ſich Neulinge oder Dilettanten erſt die Sporen erringen möchten. Das Programm des erſten Konzertes brachte unter Anderem folgendes: Suite, op. 55, von Tſchaikowsky; Arie aus „La Reine de Saba" von Gounod, geſungen von Mme. Nordica; Char-Freitag's Zauber aus „Parſifal" von Wagner.

Was das Boſton Symphonie Orcheſter unter oder vielmehr durch Nikiſch leiſtet, kann nur mit dem Worte erſtaunlich bezeichnet werden. Solche bis in die kleinſten Einzelheiten dringende Genauigkeit der Wiedergabe, dieſes Klarlegen der thematiſchen Verſchlingungen, ſolche unglaubliche Gleichheit und Bemeſſung der Steigerungen, der Tonfärbungen, Feinheit der Geiger (hier ſitzen unter anderen die Herren Kneiſel, Löffler, Heindl, Mollenhauer), Kraft und Sicherheit der Bläſer (hier ſind die Herren Stolz, Hackebarth, Straſſer, F. Müller, Heindl, Ablöſcher zu nennen) haben wir hier noch nicht gehört. Die ſehr ſchwierigen Stellen und der auffallende ſchöne Ton des neuen engliſchen Horns (Herr F. Müller), welches in der Tſchaikowsky's Suite ſehr zur Geltung kommt, ſowie das höchſt ſchwierige Einſetzen der Poſaunen (die Herren Stolz und Ablöſcher) bezeugten uns, daß die drei genannten Herren gewiſſenhafte Muſiker ſind.

Auch dem Herrn Konzertmeiſter Kneiſel gebührt hohes Lob für das Violin-Solo in derſelben Kompoſition. Die Soliſtin des Abends war Mme. Nordica. Die Stimme dieſer Künſtlerin iſt von außerordentlicher Stärke und findet ihren Schwerpunkt in einem geradezu phänomenal entwickelten Staccato. Nach Schluß ihrer Soli hatte ſich die Künſtlerin verſchiedener Hervorrufe zu erfreuen.

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The Evening Post.

New York, Wednesday, Nov. 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

Every year the musical season in New York appears to begin a week or two later. Apart from the Seidl Sunday concerts, which have been going on for some time, the first orchestral concert by a local organization this season will be that of the Symphony Society on November 13 and 14. The Philharmonic Society will not be heard till November 20, 21, while the opera season will begin a month later than usual. If this procrastinating tendency continues a few years longer New York will soon be in line with those Western cities which have no regular season at all, but take their whole year's music in a highly concentrated dose during a week's music festival.

While the New York organizations are thus still tuning their fiddles and rehearsing their new scores, the Boston Symphony Orchestra has been putting on its war-paint and invading the city. There is certainly a good deal of brilliant orchestral war-paint in Berlioz's "Benvenuto Cellini" overture, which opened last evening's concert at Chickering Hall, and which gave Mr. Nikisch and his well-trained forces opportunity to display their tactics to best advantage. The audience was large and much disposed to applause, the favorite numbers being *Elizabeth's* monologue "Dich theure Halle grüss ich wieder' from Tannhäuser, and the gavotte, in an arrangement for string orchestra, of three Bach pieces, by Bachrich. Of all the old-fashioned dances, the gavotte seems to appeal most to modern audiences, and it is through the medium of his charming pieces in this form that Bach will perhaps gradually win the favor of the general musical public. In the grandiose broadening out and slight retarding of the final bars, Mr. Nikisch gave a lesson in expression which should not be lost on musical students. The Wagner number was sung by Mme. Lillian Nordica, who also gave Beethoven's "Ah Perfido," both of which pieces she sang well from a purely vocal point of view, though with less depth of dramatic feeling than these numbers are capable of. In the final piece, the Rhenish symphony, Mr. Nikisch once more proved that as a Schumann conductor he has no superior, perhaps no equal.

The New York Recorder.

"FIRST OF ALL, THE NEWS."

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Wednesday, November 4, 1891.

BOSTON SYMPHONY ORCHESTRA.

Brilliant Opening of the Season at Chickering Hall Last Night.

Arthur Nikisch and his band from Boston gave their first concert in Chickering Hall last night, and demonstrated undeniably by the large audience they gathered to listen to them that politics were not paramount in the city after all. The *pièce de resistance* of the evening's programme was the Rhenish Symphony of Schumann, which received a vigorous, sympathetic interpretation at the hands of Mr. Nikisch, who conducts with his same wonderful vitality and magnetism as ever. All of the many delightful characteristics of the orchestra were present in this performance. Such a string quartet and such a wood and brass choir is at once a charm and the envy of a metropolitan music lover. We simply have nothing like it in New York, neither in quality nor in ensemble.

The well-balanced strings were heard to great advantage in the Bach numbers, the familiar prelude, Adajio and Gavotte, and the virtuosity of the entire orchestra had abundant chances for display in Berlioz's brilliantly scored "Benvenuto Cellini" overture. Mme. Lillian Nordica sang for the first time here in several seasons, Beethoven's "Ah Perfido," and Wagner's aria, "Oh Hall of Song" from Tannhauser.

Barring a tendency toward theatrical exaggeration in the Beethoven aria, it was sung acceptably enough. The "Tannhauser" aria was beyond her altogether. Her voice is frosty in quality, and in the upper register forced to sharpness. She was recalled three times after her last number.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 8, 1891

THE SYMPHONIES.

FOURTH CONCERT.

At the fourth Symphony concert at Music hall this season, Saturday evening, Oct. 31, this was the programme:

Richard Strauss.	Symphonic Poem — "Don Juan." (First time in Boston.)
Rubinstein.	Concerto for Pianoforte in D minor, No. 4, op. 70. Moderato.—Moderato assai.—Allegro assai.
Beethoven.	Symphony No. 6. "Pastoral." Allegro ma non troppo.—Andante molto moto.—Allegro; Allegro; Allegretto.

The first of the two novelties presented were Symphonic Poem—"Don Juan" by Richard Strauss. The great brilliancy of this highly colored tone-picture cannot be denied. It must be conceded that its author possesses the knowledge of and has succeeded in bringing the whole power of the modern orchestra to his assistance in this poem. It does seem, however, as if he was aiming more for stunning effect, than for pure, unalloyed, pleasurable music. The wood, brass, parchment and everything else in the orchestra visible to the eye was brought into requisition to help swell the tonal, noisy effect. But it seemed as if there was too much of this wholesale tone business. The horns, so beautiful in tone quality when carefully played, were so overblown as to produce a coarse, unpleasant impression of their real utility, and so with some of the other instruments. From an out-door standpoint, the rendition and effect of the piece was fine, but too much of it in a hall is too severe on the ears. We doubt if Strauss, or Von Bülow, if they were conducting this piece, would permit quite so much volume to come forth from the orchestra. But perhaps Mr. Strauss intended it for such purpose.

Mr. Alfred Grünfeld was the second novelty. He is a pianist who occupies a high position in the capital of Austria as one of the greatest of modern pianists: that means a good deal in these days of numerous great pianists. Yet there is no question but his position is equal to the foremost of them.

The Rubenstein Concerto in D is of great difficulty, requiring the strength of a Sampson, the delicacy of an elf, and the technique of Rubenstein himself to bring it out in all its glory. Mr. Grünfeld succeeded in doing all this to the satisfaction of those interested in the performance of this colossal concerto. Mr. Grünfeld possesses the necessary physique, as well as the self consciousness of being able to do what he attempts; for his wrists, hands and fingers possess the strength and velocity for the playing of any pianoforte music written. This was demonstrated in the last movement of the Concerto, where all the powers of a great pianist are brought into requisition. We thought at first he was going to prove a "pounder" but were happily disappointed for he used power for the purpose of bringing out the required musical effects. Mr. Grünfeld knows how to play staccato, legato and how to begin and end a musical phrase in a proper finished manner. While at times his tone seemed somewhat dry and hard, it was on the whole satisfactory, showing him to be a most wonderful, fascinating artist. We hope to hear him in a wider field, when he will have full opportunity to show what he can really do.

The "Pastoral" symphony, barring a few slips, was well played according to Mr. Nikisch's interpretation. There was a slight improvement noticeable in two or three crescendos of the orchestra, and the strings appeared to do a little better than usual, but the brass is still too brassy. The thunder storm in the last movement might be considerably bettered.

JAMES M. TRACY.

Date 11/6

The musical season in Baltimore was formally opened when Conductor Nikisch brought down his baton in the Academy hall Thursday night and the first notes of the famous "Leonore" overture came to the ears of the audience. And what a brilliant opening it was! If one has any appreciation of harmony at all he soon enters a world away apart from the cold matter-of-fact every-day life we live, under the influence of that company of players over which Nikisch is the ruling spirit. There's a subtile charm about their playing which captivates the hearer and to a certain extent they magnetize an audience just as a powerful actor can carry the theater folk with him in his stage troubles and triumphs from the rise to the fall of the curtain.

While the overture was given a grand rendition the piece de resistance of the evening was the theme and variations from Tschaikowsky's opus 55. This is a work which brings every part of an orchestra into prominence. Even the kettle drum has what might be called a solo part. The first violins are called upon for the most delicate shading and effects. The band has to produce some of the climaxes unaided by the strings, while running through one of the variations is an exquisite flute solo which the slightest error in accompaniment would spoil. There's a wonderful variety to the composition. The variations are variations in truth. Yet throughout, the ear can detect the air running through the whole as a thread of gold is woven into a silken fabric. No other orchestra in this country, save perhaps one—Thomas'—could interpret the composition with the artistic effect that the Symphony orchestra gave it.

Mme. Nordica was heard in but two selections. Her voice is as powerful and clear yet sweet, and has as much range as when she first appeared in oratorio. She sang the Polacca from "Mignon" with all the brilliancy and dash it requires to make it effective and also gave a superb rendition of the aria from the "Queen of Sheba."

Though the management could not secure a theater for the concerts the sound properties were shown to be very good in the Academy hall, and the large audience present were not prevented from appreciating the music by any defect in the building as is so often the case.

MAIL AND EXPRESS, New York, N. Y.

Date 11/14

Boston Symphony Orchestra at Chickering Hall.

MR. NIKISCH'S CONCERT A SUCCESS

"Miss Helyett" Starts on a Brilliant Career at the Star Theatre — Audran's Pretty Music and a Superb Stage Setting—"The Country Circus" and the Prospect of Seeing It in This City.

The first concert of the Boston Symphony Orchestra's course for the present season was given last evening at Chickering Hall before an audience that evidently fully appreciated the excellence of the entertainment provided by Mr. Nikisch. The programme included Berlioz's overture to "Benvenuto Cellini," a prelude, adagio and gavotte by Bach, arranged for string orchestra by Bachrich; Schumann's E flat symphony No. 3, and two vocal selections—Beethoven's "Ah, Perfido" and Elizabeth's air, "O Hall of Song," from 'Tannhaeuser."

The excellences which have distinguished the Boston Symphony Orchestra since its organization by Mr. Gericke two years ago, and which have been no less notable under its present conductor, were evident in the performance last evening. To the perfection of finish and the exactness of ensemble which have been its prominent characteristics there have been added in recent years a vigor and a vitality of playing that add to the effect of the mechanical perfection which long practice has given. These last-named qualities of Mr. Nikisch's orchestra were especially displayed last evening in the Berlioz overture and in the Schumann symphony. The Bach selections were given with a dainty grace and a faultless precision that were delightful, and that called forth the hearty applause of the audience.

In the last movement of the symphony, which was given with fine effect, the excellence of the trombones in M. Nikisch's orchestra was well shown, and throughout the evening the vigor and brilliancy of effect as well as refinement and delicacy of expression which characterize the work of the orchestra were admirably shown.

Mme. Lillian Nordica was the vocalist of the evening. She sang the Beethoven aria with a good deal of dramatic feeling, and in the Wagner selection showed herself to be a brilliant vocalist. Her agreeable presence adds to the effect of her excellent vocalization.

HERALD, New York, N.

Date 11-7

BOSTON MAKES MUSIC FOR BROOKLYN

Herr Nikisch's First Appearance as Leader of the Philharmonic Concerts Across the River.

43

MAIKOWSKY IN OLD FASHIONED DRAMA

Calderon de la Barca's "Life's a Dream" Revived at the Amberg Theatre.

When Mr. Theodore Thomas left these parts for Chicago the directors of the Philharmonic Society of Brooklyn voted to engage the Boston Orchestra and Herr Nikisch to give six concerts under their auspices. The first rehearsal of the series was given yesterday afternoon in the Brooklyn Academy of Music, and will be followed by the first concert this evening.

From the rather empty appearance of the parquet yesterday, it is to be feared that many of the old subscribers to these concerts have had their doubts as to the wisdom of the change. It will perhaps please these over cautious ones to know that better orchestral music was never heard in the Academy than was heard there yesterday.

The programme consisted of Beethoven's "Leonore" overture No. 3; Tschaikowsky's suite, Op. 55, and the "Meistersinger" overture, besides which Mme. Lillian Nordica sang an aria from Gounod's "Queen of Sheba," and one from "Tannhäuser." The Tschaikowsky suite is a wonderful composition of symphonic proportions, which is already fairly familiar to our music lovers, and was heard here last spring under the composer's bâton. It was superbly given by Mr. Nikisch and his orchestra, and roused the audience—usually a staid and decorous one at the Brooklyn Philharmonic—to a high pitch of enthusiasm. The final variation, a *polacca* of great brilliancy, was a genuine triumph for this body of virtuosi.

In the "Meistersinger" overture there might have been more freedom of tempi, but it was nevertheless a performance of great spirit, and the fine sonority of the band in the march of the mastersingers deserves any amount of praise.

Mme. Nordica's voice and style fit Gounod's music far better than that of Wagner, and the hearty applause the singer received for the "Queen of Sheba" air was well earned.

At the next concert—December 12—Herr Paderewski will be the soloist.

TIMES, New York, N. Y.

Date 11-7

AMUSEMENTS.

THE KNEISEL QUARTET.

43

It is largely owing to a fortuitous combination of circumstances that Boston's pet chamber music organization, the Kneisel String Quartet, visits this city once again. It was originally announced that it had never played here, but that was only one of those enthusiastic errors into which concert managers fall in their eagerness to score points. The Kneisel Quartet played at Steinway Hall about three years ago just once. That once, however, was enough to make lovers of the most chaste form of instrumental music eager to hear it again. So the fact that the presence of the Boston Symphony Orchestra in this city for concerts here and in Brooklyn has induced the members of the quartet to announce four concerts is a matter for congratulation.

The first of these concerts was given last night at Sherry's, Fifth Avenue and Thirty-seventh Street, in a small hall, whose upholstered walls were decidedly inimical to sonority. The programme offered for consideration was altogether charming. It consisted of Mozart's beautiful quartet in C major, (Köchel, 465,) the second movement of Tschaikowsky's D major quartet, and Johannes Brahms's new quintet in G major, Opus 111, which had not been heard before in this country. This, as may be seen, was a clean, compact programme, the Tschaikowsky movement acting as a sort of intermezzo between the other two numbers, and with its clear and characteristic solo melody affording a nicely-graded transition from Mozart to Brahms.

The new quintet, in which the quartet is reinforced by a second viola, was, of course, the centre of interest. When the work was originally produced in Vienna by the Rosé Quartet Edward Hanslick praised it heartily, and it is a great pleasure to be able to agree with him. The new work is fully worthy of the warm commendation which it has received in Europe, and this public is indebted to Mr. Kneisel and his associates for producing it here.

It is in four movements, marked allegro con brio, adagio, allegretto, and finale, and is in the sonata form. Indeed, its construction is notably pure in its classicism, and the composition is a delightful evidence of the possibilities still remaining in the form which so many modern romanticists find ill-suited to their purposes. Though Brahms adheres to the classic outline, he is intensely modern in his first and fourth movements. The first is built on two themes which contrast admirably in melody, rhythm, and character. The first is bold, enthusiastic, aggressive; the second, sweet, pleading, touching. If there be any truth in Sidney Lanier's declaration that "music is love in search of a word," these two themes may be taken as indicating two moods of a lover. They are treated in a masterly manner, the working out being a really noble piece of writing.

The second and third movements, so lovely in their classic purity of form and instrumentation, so fresh, youthful and naïve in their melodic ideas, that one is at a loss to find words to voice the praise which they deserve. Perhaps no higher commendation can be uttered—and this does not go too far—than to say that the third movement is worthy of Mozart. It is like his writing in the perspicuous treatment of the voice parts. The song of a real genius is heard here. The last movement is again ebullient, brimming over with a happiness that at once challenges and invites sympathy. Brahms is a great master of chamber music, and in this quintet he is at his best.

The Kneisel Quartet consists of Franz Kneisel, first violin; Otto Roth, second; Louis Svecenski, viola, and Alwin Schroeder, 'cello. These gentlemen had the assistance of O. Novacek as second viola in the quintet. The playing of the quartet is an epitome of all that is best in chamber music performance. The four gentlemen have a refined delicacy of touch that is rare, an artistic feeling and a musicianly intelligence altogether admirable, and a mastery of the routine of ensemble playing that commands unqualified admiration. It would be difficult to find anything more lovely than their performance of the Mozart number, and Mr. Kneisel's solo playing in the Tschaikowsky excerpt was masterly.

BULLETIN, Philadelphia, Pa.

Date 11

MUSICAL.

Mr. Nikisch's Orchestral Concert.

The Boston Symphony Orchestra is just now the most powerful musical magnet that comes to Philadelphia. It "draws" as no other does. Last evening there was a proof of this in the brilliant assemblage that filled every part of the Academy of Music. It is not Mr. Nikisch that attracts, nor one of his soloists; certainly it was not the programme last evening, for it was a weak one. It is the fashion to go to hear this fine musical association, just as it used to be to go to hear Theodore Thomas's. The fashion is so good a one that it is to be hoped it will "rage" all through this season and indefinitely in the future. Perhaps it may stir up the people of Philadelphia to an ambition to establish a permanent local orchestra as good as those of Boston, New York and Chicago.

Beethoven's third *Leonora* overture was the first piece on last evening's programme. It is not so good as the other three, but it was played well, and Beethoven always delights. The second instrumental piece was a very long Suite by Tchaikowsky, the Russian composer whom it is the fashion to admire as a very great composer. The work is one of considerable constructive ability, lacking, however, every mark of genius. It gives plenty for the different instruments to do, and there are occasional resorts to unknown or unusual instruments which savor of the trickery of musical charlatanry. There is no distinct motif in any of the several movements. They are thrown together without being united concordantly. The nine variations of the last movement express little; their purpose seems to be chiefly to test the technique of the principal instrumentalists. The scherzo is scrappy, and more remarkable for eccentricity than for the higher qualities of composition. The preceding movements (for we have reversed the order in noticing them, though without damage to the work) are open to similar criticism. The conclusion of all who have heard the works of the great masters was that Tchaikowsky cannot be classed among them. The final piece for the orchestra was the *vorspiel* of Wagner's *Meistersinger*, and it showed how much greater he is than the new composer. Several of the fine themes of the opera are introduced, but not in the common-place manner employed by many in overtures to operas. This was the most satisfying performance by the full orchestra.

Mr. Adamowski, the violinist, who has a large body of admirers in Philadelphia, delighted them in the Rondo Capriccioso of Saint-Saens. He is a most expert and elegant performer, and his skill is so great that his lack of fervor of style is little thought of. Mme. Lilian Nordica was the solo singer of the evening. Her voice is strong and her execution brilliant without being faultless. The sympathetic quality of voice that is so essential in dramatic music either does not exist or is not fully developed. She was excessively applauded, but it is quite certain that her singing stirred no deep emotions. The aria from the *Queen of Sheba* and Filina's polacca from *Mignon* have both been more effectively sung here.

The next concert of this superb band will be given on Monday evening, December 7.

INQUIRER, Philadelphia, Pa.

Date 11-3

BOSTON SYMPHONY CONCERT

The Academy of Music was crowded last night at the first concert by the Boston Symphony Orchestra. The organization has been slightly reinforced and is better than ever before. The programme last night was as follows:

Beethoven..........Overture, "Leonore," No. 3
Gounod.......... Aria from "Queen of Sheba"
Mme. Lillian Nordica.
Tschaikowsky........................Suite, Op. 55
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
Saint-Saens.......Rondo Capriccioso for violin
Mr. T. Adamowski.
A. Thomas............Polacca from "Mignon"
Mme. Nordica.
Wagner..........Prelude, "Die Meistersinger"

It is a little remarkable that the first symphony concert of the season should contain no symphony. In place was substituted a suite by Tschaikowsky, a diversified series of compositions, which show great skill in construction, but are musically less interesting than might be desired. The Leonore (No. 3) overture and the "Meistersinger" prelude largely atoned for this. The Leonore overtures are all works of high value, but the No. 3 ranks as chief. It was played last night superbly.

Mme. Nordica was in excellent voice and sang the aria with great power, but was less pleasing in the polacca.

Mr. Adamowski played brilliantly, and the orchestration was masterly. The orchestra starts out with the prospect of the most brilliant season in its history.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, NOVEMBER 7, 1891.

The fourth Symphony concert began with Richard Strauss's setting of Lenau's poem, 'Don Juan.' Richard, who is of a different family from the tricksy Edouard and the dapper Johann of Vienna, puts his thoughts into the form of the 'symphonic poem'. While he is testing his strength in composition, the 'symphonic poem' is just the vehicle for his experiments; for it is formless and does not demand musical sequence of any sort, so that, if a young composer is prolific of ideas and has not the *technique* and restraint to make a master work, symmetrical, artistic and beautiful, he can lose himself in the mazes of this convenient and nondescript concoction. Richard has ideas, millions of them, and his 'Don Juan,' as a piece of instrumentation, is as startling and suggestive as it is incoherent and elusive. The public can afford to bear with this young man during his sprouting period; for 'Don Juan' is an improvement over 'Italy,' the ambitious production with which Mr. Gericke introduced the young man to Boston. His next work will be calmer and more artistic than 'Don Juan'. It is inevitable: in music as in life there exists a wild oats period. Strauss has a natural bent in instrumentation and delights in gorgeous combinations. Lenau's poem is a little too sensual for Richard, who is first of all barbaric and robust. The piece was splendidly played.

Alfred Grünfeld was the pianist at the concert, playing Rubinstein's D-minor concerto. He has a prodigious *technique* and a finger-grip like iron; his touch, too, is remarkably clear; but whether he has sentiment and the fine poetic temperament remains to be seen. His playing was well received, and, after the concert, various and contrary were the expressions of opinion. Grünfeld gives a series of recitals very soon. Beethoven's 'Pastoral' symphony completed the fourth programme, and Mr. Nikisch made its familiar measures interesting.

Th rmonic Orche lven at the T

Mr. Alfred Grünfeld, the German pianist who made so excellent an impression at the last Symphony Concert, will give his first recital at Music Hall next Thursday afternoon. He will be assisted by his brother Heinrich, the violoncellist. Other recitals are announced for the afternoons of November 14, 18, and 24.

The much-heralded Austrian Juvenile Band will give four concerts at Music Hall, beginning Wednesday evening, Nov. 11.

Boston Transcript

MONDAY, NOVEMBER 9, 1891.

The Boston Symphony Orchestra made its first tour of the current season last week, giving concerts in New York (Chickering Hall), Philadelphia (Academy of Music) and Baltimore (Academy Concert Hall), in each case before an audience that filled the house. In each case, too, people were turned away. It was a triumphal journey, considered not only in a financial sense but in the reception of the band and its leader by amateurs and connoisseurs of music. The New York Evening Post declared that Mr. Nikisch, as a Schumann conductor, has no superior, and compliments of like warmth were uttered all along the line. In both Philadelphia and Baltimore the opinion was expressed that the band was better than ever before. Mrs. Nordica and Mr. Adamowski, the solo performer of the trip, also commanded the favor of all listeners.

M

Date 11/6

The musical season in Baltimore was formally opened when Conductor Nikisch brought down his baton in the Academy hall Thursday night and the first notes of the famous "Leonore" overture came to the ears of the audience. And what a brilliant opening it was! If one has any appreciation of harmony at all he soon enters a world away apart from the cold matter-of-fact every-day life we live, under the influence of that company of players over which Nikisch is the ruling spirit. There's a subtile charm about their playing which captivates the hearer and to a certain extent they magnetize an audience just as a powerful actor can carry the theater folk with him in his stage troubles and triumphs from the rise to the fall of the curtain.

While the overture was given a grand rendition the piece de resistance of the evening was the theme and variations from Tschaikowsky's opus 55. This is a work which brings every part of an orchestra into prominence. Even the kettle drum has what might be called a solo part. The first violins are called upon for the most delicate shading and effects. The band has to produce some of the climaxes unaided by the strings, while running through one of the variations is an exquisite flute solo which the slightest error in accompaniment would spoil. There's a wonderful variety to the composition. The variations are variations in truth. Yet throughout, the ear can detect the air running through the whole as a thread of gold is woven into a silken fabric. No other orchestra in this country, save perhaps one—Thomas'—could interpret the composition with the artistic effect that the Symphony orchestra gave it.

Mme. Nordica was heard in but two selections. Her voice is as powerful and clear yet sweet, and has as much range as when she first appeared in oratorio. She sang the Polacca from "Mignon" with all the brilliancy and dash it requires to make it effective and also gave a superb rendition of the aria from the "Queen of Sheba."

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MAIL AND EXPRESS, New York, N. Y.

Date 11/14

WORLD OF MUSIC

Boston Symphony Orchestra at Chickering Hall.

MR. NIKISCH'S CONCERT A SUCCESS

"Miss Helyett" Starts on a Brilliant Career at the Star Theatre — Audran's Pretty Music and a Superb Stage Setting—"The Country Circus" and the Prospect of Seeing It in This City.

The first concert of the Boston Symphony Orchestra's course for the present season was given last evening at Chickering Hall before an audience that evidently fully appreciated the excellence of the entertainment provided by Mr. Nikisch. The programme included Berlioz's overture to "Benvenuto Cellini," a prelude, adagio and gavotte by Bach, arranged for string orchestra by Bachrich; Schumann's E flat symphony No. 3, and two vocal selections—Beethoven's "Ah, Perfido" and Elizabeth's air, "O Hall of Song," from 'Tannhaeuser."

The excellences which have distinguished the Boston Symphony Orchestra since its organization by Mr. Gericke two years ago, and which have been no less notable under its present conductor, were evident in the performance last evening. To the perfection of finish and the exactness of ensemble which have been its prominent characteristics there have been added in recent years a vigor and a vitality of playing that add to the effect of the mechanical perfection which long practice has given. These last-named qualities of Mr. Nikisch's orchestra were especially displayed last evening in the Berlioz overture and in the Schumann symphony. The Bach selections were given with a dainty grace and a faultless precision that were delightful, and that called forth the hearty applause of the audience.

In the last movement of the symphony, which was given with fine effect, the excellence of the trombones in M. Nikisch's orchestra was well shown, and throughout the evening the vigor and brilliancy of effect as well as refinement and delicacy of expression which characterize the work of the orchestra were admirably shown.

Mme. Lillian Nordica was the vocalist of the evening. She sang the Beethoven aria with a good deal of dramatic feeling, and in the Wagner selection showed herself to be a brilliant vocalist. Her agreeable presence adds to the effect of her excellent vocalization.

HERALD, New York, N. Y.

Date 11-7

BOSTON MAKES MUSIC FOR BROOKLYN

Herr Nikisch's First Appearance as Leader of the Philharmonic Concerts Across the River.

43

MAIKOWSKY IN OLD FASHIONED DRAMA

Calderon de la Barca's "Life's a Dream" Revived at the Amberg Theatre.

When Mr. Theodore Thomas left these parts for Chicago the directors of the Philharmonic Society of Brooklyn voted to engage the Boston Orchestra and Herr Nikisch to give six concerts under their auspices. The first rehearsal of the series was given yesterday afternoon in the Brooklyn Academy of Music, and will be followed by the first concert this evening.

From the rather empty appearance of the parquet yesterday, it is to be feared that many of the old subscribers to these concerts have had their doubts as to the wisdom of the change. It will perhaps please these over cautious ones to know that better orchestral music was never heard in the Academy than was heard there yesterday.

The programme consisted of Beethoven's "Leonore" overture No. 3; Tschaikowsky's suite, Op. 55, and the "Meistersinger" overture, besides which Mme. Lillian Nordica sang an aria from Gounod's "Queen of Sheba," and one from "Tannhäuser." The Tschaikowsky suite is a wonderful composition of symphonic proportions, which is already fairly familiar to our music lovers, and was heard here last spring under the composer's bâton. It was superbly given by Mr. Nikisch and his orchestra, and roused the audience—usually a staid and decorous one at the Brooklyn Philharmonic—to a high pitch of enthusiasm. The final variation, a *polacca* of great brilliancy, was a genuine triumph for this body of virtuosi.

In the "Meistersinger" overture there might have been more freedom of tempi, but it was nevertheless a performance of great spirit, and the fine sonority of the band in the march of the mastersingers deserves any amount of praise.

Mme. Nordica's voice and style fit Gounod's music far better than that of Wagner, and the hearty applause the singer received for the "Queen of Sheba" air was well earned.

At the next concert—December 12—Herr Paderewski will be the soloist.

TIMES, New York, N. Y.

Date 11-7

AMUSEMENTS.

THE KNEISEL QUARTET.

43

It is largely owing to a fortuitous combination of circumstances that Boston's pet chamber music organization, the Kneisel String Quartet, visits this city once again. It was originally announced that it had never played here, but that was only one of those enthusiastic errors into which concert managers fall in their eagerness to score points. The Kneisel Quartet played at Steinway Hall about three years ago just once. That once, however, was enough to make lovers of the most chaste form of instrumental music eager to hear it again. So the fact that the presence of the Boston Symphony Orchestra in this city for concerts here and in Brooklyn has induced the members of the quartet to announce four concerts is a matter for congratulation.

The first of these concerts was given last night at Sherry's, Fifth Avenue and Thirty-seventh Street, in a small hall, whose upholstered walls were decidedly inimical to sonority. The programme offered for consideration was altogether charming. It consisted of Mozart's beautiful quartet in C major, (Köchel, 465,) the second movement of Tschaikowsky's D major quartet, and Johannes Brahms's new quintet in G major, Opus 111, which had not been heard before in this country. This, as may be seen, was a clean, compact programme, the Tschaikowsky movement acting as a sort of intermezzo between the other two numbers, and with its clear and characteristic solo melody affording a nicely-graded transition from Mozart to Brahms.

The new quintet, in which the quartet is reinforced by a second viola, was, of course, the centre of interest. When the work was originally produced in Vienna by the Rosé Quartet Edward Hanslick praised it heartily, and it is a great pleasure to be able to agree with him. The new work is fully worthy of the warm commendation which it has received in Europe, and this public is indebted to Mr. Kneisel and his associates for producing it here.

It is in four movements, marked allegro con brio, adagio, allegretto, and finale, and is in the sonata form. Indeed, its construction is notably pure in its classicism, and the composition is a delightful evidence of the possibilities still remaining in the form which so many modern romanticists find ill-suited to their purposes. Though Brahms adheres to the classic outline, he is intensely modern in his first and fourth movements. The first is built on two themes which contrast admirably in melody, rhythm, and character. The first is bold, enthusiastic, aggressive; the second, sweet, pleading, touching. If there be any truth in Sidney Lanier's declaration that "music is love in search of a word," these two themes may be taken as indicating two moods of a lover. They are treated in a masterly manner, the working out being a really noble piece of writing.

The second and third movements, so lovely in their classic purity of form and instrumentation, so fresh, youthful and naïve in their melodic ideas, that one is at a loss to find words to voice the praise which they deserve. Perhaps no higher commendation can be uttered—and this does not go too far—than to say that the third movement is worthy of Mozart. It is like his writing in the perspicuous treatment of the voice parts. The song of a real genius is heard here. The last movement is again ebullient, brimming over with a happiness that at once challenges and invites sympathy. Brahms is a great master of chamber music, and in this quintet he is at his best.

The Kneisel Quartet consists of Franz Kneisel, first violin; Otto Roth, second; Louis Svecenski, viola, and Alwin Schroeder, 'cello. These gentlemen had the assistance of O. Novacek as second viola in the quintet. The playing of the quartet is an epitome of all that is best in chamber music performance. The four gentlemen have a refined delicacy of touch that is rare, an artistic feeling and a musicianly intelligence altogether admirable, and a mastery of the routine of ensemble playing that commands unqualified admiration. It would be difficult to find anything more lovely than their performance of the Mozart number, and Mr. Kneisel's solo playing in the Tschaikowsky excerpt was masterly.

BULLETIN, Philadelphia, Pa.

Date 11

MUSICAL.

Mr. Nikisch's Orchestral Concert.

The Boston Symphony Orchestra is just now the most powerful musical magnet that comes to Philadelphia. It "draws" as no other does. Last evening there was a proof of this in the brilliant assemblage that filled every part of the Academy Music. It is not Mr. Nikisch that attracts, nor one of his soloists; certainly it was not the programme last evening, for it was a weak one. It is the fashion to go to hear this fine musical association, just as it used to be to go to hear Theodore Thomas's. The fashion is so good a one that it is to be hoped it will "rage" all through this season and indefinitely in the future. Perhaps it may stir up the people of Philadelphia to an ambition to establish a permanent local orchestra as good as those of Boston, New York and Chicago.

Beethoven's third *Leonora* overture was the first piece on last evening's programme. It is not so good as the other three, but it was played well, and Beethoven always delights. The second instrumental piece was a very long Suite by Tchaikowsky, the Russian composer whom it is the fashion to admire as a very great composer. The work is one of considerable constructive ability, lacking, however, every mark of genius. It gives plenty for the different instruments to do, and there are occasional resorts to unknown or unusual instruments which savor of the trickery of musical charlatanry. There is no distinct motif in any of the several movements. They are thrown together without being united concordantly. The nine variations of the last movement express little; their purpose seems to be chiefly to test the technique of the principal instrumentalists. The scherzo is scrappy, and more remarkable for eccentricity than for the higher qualities of composition. The preceding movements (for we have reversed the order in noticing them, though without damage to the work) are open to similar criticism. The conclusion of all who have heard the works of the great masters was that Tchaikowsky cannot be classed among them. The final piece for the orchestra was the *vorspiel* of Wagner's *Meistersinger*, and it showed how much greater he is than the new composer. Several of the fine themes of the opera are introduced, but not in the common-place manner employed by many in overtures to operas. This was the most satisfying performance by the full orchestra.

Mr. Adamowski, the violinist, who has a large body of admirers in Philadelphia, delighted them in the Rondo Capriccioso of Saint-Saens. He is a most expert and elegant performer, and his skill is so great that his lack of fervor of style is little thought of. Mme. Lilian Nordica was the solo singer of the evening. Her voice is strong and her execution brilliant without being faultless. The sympathetic quality of voice that is so essential in dramatic music either does not exist or is not fully developed. She was excessively applauded, but it is quite certain that her singing stirred no deep emotions. The aria from the *Queen of Sheba* and Filina's polacca from *Mignon* have both been more effectively sung here.

The next concert of this superb band will be given on Monday evening, December 7.

INQUIRER, Philadelphia, Pa.

Date 11-3

BOSTON SYMPHONY CONCERT

The Academy of Music was crowded last night at the first concert by the Boston Symphony Orchestra. The organization has been slightly reinforced and is better than ever before. The programme last night was as follows:

Beethoven..........Overture, "Leonore," No. 3
Gounod.......... Aria from "Queen of Sheba"
Mme. Lillian Nordica.
Tschaikowsky......................Suite, Op. 55
Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.
Saint-Saens.......Rondo Capriccioso for violin
Mr. T. Adamowski.
A. Thomas.............Polacca from "Mignon"
Mme. Nordica.
Wagner..........Prelude, "Die Meistersinger"

It is a little remarkable that the first symphony concert of the season should contain no symphony. In place was substituted a suite by Tschaikowsky, a diversified series of compositions, which show great skill in construction, but are musically less interesting than might be desired. The Leonore (No. 3) overture and the "Meistersinger" prelude largely atoned for this. The Leonore overtures are all works of high value, but the No. 3 ranks as chief. It was played last night superbly.

Mme. Nordica was in excellent voice and sang the aria with great power, but was less pleasing in the polacca.

Mr. Adamowski played brilliantly, and the orchestration was masterly. The orchestra starts out with the prospect of the most brilliant season in its history.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, NOVEMBER, 7, 1891.

The fourth Symphony concert began with Richard Strauss's setting of Lenau's poem, 'Don Juan.' Richard, who is of a different family from the tricksy Edouard and the dapper Johann of Vienna, puts his thoughts into the form of the 'symphonic poem'. While he is testing his strength in composition, the 'symphonic poem' is just the vehicle for his experiments; for it is formless and does not demand musical sequence of any sort, so that, if a young composer is prolific of ideas and has not the *technique* and restraint to make a master work, symmetrical, artistic and beautiful, he can lose himself in the mazes of this convenient and nondescript concoction. Richard has ideas, millions of them, and his 'Don Juan,' as a piece of instrumentation, is as startling and suggestive as it is incoherent and elusive. The public can afford to bear with this young man during his sprouting period; for 'Don Juan' is an improvement over 'Italy,' the ambitious production with which Mr. Gericke introduced the young man to Boston. His next work will be calmer and more artistic than 'Don Juan'. It is inevitable: in music as in life there exists a wild oats period. Strauss has a natural bent in instrumentation and delights in gorgeous combinations. Lenau's poem is a little too sensual for Richard, who is first of all barbaric and robust. The piece was splendidly played.

Alfred Grünfeld was the pianist at the concert, playing Rubinstein's D-minor concerto. He has a prodigious *technique* and a finger-grip like iron; his touch, too, is remarkably clear; but whether he has sentiment and the fine poetic temperament remains to be seen. His playing was well received, and, after the concert, various and contrary were the expressions of opinion. Grünfeld gives a series of recitals very soon. Beethoven's 'Pastoral' symphony completed the fourth programme, and Mr. Nikisch made its familiar measures interesting.

Th rmonic
Orche iven at
the T

Mr. Alfred Grünfeld, the German pianist who made so excellent an impression at the last Symphony Concert, will give his first recital at Music Hall next Thursday afternoon. He will be assisted by his brother Heinrich, the violoncellist. Other recitals are announced for the afternoons of November 14, 18, and 24.

The much-heralded Austrian Juvenile Band will give four concerts at Music Hall, beginning Wednesday evening, Nov. 11.

Boston Transcript

MONDAY, NOVEMBER 9, 1891.

The Boston Symphony Orchestra made its first tour of the current season last week, giving concerts in New York (Chickering Hall), Philadelphia (Academy of Music) and Baltimore (Academy Concert Hall), in each case before an audience that filled the house. In each case, too, people were turned away. It was a triumphal journey, considered not only in a financial sense but in the reception of the band and its leader by amateurs and connoisseurs of music. The New York Evening Post declared that Mr. Nikisch, as a Schumann conductor, has no superior, and compliments of like warmth were uttered all along the line. In both Philadelphia and Baltimore the opinion was expressed that the band was better than ever before. Mrs. Nordica and Mr. Adamowski, the solo performer of the trip, also commanded the favor of all listeners.

AMERICAN ART JOURNAL

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

☞ *The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment rather than act as its echo, thus creating a demand for higher culture in artists.*

WM. M. THOMS, Editor.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, NOVEMBER 7, 1891.

The Boston Symphony Society Opens Its Season at Chickering Hall.

The first concert of the Boston Symphony Orchestra drew the usual large and appreciative audience together in Chickering Hall last Tuesday evening. The opening number of the programme was the "Benvenuto Cellini" Overture of Berlioz. We cannot say that this overture is in Berlioz's best vein. The opera was a lamentable failure when produced in Paris, but this fact proves little, for most of Berlioz's works were stamped with failure. The overture was, however, partially successful and that judgment was correct. It possesses certain elements that command favor, yet fails to attain the highest ideal. It is strong in dramatic feeling, perhaps overstrong, for this leads to the almost fragmentary nature that pervades the music. It was listened to, however, with a great deal of satisfaction and musical enjoyment upon the present occasion, owing to the fine instrumentation of Berlioz and the superb handling of the same by Mr. Nikisch and the fine orchestra.

The varied tone colorings were made the most of, and the admirable training of the orchestra made every phrase a delight to the hearer. The soloist of the evening, Mme. Lillian Nordica, followed, singing Beethoven's "Ah Perfido." Mme. Nordica possesses in many respects an admirable voice, fresh, clear, ringing and free in emission, but Beethoven has ever been more or less of a stumbling block for singers and Mme. Nordica found it so. She has neither the dramatic power nor the breadth of style or tone that inexorable Beethoven demands and therefore her really excellent talents went for naught. Truly a pity, for there must be many things that she would sing delightfully. She afterward gave the aria from Wagner's "Tannhauser," "O Hall of Song," in which she pleased the audience more, but which lacked many of the same essential qualities that marred the enjoyment of the first number. The orchestra then gave Bach's Prelude, Adagio and Gavotte for string orchestra. The strings of this orchestra have always been conceded to be delightful in quality and superbly trained since the first concert given by them some seasons ago, when their playing of a Handel number—if we remember rightly—was a revelation of what might be accomplished in this direction. It is therefore always with pleasurable anticipations that we see a selection for the string orchestra upon their programmes Nor were we disappointed. The full, resonant tones, excellent in tonal quality, the broad phrasing, the absolute unison, the crisp trills and turns, all combined to afford the audience a glimpse of Bach as he is best represented, with his broad geniality of style and exquisite simplicity of method. The delighted hearers would fain have demanded a repetition of this number, but Mr. Nikisch gracefully declined, and only responded to the numerous recalls by non-committal acknowledgments.

The concert closed with Schumann's Symphony No. 3, in E flat (Rhenish), op. 97.

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Schirmer Brings Out a Series of Piano Pieces by Edgar Stillman Kelley.

Boston Daily Globe.

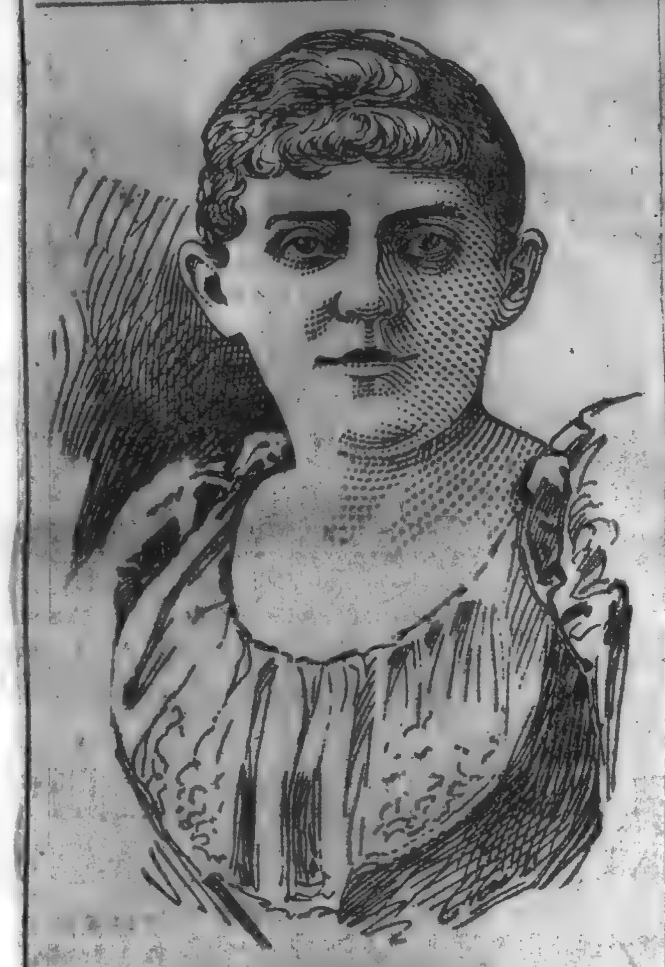
MONDAY, NOV. 9.

HOME OF FRAU NIKISCH.

Charming Dwelling of the Symphony Director and his Accomplished Wife—They Say They Both Like America Better Than Europe.

The piquant moue made by more than one "Symphony Girl" when she heard that pale, poetic success of Director Gericke was to be joined by his German frau and kinder gave place to a radiant welcoming smile as soon as the little lady had fairly set foot in America.

There was but one verdict: "Mrs. Nikisch is charming;" and from that first day when the social fiat went forth, Mrs. Arthur Nikisch has reigned in Boston's artistic firmament, not by reflected glory, but by reason of her own attitude as a musician and the undeniable charm of her personality.



MRS. ARTHUR NIKISCH.

The temple of the family Lares and Penates is a commodious wooden residence at the corner of High st. and Cumberland av., in the older part of Brookline, the unrelieved dun of the external walls giving no hint of the picturesque interior, which is, as the shrine of music should be, unpretentious and suggestive of culture.

In place of the customary drawing-room there is a music room where a grand piano has the place of honor, and a portrait of the mistress of the house, which she laughingly refers to as "a very pious picture of me," is framed in an alcove, bordered by palms and ropes of laurel, suggestive of an anniversary fete.

Beneath is an exquisite copy of a Madonna in rich, soft coloring, that looks as old as the original. It is a photograph, under glass, painted by Mrs. Nikisch, showing that fingers as well as voice have been laid under tribute to art, for art's sake.

Back of the music room is the library, lined with books and decorated with etchings, engravings, photographs, and more books and more pictures, that tell their own tales of many peoples and many lands.

Editions of Dickens, Shakespeare, Schiller and Goethe bespeak among others from their cherry shelves built into the apartment, the Catholic taste of the master and the mistress, the latter of whom comes to meet the SUNDAY GLOBE's representative, looking as fair as any girl, in a trailing gown of dark blue with a scarlet silk blouse showing under the jacket bodice.

Mrs. Nikisch is a pretty woman who does not look her 27 years by half a decade. Soft, light brown hair curling over her forehead, laughing blue eyes, regular features and a fair skin name but half the charms of her face.

Enthusiasm for whatever appeals to her is written in the quick, sympathetic play of expression as she talks, and her manner is as unaffected, cordial and unmistakably that of a gentlewoman as it is agreeable.

Mrs. Nikisch confines her own newspaper reading, as does Mr. Nikisch, to New York and German journals, to avoid being disturbed by local criticisms, which they think so contradictory as to be of no help, and in any case powerless to inspire more earnest endeavor than personal love for their work already dictates. But, upon being assured that she and her husband are in a minority of two, Mrs. Nikisch good humoredly consented to outline a bit of autobiography for the hosts of GLOBE readers who will like to know something of the personality of such a society favorite as the wife of the director of the Boston Symphony orchestra.

Mrs. Nikisch was born Amelie Heussner in Brussels, where she lived for the first dozen years of her life, speaking only French and laying the foundation, it is to be surmised, of her present fluent command of that language.

She made her first visit to Paris only this last summer, when for five weeks she spent every day with the celebrated Mme. Marchesi, who is an old friend of Mr. Nikisch, and one who did very much, says Mrs. Nikisch, gratefully, to help him when, as a very young man, he was getting his first footing in the musical world.

Mr. Nikisch, by the way, is not a German, but a Hungarian by birth, and later a Bohemian by long residence in that unique country. Then he settled in Deutschland and learned the German tongue, and in so doing, has forgotten his native language as well as that of Bohemia, which is neither Prussian nor Hungarian, nor like any other.

When she was 12 years old Mrs. Nikisch entered the conservatory at Cologne, where she studied singing and the piano, recitations and so on, and at 17 years of age she made her debut as an opera singer, appearing in Mozart's and the lighter French operas until her marriage, and with marked success.

There was a season in Berlin, and then one in Leipsic, where, in the role of a nun at the age of 18, she first met Mr. Nikisch, who was conductor of the orchestra in the theatre.

"It was a case of love at first sight," she says, naively and with amusement at the recollection of the rehearsals.

The little man left the city before they were engaged, but the betrothal and marriage followed soon. Mrs. Nikisch sang for the last time upon the operatic stage in Castle a week before her wedding day as Zerlina in "Don Juan."

"Such a happy time as it all was," she says, and, if one may judge, it has been a happy time ever since.

After their marriage they lived in Leipsic until they came to this country, Mrs. Nikisch retiring from the opera stage out of deference to her husband's wishes; he objected to the wearing life for her when there was no longer need for her to continue.

They like America, both she and her hus- [illegible] pretty hands [illegible] love it. We were on the other side for 10 weeks this last summer, and when we were preparing to come back we said to each other, 'it is good to be going again to America.'

"Life is more varied here, more interesting. In Germany people seem to find nothing but common places to talk about—the beard of the Emperor, or something of that sort.

"We are lively people, and like good nice times," says Mrs. Nikisch, with her quaint foreign accent, and for the first time making a little slip in English, which she speaks remarkably well.

Interrogated as to how she has so quickly learned the language, she credits her success to her instruction in her school days, and to the private lessons she took just before coming over, by advice of Mr. Nikisch, who admonished her that she could not enjoy American society unless she could speak in its vernacular.

But, in common with most Europeans, Mrs. Nikisch has a talent for mastering language, although she avers it is somewhat a matter of moods.

"Some days," she says, "I know myself I get on very well, and I say beautiful; and then the next day, perhaps, I say to Mr. Nikisch, 'Oh, but today you should have heard the blunders I made.'"

In their home German is spoken for the benefit of the children, who are certain to learn English, and must not be allowed to forget the speech of their fatherland.

The children are two; Katie is the graceful little maiden of 5 who smiles from the painting on the easel in the library.

The baby of the family is Master Arthur, aged 3, a clever little fellow who, if he answers to his parents' hopes, will be a master of the violin in the days to come. "But musicians' children are often not at all musical, you know," says their mother.

On Friday Mrs. Nikisch went to New York, of which city she is very fond, to join her husband. Today they leave for Detroit, where tomorrow they will appear in a chamber concert, with Mrs. Nikisch as the singer, while Mr. Nikisch will do what he has never consented to do here, play the piano part in a string quintet.

Their Brookline home is one of the nuclei of the artistic life of Boston, Mrs. Nikisch's Mondays being among the pleasantest of "at homes."

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

SUNDAY, NOVEMBER 8, 1891.

MR. NIKISCH IN BROOKLYN.

The first of the Boston Symphony Orchestra's concerts in Brooklyn took place last night. There are to be six of these concerts, in lieu of the series formerly given by the Philharmonic Society, which gracefully permits its name to be used, but has only a sentimental interest in the entertainments. Perhaps this is well, for although last night's concert was in respect of performance immeasurably more brilliant than any Philharmonic concert within the last five or six years, it must have grieved some self-elected champions of classicism to observe with what brimming eloquence this young opera conductor from Leipsic read the "Leonore" Overture No. 3 and Tschaikowsky's Suite op. 55. The former was played by the magnificent band quite in the exuberant and vital manner of Mr. Seidl, especially toward its close. This should be sacrilege, but somehow it was much admired last night. The orchestra appeared in all its work to better advantage than it did last Tuesday evening in Chickering Hall, and the programme was more interesting. Madame Nordica again essayed the air from "Tannhaeuser," for which she is ill equipped, but instead of Beethoven's concert air, "Ah, Perfido!" she sang "Plus grand dans son Obscurite," from Gounod's "Queen of Sheba," which being nearer her capacity, was much more satisfactory than her chief endeavor last Tuesday.

CHICKERING HALL.

Boston Symphony Orchestra

Tuesday Evening, Nov. 3,
Tuesday Evening, Dec. 8,
Tuesday Evening, Jan. 12,
Tuesday Evening, Feb. 9,
Tuesday Evening, March 15,
Tuesday Evening, April 26,

THE

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor.

☞The Boston Symphony Orchestra is the only orchestra in the United States, that for ten years past, has been maintained for the daily interpretation of symphonic and high class music.☜

Programme of the Concert of Nov. 3.

1—OVERTURE, "Benvenuto Cellini,"	BERLIOZ
2—ARIA, "Ah perfido,"	BEETHOVEN
3—ADAGIO AND GAVOTTE for Strings,	BACH
4—ARIA, "Tannhaeuser,"	WAGNER
5—SYMPHONY in E flat ("Rhenish,")	SCHUMANN

Soloist, - - Mme. LILLIAN NORDICA,

(Her first appearance in New York, this season.)

☞—SEATS READY NOW.—☜

Manager of the Boston Symphony Orchestra	Mr. Charles A. Ellis
Assistant Manager	Mr. Frederick R. Comee
Manager of the New York Concerts	Mr. Frederick A. Schwab

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Boston Daily Globe.

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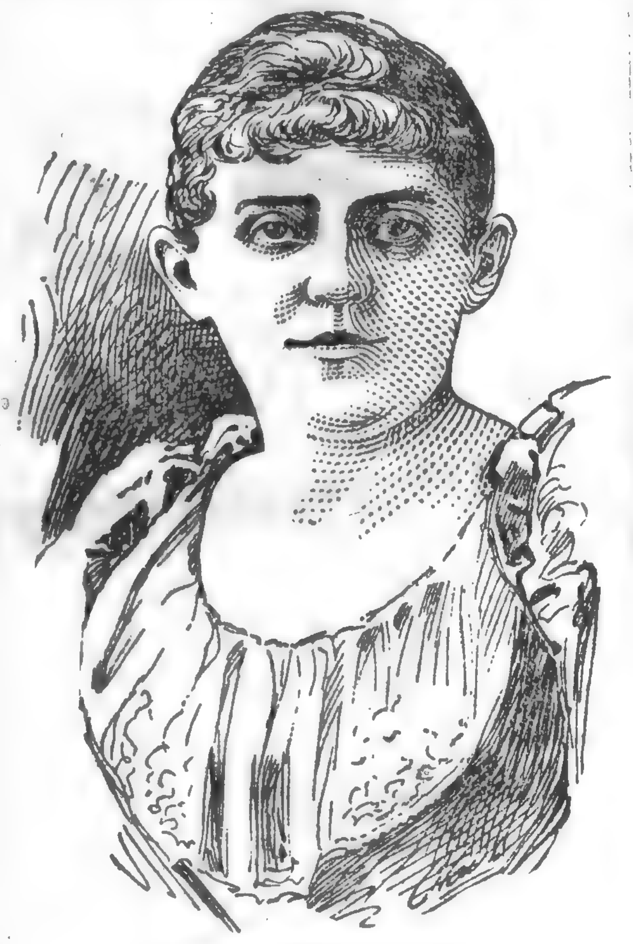
Charming Dwelling of the Symphony Director and his Accomplished Wife—They Say They Both Like America Better Than Europe.

The piquant moue made by more than one "Symphony Girl" when she heard that pale, poetic success of Director Gericke was to be joined by his German frau and kinder gave place to a radiant welcoming smile as soon as the little lady had fairly set foot in America.

There was but one verdict: "Mrs. Nikisch is charming;" and from that first day when the social fiat went forth, Mrs. Arthur Nikisch has reigned in Boston's artistic firmament, not by reflected glory, but by reason of her own attitude as a musician and the undeniable charm of her personality.



MRS. ARTHUR NIKISCH.

The temple of the family Lares and Penates is a commodious wooden residence at the corner of High st. and Cumberland av., in the older part of Brookline, the unrelieved dun of the external walls giving no hint of the picturesque interior, which is, as the shrine of music should be, unpretentious and suggestive of culture.

In place of the customary drawing-room there is a music room where a grand piano has the place of honor, and a portrait of the mistress of the house, which she laughingly refers to as "a very pious picture of me," is framed in an alcove, bordered by palms and ropes of laurel, suggestive of an anniversary fete.

Beneath is an exquisite copy of a Madonna in rich, soft coloring, that looks as old as the original. It is a photograph, under glass, painted by Mrs. Nikisch, showing that fingers as well as voice have been laid under tribute to art, for art's sake.

Back of the music room is the library, lined with books and decorated with etchings, engravings, photographs, and more books and more pictures, that tell their own tales of many peoples and many lands.

Editions of Dickens, Shakespeare, Schiller and Goethe bespeak among others from their cherry shelves built into the apartment, the Catholic taste of the master and the mistress, the latter of whom comes to meet the SUNDAY GLOBE's representative, looking as fair as any girl, in a trailing gown of dark blue with a scarlet silk blouse showing under the jacket bodice.

Mrs. Nikisch is a pretty woman who does not look her 27 years by half a decade. Soft, light brown hair curling over her forehead, laughing blue eyes, regular features and a fair skin name but half the charms of her face.

Enthusiasm for whatever appeals to her is written in the quick, sympathetic play of expression as she talks, and her manner is as unaffected, cordial and unmistakably that of a gentlewoman as it is agreeable.

Mrs. Nikisch confines her own newspaper reading, as does Mr. Nikisch, to New York and German journals, to avoid being disturbed by local criticisms, which they think so contradictory as to be of no help, and in any case powerless to inspire more earnest endeavor than personal love for their work already dictates. But, upon being assured that she and her husband are in a minority of two, Mrs. Nikisch good humoredly consented to outline a bit of autobiography for the hosts of GLOBE readers who will like to know something of the personality of such a society favorite as the wife of the director of the Boston Symphony orchestra.

Mrs. Nikisch was born Amelie Heussner in Brussels, where she lived for the first dozen years of her life, speaking only French and laying the foundation, it is to be surmised, of her present fluent command of that language.

She made her first visit to Paris only this last summer, when for five weeks she spent every day with the celebrated Mme. Marchesi, who is an old friend of Mr. Nikisch, and one who did very much, says Mrs. Nikisch, gratefully, to help him when, as a very young man, he was getting his first footing in the musical world.

Mr. Nikisch, by the way, is not a German, but a Hungarian by birth, and later a Bohemian by long residence in that unique country. Then he settled in Deutschland and learned the German tongue, and in so doing, has forgotten his native language as well as that of Bohemia, which is neither Prussian nor Hungarian, nor like any other.

When she was 12 years old Mrs. Nikisch entered the conservatory at Cologne, where she studied singing and the piano, recitations and so on, and at 17 years of age she made her debut as an opera singer, appearing in Mozart's and the lighter French operas until her marriage, and with marked success.

There was a season in Berlin, and then one in Leipsic, where, in the role of a nun, at the age of 18, she first met Mr. Nikisch, who was conductor of the orchestra in the theatre.

"It was a case of love at first sight," she says, naively and with amusement at the recollection of the rehearsals.

The little man left the city before they were engaged, but the betrothal and marriage followed soon. Mrs. Nikisch sang for the last time upon the operatic stage in Castle a week before her wedding day as Zerlina in "Don Juan."

"Such a happy time as it all was," she says, and, if one may judge, it has been a happy time ever since.

After their marriage they lived in Leipsic until they came to this country, Mrs. Nikisch retiring from the opera stage out of deference to her husband's wishes; he objected to the wearing life for her when there was no longer need for her to continue.

They like America, both she and her husband.

[illegible] very much," she says, bringing her pretty hands together enthusiastically, "we love it. We were on the other side for 10 weeks this last summer, and when we were preparing to come back we said to each other, 'it is good to be going again to America.'

"Life is more varied here, more interesting. In Germany people seem to find nothing but common places to talk about—the beard of the Emperor, or something of that sort.

"We are lively people, and like good nice times," says Mrs. Nikisch, with her quaint foreign accent, and for the first time making a little slip in English, which she speaks remarkably well.

Interrogated as to how she has so quickly learned the language, she credits her success to her instruction in her school days, and to the private lessons she took just before coming over, by advice of Mr. Nikisch, who admonished her that she could not enjoy American society unless she could speak in its vernacular.

But, in common with most Europeans, Mrs. Nikisch has a talent for mastering language, although she avers it is somewhat a matter of moods.

"Some days," she says, "I know myself I get on very well, and I say beautiful; and then the next day, perhaps, I say to Mr. Nikisch, 'Oh, but today you should have heard the blunders I made.'"

In their home German is spoken for the benefit of the children, who are certain to learn English, and must not be allowed to forget the speech of their fatherland.

The children are two; Katie is the graceful little maiden of 5 who smiles from the painting on the easel in the library.

The baby of the family is Master Arthur, aged 3, a clever little fellow who, if he answers to his parents' hopes, will be a master of the violin in the days to come. "But musicians' children are often not at all musical, you know," says their mother.

On Friday Mrs. Nikisch went to New York, of which city she is very fond, to join her husband. Today they leave for Detroit, where tomorrow they will appear in a chamber concert, with Mrs. Nikisch as the singer, while Mr. Nikisch will do what he has never consented to do here, play the piano part in a string quintet.

Their Brookline home is one of the nuclei of the artistic life of Boston, Mrs. Nikisch's Mondays being among the pleasantest of "at homes."

New-York Daily Tribune

FOUNDED BY HORACE GREELEY

SUNDAY, NOVEMBER 8, 1891.

MR. NIKISCH IN BROOKLYN.

The first of the Boston Symphony Orchestra's concerts in Brooklyn took place last night. There are to be six of these concerts, in lieu of the series formerly given by the Philharmonic Society, which gracefully permits its name to be used, but has only a sentimental interest in the entertainments. Perhaps this is well, for although last night's concert was in respect of performance immeasurably more brilliant than any Philharmonic concert within the last five or six years, it must have grieved some self-elected champions of classicism to observe with what brimming eloquence this young opera conductor from Leipsic read the "Leonore" Overture No. 3 and Tschaikowsky's Suite op. 55. The former was played by the magnificent band quite in the exuberant and vital manner of Mr. Seidl, especially toward its close. This should be sacrilege, but somehow it was much admired last night. The orchestra appeared in all its work to better advantage than it did last Tuesday evening in Chickering Hall, and the programme was more interesting. Madame Nordica again essayed the air from "Tannhaeuser," for which she is ill equipped, but instead of Beethoven's concert air, "Ah, Perfido!" she sang "Plus grand dans son Obscurite," from Gounod's "Queen of Sheba," which being nearer her capacity, was much more satisfactory than her chief endeavor last Tuesday.

◆

CHICKERING HALL.

Boston Symphony Orchestra

Tuesday Evening, Nov. 3,
Tuesday Evening, Dec. 8,
Tuesday Evening, Jan. 12,
Tuesday Evening, Feb. 9,
Tuesday Evening, March 15,
Tuesday Evening, April 26,

THE

BOSTON SYMPHONY ORCHESTRA

Mr. ARTHUR NIKISCH, Conductor.

☞The Boston Symphony Orchestra is the only orchestra in the United States, that for ten years past, has been maintained for the daily interpretation of symphonic and high class music.☜

Programme of the Concert of Nov. 3.

1—OVERTURE, "Benvenuto Cellini,"	BERLIOZ
2—ARIA, "Ah perfido,"	BEETHOVEN
3—ADAGIO AND GAVOTTE for Strings,	BACH
4—ARIA, "Tannhaeuser,"	WAGNER
5—SYMPHONY in E flat ("Rhenish.")	SCHUMANN

Soloist, - - Mme. LILLIAN NORDICA,

(Her first appearance in New York, this season.)

☞—SEATS READY NOW.—☜

Manager of the Boston Symphony Orchestra	Mr. Charles A. Ellis
Assistant Manager	Mr. Frederick R. Comee
Manager of the New York Concerts	Mr. Frederick A. Schwab

INCOMPLETE

The New-York Times.

NEW-YORK, SATURDAY, NOV. 7, 1891.

THE KNEISEL QUARTET.

It is largely owing to a fortuitous combination of circumstances that Boston's pet chamber music organization, the Kneisel String Quartet, visits this city once again. It was originally announced that it had never played here, but that was only one of those enthusiastic errors into which concert managers fall in their eagerness to score points. The Kneisel Quartet played at Steinway Hall about three years ago just once. That once, however, was enough to make lovers of the most chaste form of instrumental music eager to hear it again. So the fact that the presence of the Boston Symphony Orchestra in this city for concerts here and in Brooklyn has induced the members of the quartet to announce four concerts is a matter for congratulation.

The first of these concerts was given last night at Sherry's, Fifth Avenue and Thirty-seventh Street, in a small hall, whose upholstered walls were decidedly inimical to sonority. The programme offered for consideration was altogether charming. It consisted of Mozart's beautiful quartet in C major, (Köchel, 465,) the second movement of Tschaikowsky's D major quartet, and Johannes Brahms's new quintet in G major, Opus 111, which had not been heard before in this country. This, as may be seen, was a clean, compact programme, the Tschaikowsky movement acting as a sort of intermezzo between the other two numbers, and with its clear and characteristic solo melody affording a nicely-graded transition from Mozart to Brahms.

The new quintet, in which the quartet is reinforced by a second viola, was, of course, the centre of interest. When the work was originally produced in Vienna by the Rosé Quartet Edward Hanslick praised it heartily, and it is a great pleasure to be able to agree with him. The new work is fully worthy of the warm commendation which it has received in Europe, and this public is indebted to Mr. Kneisel and his associates for producing it here.

It is in four movements, marked allegro con brio, adagio, allegretto, and finale, and is in the sonata form. Indeed, its construction is notably pure in its classicism, and the composition is a delightful evidence of the possibilities still remaining in the form which so many modern romanticists find ill-suited to their purposes. Though Brahms adheres to the classic outline, he is intensely modern in his first and fourth movements. The first is built on two themes which contrast admirably in melody, rhythm, and character. The first is bold, enthusiastic, aggressive; the second, sweet, pleading, touching. If there be any truth in Sidney Lanier's declaration that "music is love in search of a word," these two themes may be taken as indicating two moods of a lover. They are treated in a masterly manner, the working out being a really noble piece of writing.

The second and third movements, so lovely in their classic purity of form and instrumentation, so fresh, youthful and naïve in their melodic ideas, that one is at a loss to find words to voice the praise which they deserve. Perhaps no higher commendation can be uttered—and this does not go too far—than to say that the third movement is worthy of Mozart. It is like his writing in the perspicuous treatment of the voice parts. The song of a real genius is heard here. The last movement is again ebullient, brimming over with a happiness that at once challenges and invites sympathy. Brahms is a great master of chamber music, and in this quintet he is at his best.

The Kneisel Quartet consists of Franz Kneisel, first violin; Otto Roth, second; Louis Svecenski, viola, and Alwin Schroeder, 'cello. These gentlemen had the assistance of O. Novacek as second viola in the quintet. The playing of the quartet is an epitome of all that is best in chamber music performance. The four gentlemen have a refined delicacy of touch that is rare, an artistic feeling and a musicianly intelligence altogether admirable, and a mastery of the routine of ensemble playing that commands unqualified admiration. It would be difficult to find anything more lovely than their performance of the Mozart number, and Mr. Kneisel's solo playing in the Tschaikowsky excerpt was masterly.

The Daily Standard-Union.
BROOKLYN.

MONDAY EVENING, NOV. 9, 1891.

The Philharmonic.

The first Philharmonic concert Saturday evening consisted of a repetition of the interesting programme given at the rehearsal on Friday afternoon, which was exhaustively noticed in Saturday's issue of this paper. At the concerts the playing is very apt to be more spirited than at the rehearsals, and the Saturday concert was no exception. The audience was larger and more enthusiastic than on Friday. One missed, however, the bright social atmosphere of the old Philharmonics. The long intermission, when the men in evening dress went around to greet their friends, was omitted, and the programme was carried rapidly through from beginning to end. The "Leonora" overture was again beautifully played, with a decided gain in force over Friday's rendering. The first number of the Tschaikowsky Suite was well received, and improved on a second hearing. The waltz and the scherzo failed to strengthen the faint impression made on Friday. The brilliant theme and variations were well played and heartily applauded. Fortunately, the claque which interrupted the music Friday with ill-timed applause was conspicuously absent. The "Meistersinger" prelude was played with much the same effect as on Friday, again lacking solidity in the brass.

Madame Nordica's fine voice sounded rather tired, and she did not sing the cavatina from Gounod's "Queen of Sheba" as well as at the rehearsal. In the "Tannhauser" aria, "O Hall of Song," however, she sang with all the fire and spirit noticeable on Friday. It made one long for an opportunity to hear her in such Wagnerian roles as Elsa, Elizabeth and Senta. The audience heartily appreciated her singing, and she received three recalls, though they failed to secure a repetition.

Mr. Nikisch conducted the concert with his customary intelligence and with the most profound gravity of manner. The success of the concert was quite sufficient to demonstrate that we are going to have a musical season of unusual quality and lively interest. Something that critical concert-goers will notice with pleasure is the fact that the first Seidl Society concert, to-morrow evening, will open with the same "Leonora" overture, No. 3, by Beethoven.

WORLD: SATURDAY, NOVEMBER 7, 1891.

THE KNEISEL QUARTET CONCERT.

Their First Appearance Before a New York Audience—The Selections.

A delightful concert of chamber music was given by the quartet directed by Mr. Kneisel, the well-known violin virtuoso and leader of the Boston Symphony Orchestra, at Sherry's new hall last evening. The concert was doubly interesting from the fact that the quartet, as at present constituted, made its first appearance before a New York audience, and also on account of the first performance in America of a new quintet in G major for two violins, two violas and cello by Brahms, op. III.

The programme also included Mozart's beautiful quartet in C major dedicated to Hadyn, and the very effective "Andante con Sordini," from Tschaikowsky's very popular D major quartet. Knowing that one can easily get too much of this class of music, which is perhaps more interesting to play than to listen to, Mr. Kneisel wisely made his programme short, and the result was in every way successful. The playing of the quartet is smooth, even and refined, with a wonderfully well-balanced tone, rather than dashing or vigorous. While there is no lack of effective climax, it is reached by delicately-graduated finish rather than by bold energy.

The ever delightful Mozart Quartet, which breathes the fresh, joyous spirit of the master from beginning to end, was delightfully played, the shading and phrasing being alike admirable. The Tschaikowsky "Andante con Sordini," a most uniquely charming bit of writing, was rendered with a poetic sentiment and a delicacy that was fairly fascinating.

The new Brahms Quintet is in four movements—allegro con brio, adagio, allegretto, finale. As far as could be judged from a single hearing this quintet is certainly destined to take a high place among works of its class. It is broadly conceived in the modern spirit, and is full of individuality of a somewhat plaintive character. Of the four movements, the second and fourth are the most interesting. The opening allegro, though forcible, is somewhat diffuse, and the allegretto is comparatively tame.

The adagio, on the other hand, is deliciously *naïve* and full of a sad, sweet pathos which recalls Grieg, and the melancholy of the Norse and Russian Volkslieder. The finale alternately sparkles with mirth and gayety, and sighs with the pathetic sadness which underlies the whole work. Altogether a most interesting and masterly work, and one that will bear repetition.

The second viola part was played by Mr. O. Novacek. The regular members of the quartet are: Franz Kneisel, first violin; Otto Roth, second violin; L. Sveceuski, viola, and Alwin Schroeder, 'cello. All are members of the Boston Symphony Orchestra. The next concert takes place on Friday evening, Dec. 11, and will be awaited with interest.

WORLD: SUNDAY, NOVEMBER 8, 1891.

While the musical events of the past week have not been especially remarkable for novelty, what with the unusually enjoyable concert of the Boston Symphony Orchestra on Tuesday evening, the first appearance of the Kneisel Quartet on Friday evening, the rehearsal and concert of the Brooklyn Philharmonic Society under the direction of Arthur Nikisch and the two concerts by Messrs. Grünfeld on Thursday evening and Saturday afternoon, lovers of music have had no reason to complain either of the quantity or quality of their musical pabulum. It is evident that the present musical season has opened in earnest.

There is no question that the Boston Symphony Orchestra stands to-day among the three or four foremost orchestras of the world. For five years Mr. Gericke did faithful and intelligent work and Mr. Nikisch has made good use of the material left him by his predecessor. With rare intelligence and knowledge of artistic effect, he has broadened and intensified the scope and power of this orchestra until to-day it is almost beyond criticism. Where such perfection in detail and general effect has been reached, where such precision and sonorousness of tone is united with so much delicacy and finish, criticism becomes little more than an individual expression of preference for or against the rendition of certain pieces. As a rule, Mr. Nikisch's readings are intelligent, well considered, consistent and forceful, and if at times he allows a slight feeling for sensationalism to influence his interpretation, he can hardly be quarrelled with for wishing in this way to produce the greatest possible effect with the greatest number of his audiences.

The excellent concert of the Kneisel Quartet was made especially interesting by the first performance in America of a new quintet by Brahms in G minor, op. 111, which proved an interesting and masterly work, admirably interpreted. The Messrs. Grünfeld, in two well-selected programmes, deepened the good impression that they have already made here.

TRIBUNE, Detroit, Mich.

Date 11/8

Mr. Arthur Nikisch,

The great conductor of the famous Boston Symphony Orchestra, will be heard next Monday evening in the Philharmonic club concert as pianist, playing Christian Sinding's quintet, in E minor, with the club, and his other solo piano numbers, using as his especial choice a fine Knabe Grand, furnished from the music house of F. J. Schwankovsky.

We hear with much pleasure that Mr. Arthur Nikisch proposes to give what promises to be an exceptionally fine performance of Beethoven's masterwork, the "Ninth or 'Choral' Symphony," towards the end of the present season in Boston. The work will be heard then for the first time under Mr. Nikisch's direction and for the first time in this country for several years. The chorus, which always has proved the most serious difficulty to a successful performance of this colossal work, will be picked from among the very best singers of the leading choral societies of Boston. The names of the soloists have not yet been announced.

STANDARD-UNION, Brooklyn, N. Y.

Date 11/7

THE PHILHARMONIC FIRST PUBLIC REHEARSAL

The first rehearsal of the Philharmonic Society yesterday afternoon opened what promises to be a musical season of unusual brilliancy in Brooklyn. The change of orchestra and leader has been so widely advertised in musical circles that it seems almost unnecessary to mention the fact that Arthur Nikisch and the Boston Symphony Orchestra have been engaged to undertake the difficult task of filling the vacant places of Thomas and Thomas' orchestra, names so long synonymous with the Philharmonic Society of Brooklyn.

The Academy was well filled yesterday by an audience composed largely of ladies, as is usually the case at the rehearsals. The familiar faces of Philharmonic goers of the last quarter of a century were in their accustomed places. Their contented and cheerful countenances indicated the general conviction that under the new regime the musical success of the season was assured. The orchestra had stopped tuning their instruments and the house was quiet when Mr. Nikisch made his appearance. A generous, though not especially enthusiastic, round of applause greeted him as he stepped on to the familiar little conductor's box covered with red cloth.

Mr. Nikisch and his orchestra have already been extensively discussed and criticised. He has been heard in Brooklyn before and is no stranger to us. Still, in his new capacity as leader of the historic Philharmonics, he will awaken fresh interest, and comparisons between him and his predecessor, as well as his rival for the coming season, Anton Seidl, will be inevitable and profitable. It is therefore perfectly proper to say here that apparently Mr. Nikisch will not fill Mr. Thomas' place. Better than that, he will make one for himself. He has an individuality as strongly marked as that of either of the other two leaders. Whether he will be as popular personally remains to be seen. Weight of character undoubtedly has had much to do with the popularity of both Thomas and Seidl. Nikisch is a small man, who looks younger than he is. His slight physique would lead one at first to suspect him of lack of weight and force, so much has the corporeal solidity of Thomas and Seidl associated itself in our minds with their mental attributes.

The programme yesterday was an interesting though a rather short one. The opening number, the famous "Leonore" overture No. 3, by Beethoven, was rendered brilliantly, with an exquisite attention to details. The dramatic element was kept well in view, and the horn scene, with its crescendo and climax, was finely handled. The power and excellence of the strings, in which the orchestra is strong, were specially noticeable. As a whole, Nikisch's interpretation of the overture is fine, and in some respects novel. A bit of pardonable ostentation on the part of the conductor was the leading of the overture without notes.

Madame Lillian Nordica, young and pretty, was kindly received by an audience which is rarely enthusiastic. Her singing of the beautiful cavatina from Gounod's "Queen of Sheba" was a most excellent piece of work. Her voice is fresh, flexible, and of a pure, round quality, though it cannot be called a heavy soprano. It is admirably adapted to Gounod's music, and she sang with intelligence and the ease born of good training. The intellectual quality which strongly underlies the most delicate lyric work of the French composer was felt in Madame Nordica's singing. While her style is dramatic, it is refined and self-contained; appreciation of the beautiful words of the aria was everywhere evident. She received only a moderately enthusiastic recall, due, perhaps, to the novelty of the selection, which, like most good music, cannot be grasped at a first hearing.

In the "Tannhauser" aria, "O Hall of Song," which opens the second act of the opera, she was more fortunate in winning applause, being recalled twice. This bit of dramatic work hinted at greater possibilities. It was broadly and comprehensively sung, with a touch of heroic spirit which we have not been taught to associate with the character of Elizabeth as presented to us by the rather ordinary singers at the German opera. Mme. Nordica goes back to London in February to join Harris' Covent Garden Opera Company.

The Tschaikowsky Suite, op. 55, was the musical novelty of the programme, being performed for the first time in Brooklyn. A certain weakness and effeminacy in Tschaikowsky's music will probably prevent it ever taking a strong hold on the public, although musicians appreciate its cleverness. The suite played yesterday, however, shows more force and vigor than some of his work, and may possibly obtain a foothold. The opening number, an "elegie," is a thing of exquisite sweetness and tenderness.

The "valse melancholique," in E minor, which follows the elegie, is sad and monotonous. The scherzo is light and brilliant, and was played with great precision and delicacy. It is in the last movement, however, that the composer is at his best, and it was there that the orchestra did their most striking work. The movement consists of a theme and twelve variations. These are divided among the various instruments, which are grouped in an original and artistic manner. The first and third variations are arranged for the wooden wind and strings in contrapuntal form, as is also the fifth. The fourth variation is an especially rich one, and in the seventh the melody is quaintly treated as a chorale by the wooden wind instruments alone. The melancholy tendency of Tschaikowsky appears again in the eighth variation, where the English horn plays a prominent part. In the ninth variation occurs a cadenza for the first violin, which was intelligently rendered, and which leads into the tenth variation. Here the full orchestra accompanies a solo on the first violin. In the eleventh variation the striking thing is the use of the sustained tonic note, B major, throughout the entire variation. The finale and twelfth variation is a "Polacca," and is the least satisfactory of the entire number. It is noisy, and lacks the massive qualities characteristic of a good polonaise. That Tschaikowsky is out of his element here is emphasized by the relief with which we accept the second melody of the polonaise. This is in his natural, plaintive style.

Of the "Meistersinger" prelude it can be said that it was conscientiously rendered. The brass in the orchestra being overbalanced by the strings, it was robbed of much of its impressive richness, and took on a character of intellectual refinement foreign to it. The entire programme will be repeated at to-night's concert. Although as an interpreter Mr. Nikisch has neither the easy, flowing grace of Thomas nor the broad and massive rendering of Seidl, he makes up for the former lack by his careful attention to questions of tempo, and for the latter by his refinement.

[illegible] regard to refinement? We are accustomed at our best orchestral concerts to look for our most cultivated citizens. Yet it is a fact that one can rarely attend one of these concerts without being prevented by some neighbor from hearing the music. It is funny that people tolerate these things, but there are funny things in the world. Yesterday a man and woman who wished to attract attention succeeded in doing so. Both noisily devoured peppermints and talked aloud during the music. The woman frequently rattled a paper bag, and the man, who was arrayed in a soiled white waistcoat, was apparently so overcome by his swelling feelings that he unbuttoned the said waistcoat and displayed a more soiled shirt-front during the greater part of the concert. However, he is probably accounted for by the fact that he made notes and apparently wished to be taken for a newspaper man. Another curious thing in a Philharmonic audience was the burst of applause from a certain part of the family circle which interrupted the tenth of the Tschaikowsky variations, immediately after the first violin's solo. Fortunately, the offenders, who were doubtless well-meaning people friendly to some one in the orchestra, were promptly

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CITIZEN, Brooklyn, N. Y.

Date 11/7

NIKISCH CONCERT.

MALL BUT SEVERELY CRITICAL AUDIENCE AT THE ACADEMY.

he Boston Symphony Orchestra's Debut Here Was a Musical if Not a Financial Triumph—Mme. Nodica's Reappearance After Many Years.

One had a right to expect that (if only from vulgar curiosity) the Academy of Music would have been crowded at the first concert of the Boston Symphony Orchestra, under the direction of Arthur Nikisch, instead of being scarcely half-filled. The representative musical organization of that cultured city, Boston, must try to bear with patience the apparent neglect (it was nothing more) of Brooklyn because the magnificent efforts of Seidl and Thomas have so recently been heard that their memory, always dear, still retains a perhaps too exclusive control over the people to enable them to appreciate at its proper worth these new aspirants for classic favor and recognition.

Add to this, that no novelty was promised except the appearance of Madam Nodici, and that the initial concert given in the afternoon was slightly in advance of the ordinary season, and the splendid band of artists and their accomplished leader will more readily understand the meagerness of the attendance.

Some praise must be awarded Mr. Nikisch for daring to compete with Seidl and Thomas, to erect his standard on the strong rampart of public favor which Brooklyn affords. When good conductors are so rare as to be counted on the fingers of one hand, in a country of 65,000,000 people, it requires great confidence, allied to consummate ability, to aspire to be one among the chosen few. Mr. Arthur Nikisch is a conductor of unquestionable ability, as was rendered evident by his unique, original and entirely unconventional delineation of Tschikowski's suite, which, it is only fair to add, has never before been heard with entire satisfaction. The daintiness and delicacy with which its complicated network of beauties was unfolded and interpreted was beyond all praise; in fact, it placed this modern composer's work in an entirely new light.

If Tschikowski is unappreciated, the fault or misfortune is due to himself for having erected a musical edifice of imposing dimensions on a groundwork of melodic rubble only. The product of a genius it is not, the work of a profound, practical and speculative musician it is. With a few inconsiderable trifles this wonderful master of modern orchestration in its most advanced phases has welded together a picture luminous in variety, ample in originality, and attractive in its wealth of graceful details. It reminds one of the daub of pigment which the leading artist of the world was wont to commence his pictures with; ugly, repulsive and meaningless at first, by the genius with which it was touched, and its lines outstretched from the centre, it was made to assume proportions which first pleased and afterward captivated and enthralled the connoisseurs by its fidelity to truth, its subdued coloring and the faultless symmetry of its lines, curves and angles. So Tschikowsky has supplied a want, covered up, so as to be almost undiscoverable, a void, peopled a dark space with aerial sprites of surpassing loveliness, rendered vital that which was only a dead commonplace and produced or created a new realm peculiarly his own, for no living composer has so successfully magnified into colossal proportions musical trifles as he.

So entirely did the orchestra enter into and become absorbed by this production that the musical part of the audience became more enthusiastic than discreet, breaking into applause at inopportune places. The strings were perfect. The attack unanimous, the pianissimo the perfection of delicacy, the response to the director's baton could not have been excelled for inflexible adherence to the various tempos indicated, the release of a theme (always most difficult at the exact point of time) showed the watchful care that Mr. Nikisch had exercised over his forces.

The beauty of the great violin cadenza evoked well-earned applause, and the mathematical execution of the fugatta was a treat. In short, it was infinitely the best and most perfect performance of a hitherto unjustly underrated work by a band of artists under the supreme control of a musician who has attained popularity by the right of hard work and the possession of musicianly instincts.

Of the performance of Beethoven's Leonore No. 3 and the prelude to the "Meistersinger" there remains little to say. They have been heard frequently in this city, widely differing in their interpretation by Seidl and Thomas, as the one yesterday differed from both. It might have been from the constitution of the orchestra, its distribution on a novel basis of strings, wood and brass, or it might have arisen from a lack of enthusiasm; but from whatever cause the opinion was unanimous that Mr. Nikisch's portrayal of these two famous works was lacking in the dignity and strength to which our people have been accustomed.

With meagre sound of trumpetings, almost unheralded, Madam Nordici made her bow before a Brooklyn audience for the first time in many years. Her improvement is almost incredible, and it is no exaggeration to say that she has all the classic purity of the great Novello in her palmiest days. The uniform evenness of her tones, her faultless enunciation and intonation, her magnificent crescendoes, her perfect pianissimo devoid of

The New York Recorder.

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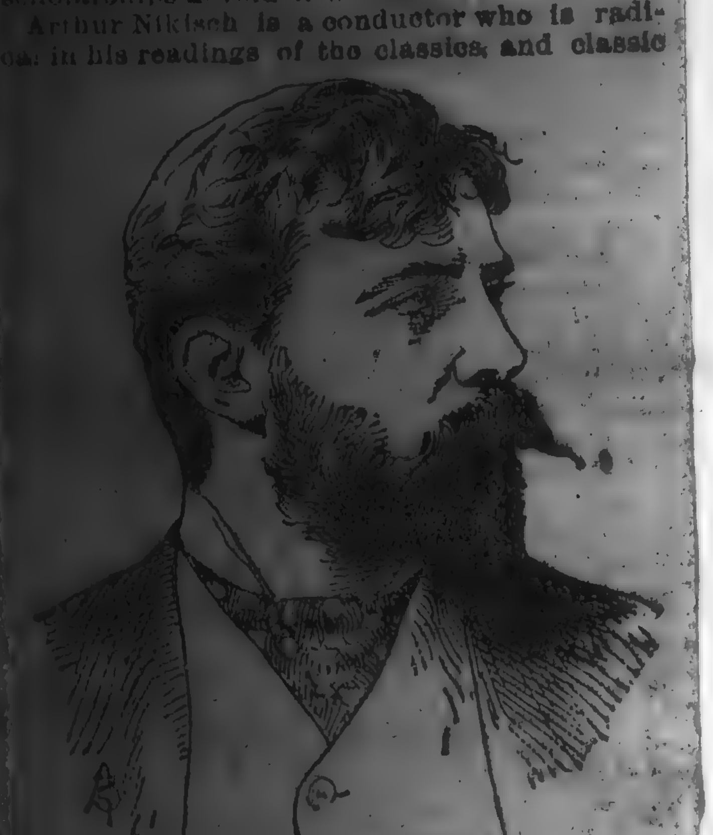

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TRIBUNE. New York, N. Y.

Date 11-11

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Boston Post

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Overture, "Euryanthe,"....................Weber

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[51]

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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THE regular orchestral concert season was ushered in on Tuesday night of last week with the first concert of the Boston Symphony Orchestra. This ever welcome organization will give this season six instead of, as in former years, four concerts, and that the increase, in spite of the likewise augmented number of local orchestral concerts, is looked upon favorably by a New York musical public is evidenced in the fact that the subscription is the largest one so far experienced. This in itself is no small compliment to the visiting orchestra and its great conductor, Arthur Nikisch. It was commented upon that in spite of the announcement made by the management to the effect that the concert was entirely sold out, Chickering Hall showed quite a number of vacant seats in the parquet. We are assured, however, that these seats were sold to a bold speculator, who subscribed for 200 seats for the entire season, but who on this occasion, because of the election night, was "left" with almost two rows of seats on his hands.

As for the concert itself, it brought the following well chosen and interesting program:

Overture, "Benvenuto Cellini"....................Berlioz
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Berlioz's fantastic and yet in form and contents his very best overture at once showed both orchestra and conductor to the greatest possible advantage. No finer performance of this difficult work has ever been heard here; in fact it was simply electrifying. Mr. Nikisch's reading is at once original, highly intellectual and refined, and the magnificent orchestra followed each pulsation of his magic wand, every indication of rhythmic or dynamic shading with a readiness and faithfulness which were admirable.

The three selected movements from Bach's unaccompanied violin sonatas showed a brilliancy and homogeneity of tone quality in the string orchestra which were perfectly exquisite, and as for precision the performance has never been equaled, although these three movements have frequently been heard here under Theodore Thomas. But if Bachrich's arrangement in itself deprives them somewhat of the genuine Bach simplicity which is so inseparable a part from his greatness, Mr. Nikisch's reading did not tend to decrease this detraction from the true style. To be quite sincere, his many and very abrupt changes from forte to pianissimo made a portion of these movements sound somewhat artificial and affected.

The two first movements of the Rhenish symphony also did not quite come up to our expectations; they were both taken at considerably too slow a tempo, and in the last movement the counter accentuation in the syncopations became at times so pronounced as to make one for moments lose the sense of the right rhythm. But otherwise we have no criticism to offer, and the sweet andante and the ponderous E flat minor religious movement were absolute pearls of interpretation.

Mrs. Nordica was not quite felicitous in the selection of her soli. The Beethoven aria especially demands a more dramatic and deeper colored voice than the lady possesses, and she did neither herself nor the composer justice in the interpretation of it. She is still, however, a remarkably handsome woman, and the upper portion of her voice is agreeable and sympathetic.

FREE PRESS, Detroit, Mich.

Date 11/10

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MUSIC AND DRAMA
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The Beacon.

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BOSTON HOME JOURNAL.

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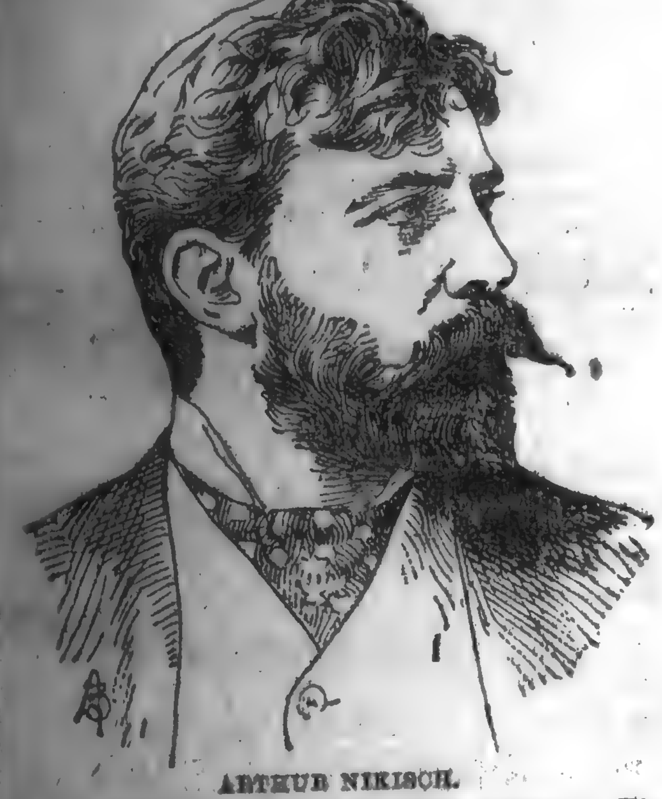
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FREE PRESS, Detroit, Mich.

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Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY EVENING, NOVEMBER 12, AT 7.45.

PROGRAMME.

MENDELSSOHN.	OVERTURE. "Hebrides."
GOUNOD.	ARIA. "La Reine de Saba."
TSCHAIKOWSKY.	SUITE, op. 55. Elegie.—Valse melancholique.— Scherzo.—Tema con Variazioni.
SCHUBERT.	SONG with ORCHESTRA. "The Erl King." (Orchestrated by LISZT.)
WEBER.	OVERTURE. "Euryanthe."

SOLOIST:

MME. LILLIAN NORDICA.

DEMOCRAT AND CHRONICLE, Rochester, N. Y.

Date 11/12

MUSICAL MATTERS IN NEW YORK.

A Few Words About the Boston Symphony Orchestra.

Correspondence of the Democrat and Chronicle.

The Boston Symphony Orchestra, conducted by Arthur [redacted] well. Emerson says somewhere, that "pursuits of men charm them in proportion as they beget a sense of enlarged personal power." Thus in rowing one's arms they seem to reach to the tips of the oars. By this touchstone,an orchestra is seen to confer God-like attributes on its leader. He has in himself the resources of fifty men, and if he be great enough he can use them all. But here's the rub. Nobody is great enough. It is always a question of approximation. Mr. Nikisch has not only a superb orchestra, but has also the rare advantage of being allowed to drill it ad libitum. It, therefore, possesses a unity and finish, very uncommon. The difference between Nikisch enforcing all the study he desires, and the late Dr.Damrosch, who was accustomed to gather up his men, and after two or three rehearsals drag them by main strength through a concert, is a difference of opportunity. But when it comes to the magnetic force of the baton, another and personal comparison arises. The concert of Mr. Nikisch was his own concert, played by him upon his fifty instruments. It had all the charm of a free, untrammeled expression of his personal ideas. His orchestral tone was delicious; the brass wonderfully full and mellow; the quality of the whole tone-mass velvety, but at the same time full of flavor. It was sensative, energetic and elastic. It rose and fell in undulations. He hurled it against the objective point in crescents, and it returned again securely to his grasp.

As to the readings—Berlioz's overture to Beurenuto Cellini was rich and picturesque, the accompaniment to the singing a marvel of delicacy and taste. The prelude and adagio arranged from Bach were rythmically charming. The Garotte from the same suite(Joseffy has transcribed it for the left hand) though spirited and broad, struck us as a little harsh in its tone-color, and stiff in its motion.

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As might have been expected the andante movement was more more melodious. Something of Grieg's mannerisms seem imbued in the work of this Swedish master. The movement begins and ends without the piano, the violins starting an interesting motive, afterward taken up by the piano and a good climax being reached. Here again the termination was excellent, the melody, which had been more or less lost as the movement progressed, being beautifully brought out by the string instruments. The "intermeggo" partook of the character of a Grieg allegro number, sprightly like a dance, with an air so like that it might be remembered. The finale particularly reminded the auditor that the composer had studied in the Norwegian school and had acquainted himself with its best theories. It was powerful, emotional, yet full of reserve and might well have been an overture for some strange Norse legend such as the modern German composer saw fit to embody in opera. The number was enthusiastically received. Mr. Nikisch's playing was refined and scholarly, devoid of physical contortions.

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[52]

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

II. CONCERT.

THURSDAY EVENING, NOVEMBER 12, AT 7.45.

PROGRAMME.

MENDELSSOHN.	OVERTURE. "Hebrides."
GOUNOD.	ARIA. "La Reine de Saba."
TSCHAIKOWSKY.	SUITE, op. 55. Elegie.—Valse melancholique.— Scherzo.—Tema con Variazioni.
SCHUBERT.	SONG with ORCHESTRA. "The Erl King." (Orchestrated by LISZT.)
WEBER.	OVERTURE. "Euryanthe."

SOLOIST:

MME. LILLIAN NORDICA.

DEMOCRAT AND CHRONICLE, Rochester, N. Y.

Date 11/12

MUSICAL MATTERS IN NEW YORK.

A Few Words About the Boston Symphony Orchestra.

Correspondence of the Democrat and Chronicle.

The Boston Symphony Orchestra, conducted by Arthur Nikisch played well. Emerson says somewhere, that "pursuits of men charm them in proportion as they beget a sense of enlarged personal power." Thus in rowing one's arms they seem to reach to the tips of the oars. By this touchstone,an orchestra is seen to confer God-like attributes on its leader. He has in himself the resources of fifty men, and if he be great enough he can use them all. But here's the rub. Nobody is great enough. It is always a question of approximation. Mr. Nikisch has not only a superb orchestra, but has also the rare advantage of being allowed to drill it ad libitum. It, therefore, possesses a unity and finish, very uncommon. The difference between Nikisch enforcing all the study he desires, and the late Dr.Damrosch, who was accustomed to gather up his men, and after two or three rehearsals drag them by main strength through a concert, is a difference of opportunity. But when it comes to the magnetic force of the baton, another and personal comparison arises. The concert of Mr. Nikisch was his own concert, played by him upon his fifty instruments. It had all the charm of a free, untrammeled expression of his personal ideas. His orchestral tone was delicious; the brass wonderfully full and mellow; the quality of the whole tone-mass velvety, but at the same time full of flavor. It was sensative, energetic and elastic. It rose and fell in undulations. He hurled it against the objective point in crescents, and it returned again securely to his grasp.

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Brooklyn Independent

November 12, 1891.

Music.

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On Thursday night and on Saturday afternoon the Messrs. Grünfeld, pianist and cellist, were heard in their third and fourth concerts of chamber-music, in the Madison Square Garden's Music Hall. Friday evening brought the first of another group of chamber-music entertainments, projected by the Kneisel Quartet, in whose work a special interest is justifiable. Sherry's new hall, in Fifth Avenue, is a convenient and pleasant place for the series; the audience was a most appreciative one. Mozart's Quartet in C Major (Köchel 465, Ed. Peters 17), the second movement from Tschaikowsky's D Major Quartet and the new Quartet Opus, 111, by Brahms, constructed a program given first and last, with that peculiar finish and fine balance of tone that one would expect from the Messrs. Kneisel and Roth, violins, Svecenski, viola, and Schroeder, violoncello. About the Brahms qnartet, the program's novelty and chief interest, it would be easy to write a great deal, so characteristically beautiful is it in spirit and so exquisite in execution. It is a small masterpiece from the composer who continues to prove himself a loftier mind, among all the lofty ones at work in music, with every year of his life and with each new work. That Brahms's mantle will have to be put into camphor after his death is more and more a probability; and no other composer in Germany or the world can fare his way or can wear his sandals. It is good to be reminded of it again, now and then. The Kneisel Club's next concert is December 11th.

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Boston Courier.

SUNDAY MORNING, NOV. 15, 1891.

At the second concert of the Boston Symphony Orchestra, in Sanders Theatre, Cambridge, Mrs. Lillian Nordica was the soloist, singing for her first number an aria of Gounod's, and afterwards Schumann's "Erl King." Her work was strong and effective, and called forth enthusiastic applause. The orchestral numbers were Mendelssohn's overture, "Hebrides," suite opus 55, by Tschaikowski, and the overture to "Euryanthe."

SUNDAY HERALD.

BOSTON, NOVEMBER 15, 1891.

Symphony Concert, Soloist Mr. Ferruccio B. Busoni.

Still another pianist was introduced to a Boston audience at last evening's symphony concert, this newcomer being Mr. Ferruccio B. Busoni, who has recently become a resident teacher. His appearance was made in a performance of Beethoven's concerto for pianoforte No. 4, in G major, op. 50, to which the player added some original cadenzas. Mr. Busoni is a player who impresses an audience more by the eminent attainments he displays as a musician than by his brilliancy as a pianist. He is evidently well grounded in the science of his chosen profession, and he commanded the respect and admiration of his audience by the well-studied performance he gave of the familiar work. His own embellishments, in the cadenzas, were a further evidence of his skill and good taste, and his merits, both as a player and composer, found a ready recognition.

Mr. Nikisch introduced his programme with a highly interesting performance of the Haydn symphony No. 1 (B. & H.), in B flat, and ended the evening's concert with a very enjoyable interpretation of the overture, scherzo and finale, op. 50, by Schumann.

Next Saturday evening Mr. C. M. Loeffler, the violinist, is to appear, both as composer and soloist, his contribution to the programme consisting of a suite for orchestra, "Les Veillees de l'Ukraine." Miss Marguerite Hall is to sing some songs, and the "Leonore" symphony, by Raff, and Lalo's overture, "Le Roi d'Ys," are to be played.

Mme. Lillian Nordica has been engaged to sing at the second Cecilia concert, Jan. 28, and makes her last appearance then before returning to England. She will be heard in songs and in the Franchetti cantata.

Boston Journal.

TEN PAGES.

MONDAY, NOVEMBER 16, 1891.

THE SYMPHONY CONCERT.

An apparently hungry audience, after its two weeks' musical fast, welcomed Conductor Nikisch and his splendid corps of musicians, bearing fresh laurels from New York and Baltimore, where they met with a "pronounced and unequivocal artistic success."

The programme Saturday evening was of an order classical enough to suit the most fastidious, including Haydn's Symphony No. 1 (B. and H.) in E flat, Beethoven's concerto for pianoforte with original cadenzas by the evening's soloist, Mr. Ferruccio B. Busoni, and Schumann's overture, scherzo and finale, op. 50. The Haydn symphony moved with the dignified solemnity of a funeral cortege, as though in honor of some such glorious hero as the devout and profound composer himself. The sacred harmony and religious sentiment expressed were superb, and the exquisite interpolation of the single voice from Franz Kneisel's artistic, plaintive violin came like the pleading of some pure spirit. Beethoven's beautiful sonata introduced another new claimant for excellent work, both as a composer and pianist. Mr. Busoni was warmly welcomed and merited the high standard for excellence so quickly awarded him. He was especially felicitious in his cadenza of the second movement when the trying ordeal of a first appearance had disappeared and he had become thoroughly warmed up to his subject. His execution is very even and fluent, and, although not an extraordinary performer, he impresses one with an idea of his thoroughness as a musician. Schumann's overture, symphonic in character, was admirably interpreted and played with the usual characteristic care and skill.

A very interesting programme is announced for Nov. 21, in which Miss Marguerite Hall appears as vocal soloist and Mr. C. M. Loeffler as composer of a suite for violin and orchestra, entitled "Les Veillees de l'Ukraine," as well as soloist. Other numbers are Lalo's overture "Le Roi d'Ys," and Raff's "Leonore."

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Boston Courier.

SUNDAY MORNING, NOV. 15, 1891.

At the second concert of the Boston Symphony Orchestra, in Sanders Theatre, Cambridge, Mrs. Lillian Nordica was the soloist, singing for her first number an aria of Gounod's, and afterwards Schumann's "Erl King." Her work was strong and effective, and called forth enthusiastic applause. The orchestral numbers were Mendelssohn's overture, "Hebrides," suite opus 55, by Tschaikowski, and the overture to "Euryanthe."

SUNDAY HERALD.

BOSTON, NOVEMBER 15, 1891.

Symphony Concert, Soloist Mr. Ferruccio B. Busoni.

Still another pianist was introduced to a Boston audience at last evening's symphony concert, this newcomer being Mr. Ferruccio B. Busoni, who has recently become a resident teacher. His appearance was made in a performance of Beethoven's concerto for pianoforte No. 4, in G major, op. 50, to which the player added some original cadenzas. Mr. Busoni is a player who impresses an audience more by the eminent attainments he displays as a musician than by his brilliancy as a pianist. He is evidently well grounded in the science of his chosen profession, and he commanded the respect and admiration of his audience by the well-studied performance he gave of the familiar work. His own embellishments, in the cadenzas, were a further evidence of his skill and good taste, and his merits, both as a player and composer, found a ready recognition.

Mr. Nikisch introduced his programme with a highly interesting performance of the Haydn symphony No. 1 (B. & H.), in B flat, and ended the evening's concert with a very enjoyable interpretation of the overture, scherzo and finale, op. 50, by Schumann.

Next Saturday evening Mr. C. M. Loeffler, the violinist, is to appear, both as composer and soloist, his contribution to the programme consisting of a suite for orchestra, "Les Veillees de l'Ukraine." Miss Marguerite Hall is to sing some songs, and the "Leonore" symphony, by Raff, and Lalo's overture, "Le Roi d'Ys," are to be played.

Mme. Lillian Nordica has been engaged to sing at the second Cecilia concert, Jan. 28, and makes her last appearance then before returning to England. She will be heard in songs and in the Franchetti cantata.

Boston Journal.

TEN PAGES.

MONDAY, NOVEMBER 16, 1891.

THE SYMPHONY CONCERT.

An apparently hungry audience, after its two weeks' musical fast, welcomed Conductor Nikisch and his splendid corps of musicians, bearing fresh laurels from New York and Baltimore, where they met with a "pronounced and unequivocal artistic success."

The programme Saturday evening was of an order classical enough to suit the most fastidious, including Haydn's Symphony No. 1 (B. and H.) in E flat, Beethoven's concerto for pianoforte with original cadenzas by the evening's soloist, Mr. Ferruccio B. Busoni, and Schumann's overture, scherzo and finale, op. 50. The Haydn symphony moved with the dignified solemnity of a funeral cortege, as though in honor of some such glorious hero as the devout and profound composer himself. The sacred harmony and religious sentiment expressed were superb, and the exquisite interpolation of the single voice from Franz Kneisel's artistic, plaintive violin came like the pleading of some pure spirit. Beethoven's beautiful sonata introduced another new claimant for excellent work, both as a composer and pianist. Mr. Busoni was warmly welcomed and merited the high standard for excellence so quickly awarded him. He was especially felicitious in his cadenza of the second movement when the trying ordeal of a first appearance had disappeared and he had become thoroughly warmed up to his subject. His execution is very even and fluent, and, although not an extraordinary performer, he impresses one with an idea of his thoroughness as a musician. Schumann's overture, symphonic in character, was admirably interpreted and played with the usual characteristic care and skill.

A very interesting programme is announced for Nov. 21, in which Miss Marguerite Hall appears as vocal soloist and Mr. C. M. Loeffler as composer of a suite for violin and orchestra, entitled "Les Veillees de l'Ukraine," as well as soloist. Other numbers are Lalo's overture "Le Roi d'Ys," and Raff's "Leonore."

Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 7, 1891.

PHILHARMONIC.

Beginning of the Concert Season Under a New Regime.

The Boston Symphony Orchestra Makes a Magnificent Artistic Success at the Academy of Music—Conductor Nikisch. Wonderful String Playing—The Programme—Lillian Nordica as Soloist.

Theodore Thomas, after serving the musical interests of Brooklyn for nearly twenty years, has gone to Chicago, which has seeming need of his missionary efforts, and his place is taken by Arthur Nikisch of Boston. Mr. Thomas is a great musician; he has done more than any one man in this country to advance the popular knowledge of, and taste for, good music; he has given a sound and high pleasure to more people than any other two conductors now in service, but we have his artistic equal in Mr. Nikisch, and, as now organized, the superior of his band in the one that Mr. Nikisch brings from Boston. This band, the famous Boston symphony orchestra, the rival of any force of the kind in the world, began its series of concerts at the Brooklyn Academy of Music yesterday, that are to be known as the Philharmonic concerts, albeit the Philharmonic society takes no active part in them, either in management or choice of programmes. Some of its members attend, and they lend their set of scenery for these entertainments. The audience yesterday was large, but less large than it should have been, for there has been no finer playing in this city than this audience heard. The orchestra is nicely balanced and ample in every division, but it is in the strings that its merits are most strikingly exhibited. This department, numbering fifty-six men, an orchestra in itself, is without equal, and it is in this department that merit is most quickly recognized and produces the most telling effects, for the strings are the main stay, the infantry of the band, the wood wind being comparable to the brilliant cavalry, and the brasses and percussing instruments to the loud sounding, but not always serviceable, artillery. It is, perhaps, to be regretted that the first programme does not contain a number for the special exploitation of the strings, like the Bach suite that was played in New York on Tuesday night, that their wonderful smoothness, voice quality, precision, expression and spirit could have been judged the better, but such opportunities will occur during the season. As it is, the violins and basses make new disclosures of the scope of strings. Their attack is so absolutely uniform, their volume so magnificent, their crescendos so inspiring and their full tone so rich and organ like that the hearer is thrilled and startled. These effects follow the readings of the conductor, who is, himself, as quietly notable as his musicians. A man of short stature, black mustached and bearded, with refined and clear cut face, as fresh in its complexion as a child's, with hair and beard worn in artistic carelessness, quiet and almost bashful in manner, he advances to the leader's platform and mounts it when the house is stilled. Even the back rows of the orchestra are lifted but a few inches above the stage; so, in order to have all the players under his eye, his platform is slightly taller than usual. Once before his men he fills with the spirit of command. Without extravagance of gesture and sometimes with the slightest beat of the baton, he sways them to his will. There is an electrical communication of thought between him and his band; every motion is charged with nervous force; the constrained position of his left arm bent against his side with hand clenched shows to what tension he is wrought; he is like the hypnotist, centering his life force on his subject, and his magnetism is felt like an animating fire. He plays upon that orchestra as a master plays upon an organ; he hushes it to whispers; he rouses it to thunder gusts; it sings for him; it dances for him; it runs the gamut of passion and meaning, so far as thought has spread or bounded it; it tells more than speech and it tells it in the art that is highest and purest and most absolute in beauty. When this voice spoke in the surging rhythms of Beethoven, it had the authority of genius that is so like the authority of nature as we hear it spoken in the wind, the waves, the rocking pines and no less efficiently in those hinting spiritual tones that steal from mountain silences into the wanderer's ear. Beethoven was properly chosen to begin the concert and to inaugurate what should prove an enduring attachment between the music loving public of this city and this corps of artists. The selection was the third "Leonora" overture, a work of tried and accepted popularity and containing much that is moving and delightful, particularly the solemn and boding utterance of the horns near the beginning, and one or two things that are not agreeable. The scales played in unison just before the finale are so bare and hard and are so impertinent to the subject, that it is a wonder that some conductor has not found heart to cut them out, though their leanness and insignificance do lend contrast to the triumphant and gorgeous measures of conclusion. Mr. Nikisch adhered to custom in sending a trumpeter behind the scenes to sound the call, first far away, then nearer, that indicates the arrival of the governor, in the opera, but that stands for whatever you like it to, as you hear it in the pause of the orchestra. A writer quoted in the valuable analytical programme that is furnished at these concerts finds in it "the effect of a summons to a vanquished nation to lay down its arms; there is a forlorn, desolate, dead of night effect about it that is overpowering." The blowing of the trumpet from recesses of the stage has often been criticised as a trick, and at a concert, where the curtain is not about to rise on the work that it helps to usher in, it may seem a little forced, yet it gains in dramatic significance by remoteness and makes a stronger draft on the imagination. The new number in the programme was the Tschaikowsky suite, opus 55, a work symphonic in arrangement, but perhaps not strict enough in form for the conservatives to regard as a symphony, though why a symphony should not comprise any forms that its writer likes to put into it no formalist has explained. The day for mere forms has gone [illegible] with modernity, that would the finest and quickest and most individual expression of a thought. The Tschaikowsky music is Russian, and under even its happiest moods can be heard the strain of lament that is in every phase of Russian art and writing, the pain and questioning of an oppressed people, longing for liberty, but blind to the ways that lead to it. The first number, an elegy, is beautiful in orchestration and the principal theme is charming. This melody, sounded by various instruments in the wood wind choir, successively, elicits a surprising wealth of solo talent in the orchestra. Such broad, sweet tone, such facile execution, are seldom heard on the concert stage as the flute, oboe, clarinet, English horn and even the bassoon players produced in the songs and phrases assigned to them. The "Melancholy Waltz" that forms the second number in the suite is sometimes oriental in manner, then it is a gambol of imps; anon it is the frenetic dance of a hungry, starving creature who must move to keep from freezing or from brooding on suicide; it is morbid and strange—the cry of a Chopin of the steppes. The scherzo offsets this by its frolic, gaiety and humor, as delicate as Mendelssohn's fairy music, as bizarre as Berlioz. The effects of the snare drum and cymbals toned down to their softest and chiming with the quick rush of the strings, and of the basses lumbering on as in a vain effort to overtake the violins are odd in the extreme and are full of originality. The last and longest section of the suite is a theme with twelve variations. The theme is a clear melody, like an old English air, and in the variants Tschaikowsky displays remarkable knowledge of the orchestra and practice in the use of its resources. The third variation, for wood wind, is quite suggestive of Berlioz; the announcement by the brasses in the fourth is strong and noble; the fifth is complex and the strings are kept in strict fugue routine; Luther might have written the seventh, so medieval is it in form; the ninth works up to a furious speed and is followed by a cadenza, played with excellent taste by Mr. Kneisel, that recurs in the next two sections and leads up to the twelfth variation, which has opulence and fantastic character enough to serve as an eastern processional. Toward the close occurs a protracted effect of crescendo that is merely a result of employing the dominant seventh for several bars before its resolution into the tonic. This resolution the ear becomes almost impatient for, but when made it is in a stately theme, with a fine outburst of tone and rich instrumental color. The prelude to "The Master Singers of Nuremberg" proved that Mr. Nikisch could play Wagner understandingly and with force and sweep, the admirable temper of the band serving to this end. The beautiful overture was beautifully played and brought the concert to an end. The soloist was Lillian Nordica, once Miss Norton of Maine, whose agreeable personality won her audience before she sang. The strain of operatic work has put a hint of acid quality into her upper and stronger notes, but it has also developed in her a large and commanding style and dramatic expression. Her notes are clean cut, true and produced with simplicity and directness, and the air from Gounod's "Queen of Sheba" and the apostrophe to the hall of song from "Tannhauser" were given with largeness of tone and fluency and force of execution. Unlike many solos they were happy additions to the concert. Mr. Nikisch is seemingly afraid of tiring his listeners, for he played but an hour and a half yesterday, but such fears are groundless. He has no long waits, however, and does not waste time; still, there is space on the programme for a Schumann overture or another Wagner excerpt. The success of the orchestra was decided and the audience was palpably delighted. To-night, at the concert, the programme will be repeated.

Gazette

BOSTON, SUNDAY MORNING, NOV. 15.

The Symphony Concert.

The programme of last night's Symphony Concert was a well-balanced one, beginning with Haydn's Symphony No. 1 (B. & H.) in E-flat, which was, on the whole, sympathetically read and admirably played, barring a certain lack of essential delicacy now and then. It was followed by Beethoven's Concerto for piano, No. 4, in G, Mr. F. B. Busoni performing the solo part. This artist may be praised with the greatest heartiness and sincerity for his charming reading and beautiful performance of the work. He entered into its spirit with the finest sympathy, and the results were as delightful as they were refreshing. His technique is thorough, his touch true and musical, and his phrasing eminently artistic. Grace and elegance of style, musicianly intelligence and sincere devotion to his task characterized the effort throughout. He has not a large tone, but we have had over much of large tone of late, and the change was a relief. There were a Hummelesque repose, delicacy and fluency, and an absence of all attempt at display in the performance that made it full of pleasure in the hearing. The cadenzas were by Mr. Busoni, but these we did not fancy much, as they are too modern in quality to be in harmony with the work. For the rest, however, we have nothing but commendation. The artist was applauded with great enthusiasm, and received two tumultuous recalls. The work of the orchestra in the performance was lacking in precision and finish; in fact, was reprehensibly rough and ragged. The concert ended with Schumann's Overture, Scherzo, and Finale, op. 50, which was read and played in a manner that made it one of the most satisfying efforts that the orchestra has made this season. The programme of the next concert is: Overture, "Le Roi d'Ys," Lalo; Suite for violin and orchestra, C. M. Loeffler, the solo part in which will be played by the composer; and Raff's symphony, "Lenore." Miss Marguerite Hall will also appear as a soloist.

Mrs. Arthur Nikisch, if correctly reported, said in an interview published in the *Globe*, that she "confines my own newspaper reading, as does Mr. Nikisch, to New York and German journals, to avoid being disturbed by local criticism, which we think so contradictory as to be of no help, and in any case powerless to inspire more earnest endeavor than personal love for our work already dictates." And yet it is not easy to see how the perusal of New York and German journals can aid Mr. Nikisch in taking advantage of Boston critical opinion regarding his work. As for the "contradictory" aspect of "local criticism" we cannot recall when there has been a closer approach to unanimity in the criticisms on the Symphony concerts than there has been this season, and such unanimity is shewn in the censures cast on the performances thus far. Perhaps that accounts for it, and *hinc illæ lachrymæ!* Neighbor Verges was a good man, but he would be talking.

[illegible]

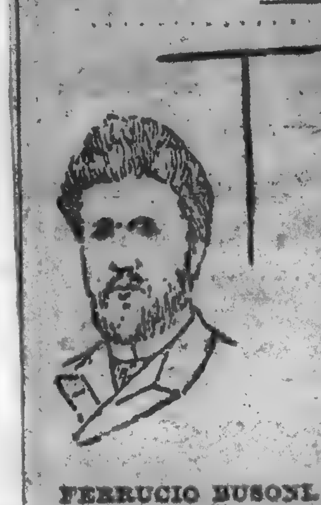
SUNDAY, NOV. 15, 1891.

WORLD OF MUSIC.

Echoes of Pleasing Symphony Offerings.

Famous Artists in Long Array—Recitals Past and Coming.

Popular Concerts Tonight—"War in Song"—Gossip and Announcements.



FERRUCIO BUSONI.

THE programme of the fifth symphony concert was not notable for variety, but the three offerings were evidently thoroughly enjoyed by the large audiences at both afternoon rehearsal and evening concert. Very cordial was the greeting given the conductor and his band on their return from a two weeks' absence, and there was more than the usual warmth in the applause accorded the performance of the programme.

Haydn's symphony No. 1, in E flat, Beethoven's concerto for pianoforte, No. 4, in G major, and Schumann's overture, scherzo and final, op. 50, were the selections.

The symphony was heard for the first time at these concerts, and Mr. Nikisch's reading was received with cordial favor. It is for the most part a sad, dreamy composition, but its sadness is lovely and its dreamy passages delightfully suggest the imaginative and artistic temperament of the master who gave it birth.

Haydn is noted for his fondness for the drum, and this much-abused instrument is given considerable prominence in his E-flat symphony, rather more, by the way, than Mr. Nikisch allowed to appear at yesterday's performance.

If the same restraining influence was often placed upon the brass instruments, symphony audiences would have much cause for expressing their gratitude.

There are four movements, adagio, andante, minuet and final. The opening melody is broad and solemn and suggests the character of the whole work. A sweetly mournful melody pervades the andante, brightened occasionally by quickening the rhythm. The minuet is richly harmonized, and the final is most impressive in its solemn grandeur. The latter movement was finely played, the shading of contrasted themes being particularly good.

A delicious passage for solo violin in the andante was charmingly played by Mr. Kneisel, and received merited recognition from the audience.

Schumann's overture, scherzo and final, which was played as the closing number of the concert, won many tokens of approval. Its cheerfulness was very welcome, and the spirited graceful interpretation given by the band was most commendable. The brilliant scherzo was admirably played, but the vigorous coda of the final might have been given with greater smoothness by the strings.

The Beethoven concerto served to introduce to symphony audiences a pianist of excellent talent who has recently come to Boston, and who is now a professor at the New England Conservatory of Music. He naturally received a very cordial greeting, for Conservatory pupils were numerous in the audience, but the hearty applause which rewarded his playing was by no means undeserved.

Mr. Ferruccio Busoni impresses one as a scholarly musician, thoughtful and conscientious to a degree. His playing is thoroughly enjoyable, and while he may not be entitled to take high rank among some of the pianists who have come here from abroad for concert tours, he is certainly among the best of resident players. There is refreshing wholesomeness in his uneffected manner, and refinement and artistic feeling is evident in his playing. He is also an exact player, something that cannot be truthfully said of many more famous pianists.

His execution is occasionally lacking in strength, but absence of sonorousness is largely compensated for by rare daintiness and sureness of touch, exquisite delicacy of shading and general smoothness of technique. The cadenzas of Mr. Busoni's own composition, which he introduced in the opening and final movements of the Beethoven concerto, gave pleasing evidence of his ability as a composer.

The programme for the next Symphony concert will be as follows: Lalo, overture, "Le Roi d'Ys," first time; C. M. Loeffler, "Les Veillees de l'Ukraine," suite in four movements for violin and orchestra, first time; songs with piano; Raff, symphony, "Lenore;" soloists, Miss Marguerite Hall and Mr. C. M. Loeffler.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOVEMBER 14, 1891.

First Kneisel Concert.

"CAN they keep this up?" was the pertinent question asked by a leading piano-dealer; for it was indeed a glowing concert.

First we had Mozart's String Quartet in C, the last of his six, full of dignified beauty.

Next came Schumann's only Piano Quartet, E-flat with Xaver Scharwenka doing admirably at the piano. In his notes, G. H. Wilson quotes what he calls a humorous English estimate of this quartet, an estimate so good as to need no apology for its repetition:

> The first part of the concert had produced no work for the violoncello, whose entry was now at once felt. The quartet opens with a slow procession of minims, with a halt and call of invitation, after which it dashes off into a free wild movement, with romantic leads for the several instruments. Again it quiets down, and finishes with a burst as of compressed fire fortissimo. The violoncello and pianoforte start the dancing Scherzo, in the course of which is introduced a chromatic meditation by the tenor, and a most difficult bit of trio, with discords and sparks of pizzicato notes. The slow movement which follows is thoroughly characteristic of Schumann, most beautiful and glowing, but full of syncopation and change of time—violin and tenor, at the close, ascending and descending together. The tenor, after leading to the great Finale, starts off with a spirited theme, in which the others join. This dies down, and again passes through movements, as of a troubled sea, from which it bursts forth with struggles and arpeggios, and ends in its complete triumphant reassertion.

Finally we had, for the first time in Boston, the new Quintet in G, only a year old, by Brahms, Op. III., Mr. O. Novacek playing the second viola, the regular members of the Quartet being Franz Kneisel, Otto Roth, Louis Svecenski, and Alwin Schroder, the latter the new cellist. The program quoted Edward Hanslick's analysis, and we cannot do better than quote it:

> The first movement, an Allegro con brio in G-major, 9-8 tempo, is thoroughly splendid. With what victorious joy the theme bursts forth in the violoncello amid the rustling tremolo of the violins; and hereupon the gentle melody of the counter subject, sung by the two violas; and the reply of the violins, in a charming yielding descent on the major seventh. How artistically, and yet without any torturing, are the principal and subordinate themes varied in the working out: almost always in surprising fashion, and yet again as though they could not come in any other way. The Adagio, a melancholy song in D-minor, with a somewhat Slavonic flavor, is a gentle and heartfelt complaint. It is followed by an exceedingly charming Allegretto in G-minor, with a lovely rocking Trio in G-major, after the fashion of most of Brahms' Scherzos, not strictly playful or joyous, but lounging in a comfortable fashion, as though singing on its way. The finale, which, from a slightly veiled key of B-minor, quickly finds its way to the tonic G-major, is a sharply rhythmical phrase in 2-4 time, of slightly Hungarian color. It makes its effect less by the importance of its themes than by its general character, which, with its cheerful and at last quite popular joyousness, carries everything away with it.

The audience was both large and distinguished, but the concert was marred by late arrivals and interruptive departures.

THE KNEISEL QUARTET, composed of Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola, and Alwin Schroeder, violoncello, gave their opening concert of the season in New York, on Nov. 6, at Sherry's Concert Hall. They performed the following programme:

1. Quartet in C major............Mozart
2. Second movement from quartet in D major............Tschaikowski
3. Quintet in G major............Brahms

Second viola, by Mr. O. Novacek, first time.

The new Quintet is a charming composition, and was superbly played by the club, which is a distinct acquisition to our chamber music organizations.

Brooklyn Daily Eagle

SATURDAY EVENING, NOVEMBER 7, 1891.

PHILHARMONIC.

Beginning of the Concert Season Under a New Regime.

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A man of short stature, black mustached and bearded, with refined and clear cut face as fresh in its complexion as a child's, with hair and beard worn in artistic carelessness, quiet and almost bashful in manner, he advances to the leader's platform and mounts it when the house is stilled. Even the back rows of the orchestra are lifted but a few inches above the stage; so, in order to have all the players under his eye, his platform is slightly taller than usual. Once before his men he fills with the spirit of command. Without extravagance of gesture and sometimes with the slightest beat of the baton, he sways them to his will. There is an electrical communication of thought between him and his band; every motion is charged with nervous force; the constrained position of his left arm bent against his side with hand clenched shows to what tension he is wrought; he is like the hypnotist, centering his life force on his subject, and his magnetism is felt like an animating fire. 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The "Melancholy Waltz" that forms the second number in the suite is sometimes oriental in manner, then it is a gambol of imps; anon it is the frenetic dance of a hungry, starving creature who must move to keep from freezing or from brooding on suicide; it is morbid and strange—the cry of a Chopin of the steppes. The scherzo offsets this by its frolic, gaiety and humor, as delicate as Mendelssohn's fairy music, as bizarre as Berlioz. The effects of the snare drum and cymbals toned down to their softest and chiming with the quick rush of the strings, and of the basses lumbering on as in a vain effort to overtake the violins are odd in the extreme and are full of originality. The last and longest section of the suite is a theme with twelve variations. The theme is a clear melody, like an old English air, and in the variants Tschaikowsky displays remarkable knowledge of the orchestra and practice in the use of its resources. The third variation, for wood wind, is quite suggestive of Berlioz; the announcement by the brasses in the fourth is strong and noble; the fifth is complex and the strings are kept in strict fugue routine; Luther might have written the seventh, so medieval is it in form; the ninth works up to a furious speed and is followed by a cadenza, played with excellent taste by Mr. Kneisel, that recurs in the next two sections and leads up to the twelfth variation, which has opulence and fantastic character enough to serve as an eastern processional. Toward the close occurs a protracted effect of crescendo that is merely a result of employing the dominant seventh for several bars before its resolution into the tonic. This resolution the ear becomes almost impatient for, but when made it is in a stately theme, with a fine outburst of tone and rich instrumental color. The prelude to "The Master Singers of Nuremberg" proved that Mr. Nikisch could play Wagner understandingly and with force and sweep, the admirable temper of the band serving to this end. The beautiful overture was beautifully played and brought the concert to an end. The soloist was Lillian Nordica, once Miss Norton of Maine, whose agreeable personality won her audience before she sang. The strain of operatic work has put a hint of acid quality into her upper and stronger notes, but it has also developed in her a large and commanding style and dramatic expression. Her notes are clean cut, true and produced with simplicity and directness, and the air from Gounod's "Queen of Sheba" and the apostrophe to the hall of song from "Tannhauser" were given with largeness of tone and fluency and force of execution. Unlike many solos they were happy additions to the concert. Mr. Nikisch is seemingly afraid of tiring his listeners, for he played but an hour and a half yesterday, but such fears are groundless. He has no long waits, however, and does not waste time; still, there is space on the programme for a Schumann overture or another Wagner excerpt. The success of the orchestra was decided and the audience was palpably delighted. To-night, at the concert, the programme will be repeated.

Gazette

BOSTON, SUNDAY MORNING, NOV. 15.

The Symphony Concert.

The programme of last night's Symphony Concert was a well-balanced one, beginning with Haydn's Symphony No. 1 (B. & H.) in E-flat, which was, on the whole, sympathetically read and admirably played, barring a certain lack of essential delicacy now and then. It was followed by Beethoven's Concerto for piano, No. 4, in G, Mr. F. B. Busoni performing the solo part. This artist may be praised with the greatest heartiness and sincerity for his charming reading and beautiful performance of the work. He entered into its spirit with the finest sympathy, and the results were as delightful as they were refreshing. His technique is thorough, his touch true and musical, and his phrasing eminently artistic. Grace and elegance of style, musicianly intelligence and sincere devotion to his task characterized the effort throughout. He has not a large tone, but we have had over much of large tone of late, and the change was a relief. There were a Hummelesque repose, delicacy and fluency, and an absence of all attempt at display in the performance that made it full of pleasure in the hearing. The cadenzas were by Mr. Busoni, but these we did not fancy much, as they are too modern in quality to be in harmony with the work. For the rest, however, we have nothing but commendation. The artist was applauded with great enthusiasm, and received two tumultuous recalls. The work of the orchestra in the performance was lacking in precision and finish; in fact, was reprehensibly rough and ragged. The concert ended with Schumann's Overture, Scherzo, and Finale, op. 50, which was read and played in a manner that made it one of the most satisfying efforts that the orchestra has made this season. The programme of the next concert is: Overture, "Le Roi d'Ys." Lalo; Suite for violin and orchestra, C. M. Loeffler, the solo part in which will be played by the composer; and Raff's symphony, "Lenore." Miss Marguerite Hall will also appear as a soloist.

Mrs. Arthur Nikisch, if correctly reported, said in an interview published in the *Globe*, that she "confines my own newspaper reading, as does Mr. Nikisch, to New York and German journals, to avoid being disturbed by local criticism, which we think so contradictory as to be of no help, and in any case powerless to inspire more earnest endeavor than personal love for our work already dictates." And yet it is not easy to see how the perusal of New York and German journals can aid Mr. Nikisch in taking advantage of Boston critical opinion regarding his work. As for the "contradictory" aspect of "local criticism" we cannot recall when there has been a closer approach to unanimity in the criticisms on the Symphony concerts than there has been this season, and such unanimity is shown in the censures cast on the performances thus far. Perhaps that accounts for it, and *hinc illæ lachrymæ!* Neighbor Verges was a good man, but he would be talking.

Boston Sunday Globe.

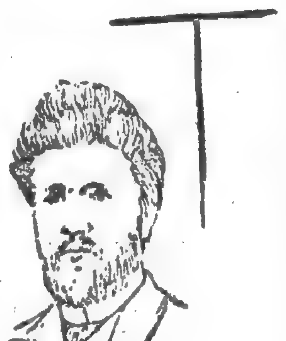
SUNDAY, NOV. 15, 1891.

WORLD OF MUSIC.

Echoes of Pleasing Symphony Offerings.

Famous Artists in Long Array—Recitals Past and Coming.

Popular Concerts Tonight—"War in Song"—Gossip and Announcements.



FERRUCIO BUSONI.

THE programme of the fifth symphony concert was not notable for variety, but the three offerings were evidently thoroughly enjoyed by the large audiences at both afternoon rehearsal and evening concert. Very cordial was the greeting given the conductor and his band on their return from a two weeks' absence, and there was more than the usual warmth in the applause accorded the performance of the programme.

Haydn's symphony No. 1, in E flat, Beethoven's concerto for pianoforte, No. 4, in G major, and Schumann's overture, scherzo and final, op. 50, were the selections.

The symphony was heard for the first time at these concerts, and Mr. Nikisch's reading was received with cordial favor. It is for the most part a sad, dreamy composition, but its sadness is lovely and its dreamy passages delightfully suggest the imaginative and artistic temperament of the master who gave it birth.

Haydn is noted for his fondness for the drum, and this much-abused instrument is given considerable prominence in his E-flat symphony, rather more, by the way, than Mr. Nikisch allowed to appear at yesterday's performance.

If the same restraining influence was often placed upon the brass instruments, symphony audiences would have much cause for expressing their gratitude.

There are four movements, adagio, andante, minuet and final. The opening melody is broad and solemn and suggests the character of the whole work. A sweetly mournful melody pervades the andante, brightened occasionally by quickening the rhythm. The minuet is richly harmonized, and the final is most impressive in its solemn grandeur. The latter movement was finely played, the shading of contrasted themes being particularly good.

A delicious passage for solo violin in the andante was charmingly played by Mr. Kneisel, and received merited recognition from the audience.

Schumann's overture, scherzo and final, which was played as the closing number of the concert, won many tokens of approval. Its cheerfulness was very welcome, and the spirited graceful interpretation given by the band was most commendable. The brilliant scherzo was admirably played, but the vigorous coda of the final might have been given with greater smoothness by the strings.

The Beethoven concerto served to introduce to symphony audiences a pianist of excellent talent who has recently come to Boston, and who is now a professor at the New England Conservatory of Music. He naturally received a very cordial greeting, for Conservatory pupils were numerous in the audience, but the hearty applause which rewarded his playing was by no means undeserved.

Mr. Ferruccio Busoni impresses one as a scholarly musician, thoughtful and conscientious to a degree. His playing is thoroughly enjoyable, and while he may not be entitled to take high rank among some of the pianists who have come here from abroad for concert tours, he is certainly among the best of resident players. There is refreshing wholesomeness in his uneffected manner, and refinement and artistic feeling is evident in his playing. He is also an exact player, something that cannot be truthfully said of many more famous pianists.

His execution is occasionally lacking in strength, but absence of sonorousness is largely compensated for by rare daintiness and sureness of touch, exquisite delicacy of shading and general smoothness of technique. The cadenzas of Mr. Busoni's own composition, which he introduced in the opening and final movements of the Beethoven concerto, gave pleasing evidence of his ability as a composer.

The programme for the next Symphony concert will be as follows: Lalo, overture, "Le Roi d'Ys," first time; C. M. Loeffler, "Les Veillees de l'Ukraine," suite in four movements for violin and orchestra, first time; songs with piano; Raff, symphony, "Lenore;" soloists, Miss Marguerite Hall and Mr. C. M. Loeffler.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, NOVEMBER 14, 1891.

First Kneisel Concert.

"CAN they keep this up?" was the pertinent question asked by a leading piano-dealer; for it was indeed a glowing concert.

First we had Mozart's String Quartet in C, the last of his six, full of dignified beauty.

Next came Schumann's only Piano Quartet, E-flat with Xaver Scharwenka doing admirably at the piano. In his notes, G. H. Wilson quotes what he calls a humorous English estimate of this quartet, an estimate so good as to need no apology for its repetition:

> The first part of the concert had produced no work for the violoncello, whose entry was now at once felt. The quartet opens with a slow procession of minims, with a halt and call of invitation, after which it dashes off into a free wild movement, with romantic leads for the several instruments. Again it quiets down, and finishes with a burst as of compressed fire fortissimo. The violoncello and pianoforte start the dancing Scherzo, in the course of which is introduced a chromatic meditation by the tenor, and a most difficult bit of trio, with discords and sparks of pizzicato notes. The slow movement which follows is thoroughly characteristic of Schumann, most beautiful and glowing, but full of syncopation and change of time—violin and tenor, at the close, ascending and descending together. The tenor, after leading to the great Finale, starts off with a spirited theme, in which the others join. This dies down, and again passes through movements, as of a troubled sea, from which it bursts forth with struggles and arpeggios, and ends in its complete triumphant reassertion.

Finally we had, for the first time in Boston, the new Quintet in G, only a year old, by Brahms, Op. III., Mr. O. Novacek playing the second viola, the regular members of the Quartet being Franz Kneisel, Otto Roth, Louis Svecenski, and Alwin Schroder, the latter the new cellist. The program quoted Edward Hanslick's analysis, and we cannot do better than quote it:

> The first movement, an Allegro con brio in G-major, 9-8 tempo, is thoroughly splendid. With what victorious joy the theme bursts forth in the violoncello amid the rustling tremolo of the violins; and hereupon the gentle melody of the counter subject, sung by the two violas; and the reply of the violins, in a charming yielding descent on the major seventh. How artistically, and yet without any torturing, are the principal and subordinate themes varied in the working out: almost always in surprising fashion, and yet again as though they could not come in any other way. The Adagio, a melancholy song in D-minor, with a somewhat Slavonic flavor, is a gentle and heartfelt complaint. It is followed by an exceedingly charming Allegretto in G-minor, with a lovely rocking Trio in G-major, after the fashion of most of Brahms' Scherzos, not strictly playful or joyous, but lounging in a comfortable fashion, as though singing on its way. The finale, which, from a slightly veiled key of B-minor, quickly finds its way to the tonic G-major, is a sharply rhythmical phrase in 2-4 time, of slightly Hungarian color. It makes its effect less by the importance of its themes than by its general character, which, with its cheerful and at last quite popular joyousness, carries everything away with it.

The audience was both large and distinguished, but the concert was marred by late arrivals and interruptive departures.

THE KNEISEL QUARTET, composed of Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola, and Alwin Schroeder, violoncello, gave their opening concert of the season in New York, on Nov. 6, at Sherry's Concert Hall. They performed the following programme:

1. Quartet in C major..............Mozart
2. Second movement from quartet in D major..............Tschaikowski
3. Quintet in G major..............Brahms

Second viola, by Mr. O. Novacek, first time.

The new Quintet is a charming composition, and was superbly played by the club, which is a distinct acquisition to our chamber music organizations.

Boston Post

MONDAY MORNING, NOV. 16, 1891.

THE SYMPHONY CONCERT.

The programme of the fifth Symphony concert, given Saturday evening in Music Hall, was as follows:

Symphony No. 1 (B and H) in E flat	Haydn
Concerto for pianoforte No. 4	Beethoven
Overture, Scherzo and Finale op. 50	Schumann

It was a great pleasure to hear the Haydn symphony. Its melodies have not grown stale. The art displayed is still surprising. Its sorrows are not morbid. Its joys are wholesome. To be sure it is nothing but music, pure and simple. There is no attempt to portray the emotions of a "storm-tossed soul," or to make music do the task of a sister art. Tunes came into Haydn's head; the "Gradus" of Fux had taught him how best to treat them; and such was his genius that his skilful use of the instruments and his sense of contrasts brought out effects which many modern composers with their gigantic orchestras can not gain, even when they invoke the aid of the army of brass and the batteries of all manner of pulsatiles. It is also a pleasure to add that the symphony was discreetly read by the conductor and carefully played by the orchestra. The trio of the menuetto might have been given with more delicacy, and perhaps there was an occasional over accentuation in the andante, but the performance as a whole was satisfactory. Conductors are too apt to forget that the forte of Hayden, with his orchestra of a limited number of strings, becomes in our day a fortissimo, unless great care is exercised, and so too all nuances are often exaggerated without deliberate intent. The symphony was heartily relished by the large audience, and Mr. Kneisel was applauded for his tasteful delivery of the solo.

The pianist was Mr. Ferruccio B. Busoni. When, at the age of 9, he appeared in 1876 in Vienna as a "wonder-child," the critics praised his playing on account of the evidences of his genuine musical feeling and uncommon memory. The prophecies then made concerning his future have been more than fulfilled, and his name as a composer and pianist is known throughout Europe. His appearance Saturday evening was naturally awaited with more than ordinary curiosity. Experience has shown that it is not fair to pronounce a definite judgement upon a pianist after hearing him in music hall and in a composition in which he is accompanied by an orchestra. The size of the hall forbids the intimate relationship that should exist between player and hearer, and the rivalry between the pianoforte and the orchestra often incites the pianist to force the tone and forget the limitations of his instrument. It is safer to record impressions. But it may be stated at once that Mr. Busoni gave a very thoughtful and a very sincere reading of the concerto. There was not the slighest trace of affectation. Indeed, the modesty of his bearing and the simplicity of his performance won immediately the respect of his hearers. He evidently thought of Beethoven's music when he played and not of the possible effect upon the audience. His phrasing was musician-like, his technique met the severe demands. He played with eminent clearness and precision; he never offended by extravagance in tone or reading; and there was a delightful sense of repose throughout his performance. At the same time his tone was small, and it seemed to lack warmth. He seemed to stand between the extremes of virility and effeminacy. Thus he avoided to be sure, the reproach of either, but his playing was also without marked individuality—unless the individuality of cold elegance be awarded him. He too seemed to shun the legato, as do many modern players: and his employment of the pedals in running passages was not always to be commended. Too often song passages were unsung. At times the keys beneath the striking fingers clicked metallically. And yet the performance as a whole seemed admirable—as an intellectual feat that commands respectful admiration but does not sway the heart.

Mr. Busoni played his own cadenzas, which were ingenious, but not in sympathy with the concerto itself. The orchestral accompaniment was badly played. It was wanting in precision and in the observance of the degrees of dynamic force; in a word, it was slovenly.

The closing number was played with fire and fury, and neither the performance nor the work itself calls for more extended notice.

The programme of the next concert is as follows: Overture, "Le Roi d' Ys," Lalo; suite for violin and orchestra by C. M. Loeffler, in which the solo part will be played by the composer, and Raff's "Leonore" symphony. Miss Marguerite Hall will sing.

PHILIP HALE.

Boston Daily Globe.

TUESDAY, NOV. 17.

ADAMOWSKI QUARTET.

An Enjoyable Musical Programme Given at Union Hall.

The second concert of the series by the Adamowski quartet was given at Union Hall last evening to an audience representative in musical as well as social circles.

The quartet had the assistance of Mrs. Julie M. Wyman and Mr. Clayton Johns, pianist.

The opening number of the concert was the quartet in A minor by Schubert, and each of the four numbers was given in a thoroughly satisfactory manner.

Probably the best work was in the andante movement, and for delicacy and finish could hardly be surpassed.

A romanza from the quartet in G minor was most heartily received by the audience, the gentlemen being recalled several times.

The closing number by the quartet, perhaps the most interesting, was a quartet for piano and strings in E flat, op. 38, by Rheinberger, and it held the close attention of the auditors throughout the four movements, and each one was accorded the recognition it deserved.

Mr. Johns is to be commended for his excellent work in this composition, though at times his enthusiasm would lead him into unnecessary force.

Mrs. Wyman contributed four songs, with [illegible] to the programme. One, "Purgatoire" by Paladilhe, was rendered in a [illegible] and forceful style that earned for [illegible] the heartiest applause.

The others were Berceuse from "Jocelyn" by Godard, and two of Mr. Johns' compositions, "The Rose and the Garden" and [illegible]

[illegible] particularly good. Mrs. [illegible]

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, NOV. 16, 1891.

The Symphony Concert.

A new pianist was the chief feature of Saturday's concert. Most wonderful of all, this pianist neither pounds nor attempts to stun the auditor with his brilliancy, but seems to exert himself wholly to give the meaning of the work he is playing, and to sink his own personality into that of the composer. This is what Feruccio Busoni did at this concert, in the fourth Beethoven concerto, and his playing possessed a delicacy that has long been absent from our concert-rooms, and seemed to bring us back towards the times when legato work was held more musical than thundering *fortissimi*, when furious double octaves were not the entire end and aim of a pianist's existence. Yet brilliancy was not lacking here either, only it became a means, not an end, and the end of the first movement was as coruscating as the most exacting virtuoso could desire.

But the chief charm of it all lay in the fact that there was no exaggeration either to the loud or the soft side of dynamic effect, and there was sincerity as well as capability in every measure. The orchestral support was very rough, and at times hindered the pianist rather than supported him. There were mistakes in the woodwind and careless attacks in the strings, while the power was by no means graded to the soloist, who was often obliged to forego a delicate touch rather than run the risk of becoming inaudible. The two cadenzas were composed by the pianist, and showed a skilful working-up of the principal themes. They were full of technical difficulties, all of which were bravely overcome; but they were rather too modern to consort well with the classical playing of the rest of the work, and the last one rather slighted Beethoven's request—"La Cadenza sia Corta."

Mr. Nikisch deserved praise for the manner in which he repressed his fiery nature in the reading of the Haydn symphony, and he gave the *tempi* of this work with an appreciation of the fact that all the early symphonists used the expressions of speed in a more moderate sense than we do at present. Mr. Kneisel's violin obligato won a hearty round of applause, and the audience seemed to show by their general appreciation, that the name of Haydn is still one to conjure with.

The finest orchestral work of the concert, however, and, for the matter of that, of the entire season, was displayed in the "overture, scherzo and finale," that free symphony by Schumann. This was given in noble style and only proves again what has frequently been stated, that when our conductor is good he is "very, very good," and the resemblance to the little girl of the poem might be carried still further. Perhaps a Stuyvesant after a Wouter van Twiller might seem too fiery and restless, but it is never wrong to have a little of the *suaviter in modo* mingled with the enthusiasm (and sensation) of the modern vein.

The excellent reading and the steady performance of this Schumann work deserves chronicling, particularly as it stood in vivid contrast with the coarse performance of the Beethoven concerto in its orchestral portions. It might perhaps be well, and it is an idea sometimes carried out in Europe, to diminish the number of the performers in the passages where the piano is present, in a concerto using the full orchestra only in *tutti* passages. Too often, at present, the concertos become a struggle between piano and orchestra rather than a uniting of the two.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER
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TUESDAY MORNING, NOV. 17, 1891.

The Adamowski Quartette Concert.

The concert given at Union Hall, by the Adamowski String Quartette last night, was much better in execution, and more interesting in its matter, than the first of the series given a short time ago. It began with Schubert's quartette in minor, which seemed rather heavy at times, in spite of the fact, that Schubert wins his effects rather by contrasts of melody than by any complexities of treatment. There was just a little too much of the "heavenly length" about it which appears in much of the master's instrumental work, and which was not made for the patience of earthly reviewers. The intonation was generally secure this time, but the balance was not, and especially did the violoncello sin in the matter of irregular attack and explosive power. These explosions often came in the nature of surprises, for the performer would hold back a crescendo, and then suddenly deliver the end of the phrase with all the accrued interest.

Mrs. Wyman sang charmingly, giving a true declamatory style to the dramatic "Purgatoire" of Paladilhe, and singing Godard's "Cradle Song" with fine shading and excellent *mezza-voce*, although it must have been an infant well up in Richter's "Manual of Harmony" that would have been put to sleep by such an intricate slumber song. Mrs. Wyman also sang two songs by Mr. Clayton Johns, and the composer could not have had a more effective representative. The first of these, "The Rose and the Garden' seemed a little too restless, too constantly modulatory, to express a very definite meaning, but the second, an "Autumn Song," was direct and musicianly, and made no such straining after deceptive cadences.

The string quartette made an excellent impression in the "Romanza" from Grieg's quartette in G minor, in which the beautiful chief melody was given with much purity, but the episodes, which were in a more agitated vein, were scratchy.

Rheinberger's piano quartette, in E flat, brought the concert to a worthy close. Never has Mr. Adamowski played with greater breadth than in this work, and all the other players seemed to catch some of his fire and animation. The development was somewhat unclear, but the exposition of the themes and their recapitulation were inspiring. The work is interesting from beginning to end, and in the *fioriture* which the piano added to the violin theme of the minuet, Mr. Clayton Johns proved that he is advancing in chamber-music execution. In the first movement his tone was not well-blended with the strings, but this defect soon disappeared and his playing, as a whole, was more satisfactory than in his appearances of last season. One may hope good things for him with such improvement as he is displaying.

LOUIS C. ELSON.

THE CAMBRIDGE TRIBUNE

SATURDAY, NOVEMBER 14, 1891.

Symphony Concert.

The second concert by the Boston Symphony Orchestra was given in Sanders Theatre on Thursday evening, with the following programme:

Mendelssohn	Overture to the Hebrides.
Gounod	Aria, "La Reine de Saba."
Tschaikowsky	Suite, Op. 55 Elegie. Valse melancholique. Scherzo. Tema con Variazioni.
Schubert	Song with orchestra "The Erl King" (Orchestration by Liszt.)
Weber	Overture. Euryanthe.

In these modern days of stress and storm, we owe Mr. Nikisch a debt of gratitude for not allowing us to forget Mendelssohn's beautiful overtures, which are the embodiment of tunefulness and melody. The "Hebrides" was beautifully played and we liked the somewhat moderate tempo taken at the outset by Mr. Nikisch, as it assured an abundance of reserve power for the ever-increasing, onward rush of the winds and waves, which was brought to a truly superb climax. Perhaps it is not wise to cling too fondly to cherished traditions with regard to tempo, as men of diverse temperaments must have equally varying conceptions of the compositions which they interpret; and it must always be conceded that the poetic and imaginative side of the picture is uppermost in Mr. Nikisch's mind. He certainly has the root of the matter in him, by which we mean the *feu sacré*, and his dramatic intensity is always sure to hold an audience spell-bound.

Mme. Nordica made her first appearance in the Sanders theatre on this occasion and achieved an undoubted triumph. Her first selection was the Queen's Aria from Gounod's opera, "The Queen of Sheba," which was written some time before "Faust" had made the composer famous. Mme. Nordica was in fine voice, and her rendering of this most difficult aria was most impassioned and effective. The audience would not be satisfied with less than three recalls, which were acknowledged with much grace. It was in the famous "Erl King," however, that Mme. Nordica rose to her greatest height of dramatic power, and fairly thrilled her listeners by her superb delivery of Schubert's grandest of songs. Liszt's orchestral accompaniment was a delightful surprise, and we fancy that it was given here for the first time. Mme. Nordica's success was so great that five enthusiastic recalls were given her by the delighted audience at the conclusion of the "Erl King." It is sure to prove a most valuable addition to her repertoire. The most important work on the programme, in the way of novelty, was the Suite by Tschaikowsky, Op. 65, which was played for the first time in Boston by Mr. Nikisch at the Music Hall concert of October 17. It is a highly interesting work, combining many of the best characteristics of the German, French, Italian and Russian schools. The *Élégie* is full of sentiment and emotion, and develops all the resources of the modern orchestra. The *valse melancholique* is a trifle monotonous, but the Scherzo is bewitching, with very decided suggestions of "Queen Mab" in Berlioz's Romeo and Juliet. It was played with much delicacy and clearness, the triangle and tambourine producing a very piquant effect. The fourth movement, *Tema con variazioni* is the most elaborate and interesting, The theme is given out by the first violins, afterwards worked up and developed into a series of twelve variations, in which the theme is divided among the different instruments, the intricate accompaniment always showing the ingenuity of the Russian composer and his immense mastery of the orchestra. The perpetual motion of the violins in the second variation is captivating, also in the ninth, in which Mr. Kneisel has a brilliant cadenza which he executes faultlessly, leading to the recurrence of the theme in the tenth variation, likewise exquisitely played by Mr. Kneisel.

The whole work was magnificently given, and the programme ended with an ideal performance of Weber's lovely Euryanthe Overture, which is exactly suited to Mr. Nikisch's romantic school.

Altogether, the entire concert was a red letter night in the Sanders theatre, and we feel that the most delightful anticipations for the future will surely be realized. The next concert in the series will be given on Thursday evening, December 3.

C. R.

Providence Journal 11/15

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, will give the second concert of its series in Infantry Hall next Wednesday evening. No more satisfactory entertainments are offered the musical public than the concerts by this fine organization, and it is gratifying to know that they appeal each year to an ever widening circle of patrons. The orchestra will have the assistance on this occasion of Mrs. Arthur Nikisch, soprano, and Mr. Alwin Schroeder, the new first 'cellist of the orchestra, who will be heard in solo numbers. The programme includes the Rhenish Symphony by Schumann, a selection from Mascagni's famous opera, "Cavalleria Rusticana," and the overture, "Euryanthe," Weber. Mrs. Nikisch will sing with orchestra Liszt's "Mignon," and a group of songs with piano, and Mr. Schroeder will play solos for 'cello by Bach, Sitt and Popper. The sale of seats opens to-morrow morning, at 93 Westminster street.

Boston Transcript

MONDAY, NOVEMBER 16, 1891.

Music Hall: Boston Symphony Orchestra.

The programme of the fifth symphony concert was as follows:

Haydn: Symphony in E-flat (B. & H. No. 1).
Beethoven: Pianoforte Concerto No. 4, in G major, op. 58.
Schumann: Overture, Scherzo and Finale, op. 50.

Mr. Ferruccio B. Busoni was the pianist.

One of the most delightful concerts the Symphony Orchestra has yet given! How long is it since Haydn's E-flat symphony has been heard here? It seems an age. It used to be one of the regular standbys in the old Harvard Musical days, as it is one of the finest of the composer's works in this form. It is full of originality, of things that were very new in its time. Take the effect with which the introductory *Adagio* sets out, those unisons (not octaves) of the bassoons, 'celli and double-basses: it sounds wonderfully modern. Then that piling up of glory upon glory in parts of the *Finale*; that is a foretaste of Beethoven in one of his finest and most characteristic moods. One finds throughout the work, besides and added to the true Haydn geniality and sense for beauty, a strength, a largeness of forms such as the master did not always see fit to employ. The performance was admirable, in fine sympathy with the spirit of the work; Mr. Kneisel's playing of the little solo variation in the *Andante* was especially exquisite.

In Schumann's Overture, Scherzo and Finale, Mr. Nikisch and the orchestra fairly outdid themselves. For one, technical, point, such exact playing of dotted triplets as was to be heard in the Scherzo is very rare. There is a goodish story about this point in orchestral performance. One day when a noted musician—we think it was Liszt, but of this we are not sure—made the trip from Cologne to Leipzig, he was met at the Leipzig station by Julius Rietz, then conductor at the Gewandhaus. After the first greetings, Liszt said to Rietz: "You look all worn out! What is the matter? Are you ill?" "No," answered Rietz, "I am well enough, thank God, only I am very tired; I have been rehearsing at the Gewandhaus all the afternoon, trying to make the orchestra play an Iothd triplet, and *I can't get them to do it!*" "Curious!" rejoined Liszt, "the last thing Ferdinand Hiller said to me this morning in Cologne, as he was seeing me off at the station, was that he had just been having the very same trouble with his orchestra *and with the same result!*" But the good dotted triplet was only one point in last Saturday's performance of Schumann's work; all these movements were played with a fire, a precision and a well-timed variety of light and shade that left nothing to be desired. It was admirable from beginning to end.

Mr. Busoni's playing of the immortal G major concerto amply fulfilled the expectations aroused by his playing of the opus 111 sonata in Sleeper Hall some weeks ago. A more self-concentrated player, one more devoted to his task, and to nothing else, were hard to imagine. The beauty of his conception of the noble music, the excellent clearness and coherence with which he realized it, his sterling purity and simplicity of style, free as it was of all tricks and affectations, his genuine depth of emotion, and unfailing sense for musical beauty made his performance of the work one of the most enjoyable we have ever heard. Still, with all its excellences and beauties, one could not but feel that a certain something was lacking. There was no academic dryness in Mr. Busoni's playing; it was warm and emotional to a high degree; but it was not highly magnetic. He failed to reveal the full magic of some of Beethoven's wonderful passages, there was not quite the lion's paw there. One admired and enjoyed, but one was not elated and irresistibly carried away. The work done by the orchestra in the accompaniment was not of the best, and some places Mr. Nikisch seemed to refuse to adapt himself to the pianist's *tempo*. Mr. Busoni's cadenzas, albeit not quite in character with the work, are brilliant and interesting; they aim at something more than mere display.

The next programme is: Solo, overture to "Le Roi d'Ys"; Aria: C. M. Loeffler, suite for violin and orchestra, "Les veillis de l'Ukraine"; songs with pianoforte; Raff, symphony No. 5, in E major ("Lenore") op. 177. Miss Marguerite Hall will be the singer and Mr. C. M. Loeffler the violinist.

Boston Journal.

TEN PAGES.

TUESDAY, NOVEMBER 17, 1891.

THE ADAMOWSKI QUARTETTE.

The second subscription concert in the Adamowski course occurred at Union Hall last evening before a fair-sized audience.

Mrs. Julie M. Wyman's splendid voice rang out clear and full in her well chosen selections, "Purgatoire," by Paladilhe, and "The Berceuse," from "Jocelyn," by Goddard, forming the first cluster of songs; "The Rose and the Garden and Autumn," by the composer, as well as the second special soloist of the evening, Mr. Clayton Johns.

Mrs. Wyman has a fine voice of a superior dramatic quality, and she uses it with excellent skill and good taste. Her style is broad, and her method of tone production especially pleasing and effective. The quartette for piano and strings, by Rheinberger, with Mr. Clayton Jones as pianist, was a most enjoyable feature, and reflected much credit upon the talented composer and performer.

The quartette in A minor, by Schubert, and "The Romanza," from quartette in G major, by Grieg, were admirably played by the able artists that compose this successful corps of musicians.

The third and last of these concerts occurs on December 21.

Boston Post

MONDAY MORNING, NOV. 16, 1891.

THE SYMPHONY CONCERT.

The programme of the fifth Symphony concert, given Saturday evening in Music Hall, was as follows:

Symphony No. 1 (B and H) in E flat..........Haydn
Concerto for pianoforte No. 4..............Beethoven
Overture. Scherzo and Finale op. 50.......Schumann

It was a great pleasure to hear the Haydn symphony. Its melodies have not grown stale. The art displayed is still surprising. Its sorrows are not morbid. Its joys are wholesome. To be sure it is nothing but music, pure and simple. There is no attempt to portray the emotions of a "storm-tossed soul," or to make music do the task of a sister art. Tunes came into Haydn's head; the "Gradus" of Fux had taught him how best to treat them; and such was his genius that his skilful use of the instruments and his sense of contrasts brought out effects which many modern composers with their gigantic orchestras can not gain, even when they invoke the aid of the army of brass and the batteries of all manner of pulsatiles. It is also a pleasure to add that the symphony was discreetly read by the conductor and carefully played by the orchestra. The trio of the menuetto might have been given with more delicacy, and perhaps there was an occasional over accentuation in the andante, but the performance as a whole was satisfactory. Conductors are too apt to forget that the forte of Hayden, with his orchestra of a limited number of strings, becomes in our day a fortissimo, unless great care is exercised. and so too all nuances are often exaggerated without deliberate intent. The symphony was heartily relished by the large audience, and Mr. Kneisel was applauded for his tasteful delivery of the solo.

The pianist was Mr. Ferruccio B. Busoni. When, at the age of 9, he appeared in 1876 in Vienna as a "wonder-child," the critics praised his playing on account of the evidences of his genuine musical feeling and uncommon memory. The prophecies then made concerning his future have been more than fulfilled, and his name as a composer and pianist is known throughout Europe. His appearance Saturday evening was naturally awaited with more than ordinary curiosity. Experience has shown that it is not fair to pronounce a definite judgement upon a pianist after hearing him in music hall and in a composition in which he is accompanied by an orchestra. The size of the hall forbids the intimate relationship that should exist between player and hearer, and the rivalry between the pianoforte and the orchestra often incites the pianist to force the tone and forget the limitations of his instrument. It is safer to record impressions. But it may be stated at once that Mr. Busoni gave a very thoughtful and a very sincere reading of the concerto, There was not the slighest trace of affectation. Indeed, the modesty of his bearing and the simplicity of his performance won immediately the respect of his hearers. He evidently thought of Beethoven's music when he played and not of the possible effect upon the audience. His phrasing was musician-like, his technique met the severe demands. He played with eminent clearness and precision; he never offended by extravagance in tone or reading; and there was a delightful sense of repose throughout his performance. At the same time his tone was small, and it seemed to lack warmth. He seemed to stand between the extremes of virility and effeminacy. Thus he avoided to be sure, the reproach of either, but his playing was also without marked individuality—unless the individuality of cold elegance be awarded him. He too seemed to shun the legato, as do many modern players; and his employment of the pedals in running passages was not always to be commended. Too often song passages were unsung. At times the keys beneath the striking fingers clicked metallically. And yet the performance as a whole seemed admirable—as an intellectual feat that commands respectful admiration but does not sway the heart.

Mr. Busoni played his own cadenzas, which were ingenious, but not in sympathy with the concerto itself. The orchestral accompaniment was badly played. It was wanting in precision and in the observance of the degrees of dynamic force; in a word, it was slovenly.

The closing number was played with fire and fury, and neither the performance nor the work itself calls for more extended notice.

The programme of the next concert is as follows: Overture, "Le Roi d' Ys," Lalo; Suite for violin and orchestra by C. M. Loeffler, in which the solo part will be played by the composer, and Raff's "Leonore" symphony. Miss Marguerite Hall will sing.

PHILIP HALE.

Boston Daily Globe.

TUESDAY, NOV. 17.

ADAMOWSKI QUARTET.

An Enjoyable Musical Programme Given at Union Hall.

The second concert of the series by the Adamowski quartet was given at Union Hall last evening to an audience representative in musical as well as social circles.

The quartet had the assistance of Mrs. Julie M. Wyman and Mr. Clayton Johns, pianist.

The opening number of the concert was the quartet in A minor by Schubert, and each of the four numbers was given in a thoroughly satisfactory manner.

Probably the best work was in the andante movement, and for delicacy and finish could hardly be surpassed.

A romanza from the quartet in G minor was most heartily received by the audience, the gentlemen being recalled several times.

The closing number by the quartet, perhaps the most interesting, was a quartet for piano and strings in E flat, op. 38, by Rheinberger, and it held the close attention of the auditors throughout the four movements, and each one was accorded the recognition it deserved.

Mr. Johns is to be commended for his excellent work in this composition, though at times his enthusiasm would lead him into unnecessary force.

Mrs. Wyman contributed four songs, with piano, to the programme. One, "Purgatoire," by Paladilhe, was rendered in a dramatic and forceful style that earned for the singer the heartiest applause.

The others were Berceuse from "Jocelyn" by Godard, and two of Mr. Johns' compositions, "The Rose and the Garden" and "Autumn Song."

The latter was particularly good, Mrs. Wyman being twice recalled.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 16, 1891.

The Symphony Concert.

A new pianist was the chief feature of Saturday's concert. Most wonderful of all, this pianist neither pounds nor attempts to stun the auditor with his brilliancy, but seems to exert himself wholly to give the meaning of the work he is playing, and to sink his own personality into that of the composer. This is what Feruccio Busoni did at this concert, in the fourth Beethoven concerto, and his playing possessed a delicacy that has long been absent from our concert-rooms, and seemed to bring us back towards the times when legato work was held more musical than thundering *fortissimi*, when furious double octaves were not the entire end and aim of a pianist's existence. Yet brilliancy was not lacking here either, only it became a means, not an end, and the end of the first movement was as coruscating as the most exacting virtuoso could desire.

But the chief charm of it all lay in the fact that there was no exaggeration either to the loud or the soft side of dynamic effect, and there was sincerity as well as capability in every measure. The orchestral support was very rough, and at times hindered the pianist rather than supported him. There were mistakes in the woodwind and careless attacks in the strings, while the power was by no means graded to the soloist, who was often obliged to forego a delicate touch rather than run the risk of becoming inaudible. The two cadenzas were composed by the pianist, and showed a skilful working-up of the principal themes. They were full of technical difficulties, all of which were bravely overcome; but they were rather too modern to consort well with the classical playing of the rest of the work, and the last one rather slighted Beethoven's request—"La Cadenza sia Corta."

Mr. Nikisch deserved praise for the manner in which he repressed his fiery nature in the reading of the Haydn symphony, and he gave the *tempi* of this work with an appreciation of the fact that all the early symphonists used the expressions of speed in a more moderate sense than we do at present. Mr. Kneisel's violin obligato won a hearty round of applause, and the audience seemed to show by their general appreciation, that the name of Haydn is still one to conjure with.

The finest orchestral work of the concert, however, and, for the matter of that, of the entire season, was displayed in the "overture, scherzo and finale," that free symphony by Schumann. This was given in noble style and only proves again what has frequently been stated, that when our conductor is good he is "very, very good," and the resemblance to the little girl of the poem might be carried still further. Perhaps a Stuyvesant after a Wouter van Twiller might seem too fiery and restless, but it is never wrong to have a little of the *suaviter in modo* mingled with the enthusiasm (and sensation) of the modern vein.

The excellent reading and the steady performance of this Schumann work deserves chronicling, particularly as it stood in vivid contrast with the coarse performance of the Beethoven concerto in its orchestral portions. It might perhaps be well, and it is an idea sometimes carried out in Europe, to diminish the number of the performers in the passages where the piano is present, in a concerto using the full orchestra only in *tutti* passages. Too often, at present, the concertos become a struggle between piano and orchestra rather than a uniting of the two.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, NOV. 17, 1891.

The Adamowski Quartette Concert.

The concert given at Union Hall, by the Adamowski String Quartette last night, was much better in execution, and more interesting in its matter, than the first of the series given a short time ago. It began with Schubert's quartette in minor, which seemed rather heavy at times, in spite of the fact, that Schubert wins his effects rather by contrasts of melody than by any complexities of treatment. There was just a little too much of the "heavenly length" about it which appears in much of the master's instrumental work, and which was not made for the patience of earthly reviewers. The intonation was generally secure this time, but the balance was not, and especially did the violoncello sin in the matter of irregular attack and explosive power. These explosions often came in the nature of surprises, for the performer would hold back a crescendo, and then suddenly deliver the end of the phrase with all the accrued interest.

Mrs. Wyman sang charmingly, giving a true declamatory style to the dramatic "Purgatoire" of Paladilhe, and singing Godard's "Cradle Song" with fine shading and excellent *mezza-voce*, although it must have been an infant well up in Richter's "Manual of Harmony" that would have been put to sleep by such an intricate slumber song. Mrs. Wyman also sang two songs by Mr. Clayton Johns, and the composer could not have had a more effective representative. The first of these, "The Rose and the Garden' seemed a little too restless, too constantly modulatory, to express a very definite meaning, but the second, an "Autumn Song," was direct and musicianly, and made no such straining after deceptive cadences.

The string quartette made an excellent impression in the "Romanza" from Grieg's quartette in G minor, in which the beautiful chief melody was given with much purity, but the episodes, which were in a more agitated vein, were scratchy.

Rheinberger's piano quartette, in E flat, brought the concert to a worthy close. Never has Mr. Adamowski played with greater breadth than in this work, and all the other players seemed to catch some of his fire and animation. The development was somewhat unclear, but the exposition of the themes and their recapitulation were inspiring. The work is interesting from beginning to end, and in the *fioriture* which the piano added to the violin theme of the minuet, Mr. Clayton Johns proved that he is advancing in chamber-music execution. In the first movement his tone was not well-blended with the strings, but this defect soon disappeared and his playing, as a whole, was more satisfactory than in his appearances of last season. One may hope good things for him with such improvement as he is displaying.

LOUIS C. ELSON.

THE CAMBRIDGE TRIBUNE

SATURDAY, NOVEMBER 14, 1891.

Symphony Concert.

The second concert by the Boston Symphony Orchestra was given in Sanders Theatre on Thursday evening, with the following programme:

Mendelssohn — Overture to the Hebrides.
Gounod — Aria, "La Reine de Saba."
Tschaikowsky — Suite, Op. 55
Elegie. Valse melancholique.
Scherzo. Tema con Variazioni.
Schubert — Song with orchestra "The Erl King"
(Orchestration by Liszt.)
Weber — Overture. Euryanthe.

In these modern days of stress and storm, we owe Mr. Nikisch a debt of gratitude for not allowing us to forget Mendelssohn's beautiful overtures, which are the embodiment of tunefulness and melody. The "Hebrides" was beautifully played and we liked the somewhat moderate tempo taken at the outset by Mr. Nikisch, as it assured an abundance of reserve power for the ever-increasing, onward rush of the winds and waves, which was brought to a truly superb climax. Perhaps it is not wise to cling too fondly to cherished traditions with regard to tempo, as men of diverse temperaments must have equally varying conceptions of the compositions which they interpret; and it must always be conceded that the poetic and imaginative side of the picture is uppermost in Mr. Nikisch's mind. He certainly has the root of the matter in him, by which we mean the *feu sacré*, and his dramatic intensity is always sure to hold an audience spell-bound.

Mme. Nordica made her first appearance in the Sanders theatre on this occasion and achieved an undoubted triumph. Her first selection was the Queen's Aria from Gounod's opera, "The Queen of Sheba," which was written some time before "Faust" had made the composer famous. Mme. Nordica was in fine voice, and her rendering of this most difficult aria was most impassioned and effective. The audience would not be satisfied with less than three recalls, which were acknowledged with much grace. It was in the famous "Erl King," however, that Mme. Nordica rose to her greatest height of dramatic power, and fairly thrilled her listeners by her superb delivery of Schubert's grandest of songs. Liszt's orchestral accompaniment was a delightful surprise, and we fancy that it was given here for the first time. Mme. Nordica's success was so great that five enthusiastic recalls were given her by the delighted audience at the conclusion of the "Erl King." It is sure to prove a most valuable addition to her repertoire. The most important work on the programme, in the way of novelty, was the Suite by Tschaikowsky, Op. 65, which was played for the first time in Boston by Mr. Nikisch at the Music Hall concert of October 17. It is a highly interesting work, combining many of the best characteristics of the German, French, Italian and Russian schools. The *élégie* is full of sentiment and emotion, and develops all the resources of the modern orchestra. The *valse melancholique* is a trifle monotonous, but the Scherzo is bewitching, with very decided suggestions of "Queen Mab" in Berlioz's Romeo and Juliet. It was played with much delicacy and clearness, the triangle and tambourine producing a very piquant effect. The fourth movement, *Tema con variazioni* is the most elaborate and interesting, The theme is given out by the first violins, afterwards worked up and developed into a series of twelve variations, in which the theme is divided among the different instruments, the intricate accompaniment always showing the ingenuity of the Russian composer and his immense mastery of the orchestra. The perpetual motion of the violins in the second variation is captivating, also in the ninth, in which Mr. Kneisel has a brilliant cadenza which he executes faultlessly, leading to the recurrence of the theme in the tenth variation, likewise exquisitely played by Mr. Kneisel.

The whole work was magnificently given, and the programme ended with an ideal performance of Weber's lovely Euryanthe Overture, which is exactly suited to Mr. Nikisch's romantic school.

Altogether, the entire concert was a red letter night in the Sanders theatre, and we feel that the most delightful anticipations for the future will surely be realized. The next concert in the series will be given on Thursday evening, December 3.

C. R.

Providence Journal 11/15

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, will give the second concert of its series in Infantry Hall next Wednesday evening. No more satisfactory entertainments are offered the musical public than the concerts by this fine organization, and it is gratifying to know that they appeal each year to an ever widening circle of patrons. The orchestra will have the assistance on this occasion of Mrs. Arthur Nikisch, soprano, and Mr. Alwin Schroeder, the new first 'cellist of the orchestra, who will be heard in solo numbers. The programme includes the Rhenish Symphony by Schumann, a selection from Mascagni's famous opera, "Cavalleria Rusticana," and the overture, "Euryanthe," Weber. Mrs. Nikisch will sing with orchestra Liszt's "Mignon," and a group of songs with piano, and Mr. Schroeder will play solos for 'cello by Bach, Sitt and Popper. The sale of seats opens to-morrow morning, at 93 Westminster street.

Boston Transcript

MONDAY, NOVEMBER 16, 1891.

Music Hall: Boston Symphony Orchestra.

The programme of the fifth symphony concert was as follows:

Haydn: Symphony in E-flat (B. & H. No. 1).
Beethoven: Pianoforte Concerto No. 4, in G major, op. 58.
Schumann: Overture, Scherzo and Finale, op. 50.

Mr. Ferruccio B. Busoni was the pianist.

One of the most delightful concerts the Symphony Orchestra has yet given! How long is it since Haydn's E-flat symphony has been heard here? It seems an age. It used to be one of the regular standbys in the old Harvard Musical days, as it is one of the finest of the composer's works in this form. It is full of originality, of things that were very new in its time. Take the effect with which the introductory *Adagio* sets out, those unisons (not octaves) of the bassoons,'celli and double-basses: it sounds wonderfully modern. Then that piling up of glory upon glory in parts of the *Finale*; that is a foretaste of Beethoven in one of his finest and most characteristic moods. One finds throughout the work, besides and added to the true Haydn geniality and sense for beauty, a strength, a largeness of forms such as the master did not always see fit to employ. The performance was admirable, in fine sympathy with the spirit of the work; Mr. Kneisel's playing of the little solo variation in the *Andante* was especially exquisite.

In Schumann's Overture, Scherzo and Finale, Mr. Nikisch and the orchestra fairly outdid themselves. For one, technical, point, such exact playing of dotted triplets as was to be heard in the Scherzo is very rare. There is a goodish story about this point in orchestral performance. One day when a noted musician—we think it was Liszt, but of this we are not sure—made the trip from Cologne to Leipzig, he was met at the Leipzig station by Julius Rietz, then conductor at the Gewandhaus. After the first greetings, Liszt said to Rietz: "You look all worn out! What is the matter? Are you ill?" "No," answered Rietz, "I am well enough, thank God, only I am very tired; I have been rehearsing at the Gewandhaus all the afternoon, trying to make the orchestra play an Iothd triplet, and *I can't get them to do it!*" "Curious!" rejoined Liszt, "the last thing Ferdinand Hiller said to me this morning in Cologne, as he was seeing me off at the station, was that he had just been having the very same trouble with his orchestra *and with the same result!*" But the good dotted triplet was only one point in last Saturday's performance of Schumann's work; all these movements were played with a fire, a precision and a well-timed variety of light and shade that left nothing to be desired. It was admirable from beginning to end.

Mr. Busoni's playing of the immortal G major concerto amply fulfilled the expectations aroused by his playing of the opus 111 sonata in Sleeper Hall some weeks ago. A more self-concentrated player, one more devoted to his task, and to nothing else, were hard to imagine. The beauty of his conception of the noble music, the excellent clearness and coherence with which he realized it, his sterling purity and simplicity of style, free as it was of all tricks and affectations, his genuine depth of emotion, and unfailing sense for musical beauty made his performance of the work one of the most enjoyable we have ever heard. Still, with all its excellences and beauties, one could not but feel that a certain something was lacking. There was no academic dryness in Mr. Busoni's playing; it was warm and emotional to a high degree; but it was not highly magnetic. He failed to reveal the full magic of some of Beethoven's wonderful passages, there was not quite the lion's paw there. One admired and enjoyed, but one was not elated and irresistibly carried away. The work done by the orchestra in the accompaniment was not of the best, and some places Mr. Nikisch seemed to refuse to adapt himself to the pianist's *tempo*. Mr. Busoni's cadenzas, albeit not quite in character with the work, are brilliant and interesting; they aim at something more than mere display.

The next programme is: Solo, overture to "Le Roi d'Ys"; Aria: C. M. Loeffler, suite for violin and orchestra, "Les veillis de l'Ukraine"; songs with pianoforte; Raff, symphony No. 5, in E major ("Lenore") op. 177. Miss Marguerite Hall will be the singer and Mr. C. M. Loeffler the violinist.

Boston Journal.

TEN PAGES.

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The quartette in A minor, by Schubert, and "The Romanza," from quartette in G major, by Grieg, were admirably played by the able artists that compose this successful corps of musicians.

The third and last of these concerts occurs on December 21.

Clipping from
~~BULLETIN~~, Philadelphia, Pa.

Date 11/14

—Mr. Arthur Nikisch proposes to give a performance of Beethoven's masterwork, the *Ninth or 'Choral' Symphony*, towards the end of the present season in Boston. The work will be heard then for the first time under Mr. Nikisch's direction and for the first time in this country for several years. The chorus, which always has proved the most serious difficulty to a successful performance of this colossal work, will be picked from among the very best singers of the leading choral societies of Boston. The names of [illegible] soloists have not yet been announced.

Clipping from Tribune
Cambridge Mass

Date 11/14

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Gounod	Aria, "La Reine de Saba."
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C. R.

[56]

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin.
A. MOLDAUER, 2d Violin.
MAX ZACH, Viola.
J. ADAMOWSKI, Violoncello.

FOURTH SEASON--1891-92.

SECOND SUBSCRIPTION CONCERT

IN

UNION HALL, 48 BOYLSTON STREET,

THIRD CONCERT, DECEMBER 21st.

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Cambridge Mass

Date 11/14

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Telegram [illegible]

Date 11/16

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Boston Daily Globe.

THURSDAY, NOV. 19.

Boston Symphony Concert.

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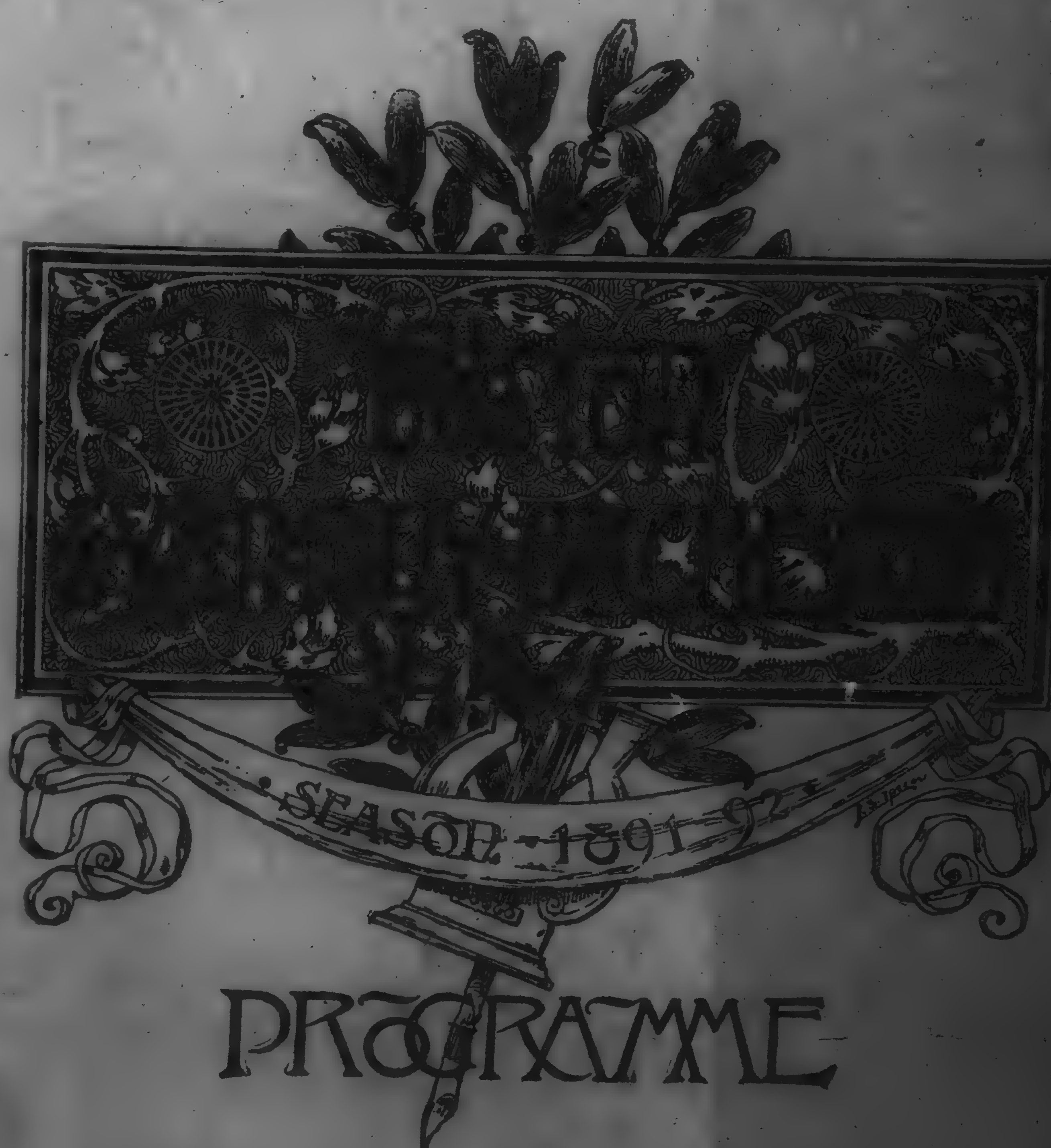
Infantry Hall, - - Providence.
Wednesday Evening, November 18, at 8.



PROGRAMME

2

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F. R. COMEE, Assistant Manager.

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Boston [illegible]

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Clipping from Telegraph,
~~BULLETIN~~, Philadelphia, Pa.

Date 11/14

—Mr. Arthur Nikisch proposes to give a performance of Beethoven's masterwork, the *Ninth or 'Choral' Symphony*, towards the end of the present season in Boston. The work will be heard then for the first time under Mr. Nikisch's direction and for the first time in this country for several years. The chorus, which always has proved the most serious difficulty to a successful performance of this colossal work, will be picked from among the very best singers of the leading choral societies of Boston. The names of the soloists have not yet been announced.

Clipping from Tribune
Cambridge Mass

Date 11/14

Symphony Concert.

The second concert by the Boston Symphony Orchestra was given in Sanders Theatre on Thursday evening, with the following programme:

Mendelssohn	Overture to the Hebrides.
Gounod	Aria, "La Reine de Saba."
Tschaikowsky	Suite, Op. 55 Elegie. Valse melancholique. Scherzo. Tema con Variazioni.
Schubert	Song with orchestra "The Erl King" (Orchestration by Liszt.)
Weber	Overture. Euryanthe.

In these modern days of stress and storm, we owe Mr. Nikisch a debt of gratitude for not allowing us to forget Mendelssohn's beautiful overtures, which are the embodiment of tunefulness and melody. The "Hebrides" was beautifully played and we liked the somewhat moderate tempo taken at the outset by Mr. Nikisch, as it assured an abundance of reserve power for the ever-increasing, onward rush of the winds and waves, which was brought to a truly superb climax. Perhaps it is not wise to cling too fondly to cherished traditions with regard to tempo, as men of diverse temperaments must have equally varying conceptions of the compositions which they interpret; and it must always be conceded that the poetic and imaginative side of the picture is uppermost in Mr. Nikisch's mind. He certainly has the root of the matter in him, by which we mean the *feu sacré*, and his dramatic intensity is always sure to hold an audience spell-bound.

Mme. Nordica made her first appearance in the Sanders theatre on this occasion and achieved an undoubted triumph. Her first selection was the Queen's Aria from Gounod's opera, "The Queen of Sheba," which was written some time before "Faust" had made the composer famous. Mme. Nordica was in fine voice, and her rendering of this most difficult aria was most impassioned and effective. The audience would not be satisfied with less than three recalls, which were acknowledged with much grace. It was in the famous "Erl King," however, that Mme. Nordica rose to her greatest height of dramatic power, and fairly thrilled her listeners by her superb delivery of Schubert's grandest of songs. Liszt's orchestral accompaniment was a delightful surprise, and we fancy that it was given here for the first time. Mme. Nordica's success was so great that five enthusiastic recalls were given her by the delighted audience at the conclusion of the "Erl King." It is sure to prove a most valuable addition to her repertoire. The most important work on the programme, in the way of novelty, was the Suite by Tschaikowsky, Op. 65, which was played for the first time in Boston by Mr. Nikisch at the Music Hall concert of October 17. It is a highly interesting work, combining many of the best characteristics of the German, French, Italian and Russian schools. The *élégie* is full of sentiment and emotion, and develops all the resources of the modern orchestra. The *valse melancholique* is a trifle monotonous, but the Scherzo is bewitching, with very decided suggestions of "Queen Mab" in Berlioz's Romeo and Juliet. It was played with much delicacy and clearness, the triangle and tambourine producing a very piquant effect. The fourth movement, *Tema con variazioni* is the most elaborate and interesting. The theme is given out by the first violins, afterwards worked up and developed into a series of twelve variations, in which the theme is divided among the different instruments, the intricate accompaniment always showing the ingenuity of the Russian composer and his immense mastery of the orchestra. The perpetual motion of the violins in the second variation is captivating, also in the ninth, in which Mr. Kneisel has a brilliant cadenza which he executes faultlessly, leading to the recurrence of the theme in the tenth variation likewise exquisitely played by Mr. Kneisel.

The whole work was magnificently given and the programme ended with an ideal performance of Weber's lovely Euryanthe Overture, which is exactly suited to Mr. Nikisch's romantic school.

Altogether, the entire concert was a red letter night in the Sanders theatre, and we feel that the most delightful anticipations for the future will surely be realized. The next concert in the series will be given on Thursday evening, December 3.

C. R.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin.
A. MOLDAUER, 2d Violin.
MAX ZACH, Viola.
J. ADAMOWSKI, Violoncello.

FOURTH SEASON--1891-92.

SECOND SUBSCRIPTION CONCERT

UNION HALL, 48 BOYLSTON STREET,

THIRD CONCERT, DECEMBER 21st

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Boston Transcript
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Infantry Hall, - - Providence.

Wednesday Evening, November 18, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME
2

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F. R. COMEE, Assistant Manager.

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UNION HALL, 48 BOYLSTON STREET.

SECOND CONCERT.

MONDAY EVENING, NOVEMBER 16, AT 8.

PROGRAMME.

QUARTET IN A MINOR, OP. 29. — SCHUBERT
ALLEGRO MA NON TROPPO.—ANDANTE.—MINUETTO.—ALLEGRETTO MODERATO.

SONGS WITH PIANO.
a) PURGATOIRE. — PALADILHE
b) BERCEUSE FROM "JOCELYN." — GODARD
MRS. JULIE M. WYMAN.

ROMANZA FROM QUARTET IN G MINOR. — GRIEG

SONGS WITH PIANO.
a) THE ROSE AND THE GARDEN. }
b) AUTUMN SONG. } — CLAYTON JOHNS
MRS. JULIE M. WYMAN.

QUARTET FOR PIANO AND STRINGS, IN E FLAT, OP. 38. — RHEINBERGER
ALLEGRO NON TROPPO.—ADAGIO.—
MINUETTO, G MINOR; WITH ALTERNATIVO, B FLAT MAJOR.—
ALLEGRO (FINALE).

SOLOISTS:
MRS. JULIE M. WYMAN,
MR. CLAYTON JOHNS.

THE STEINWAY PIANO IS FURNISHED BY MESSRS. STEINERT & SONS.

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development goes on until we come to the *codetta*, in which the stringed instruments, as it were, echo the pianoforte with its imitative peroration, led off by the violoncello, and followed alternatively by viola and violin, the violoncello having the last word. This, with a few bars more, leads back again to the beginning, and the first part is repeated in the old orthodox manner. In the working of the second part, or "free *fantasia*," the greater part of the materials already cited are in more or less request. The leading theme comes back, after a long probation in the original key, and with a compression alike happy and well contrived. It is again delivered by the strings in unison, and with the same accompaniment. Here, by the omission of eleven bars, the two sections of the melody—the *piano* and the *forte* sections—are brought together and made one. The tributaries, or episodes, to which allusion has been made, re-appear in due order, though with occasional modifications. The coda which begins in a sturdy fashion terminates with a characteristic reference to the leading theme. Thus ends the first movement, and—as will be seen further on—in the same way, and almost identically, both in melody and accompaniment, as the last."

"The second movement, an *adagio*, is made up exclusively of a leading theme and a lengthily developed episode. The theme is first given out by the stringed instruments. The pianoforte then takes it up for a few bars, *solus*. The episode, to which reference has been made, sets out in the lower strings It would serve no purpose to explore this episode. Enough that, in the course of its final development, the 'cello comes in *pianissimo*, with the leading theme in an unexpected key; but speedily, through a beautiful transition, enters, *fortissimo*, into the primary key (G) with new accompaniments, etc., that must speak for themselves. The close is as tranquil as is the beginning."

"The minuet begins in G minor. The trio is in B flat major. The movement is constructed purely on the models bequeathed by Haydn and Mozart."

"The *finale*, in the *rondo* form, is built upon a lively and piquant melody. The second theme enters in C major. When the second theme comes to a full close there is a *codetta*, introducing an episode which plays a conspicuous part between this part of the movement and the return of the leading subject. In the course of the very ample development of this episode, it becomes, as it were, mixed up with the leading theme; a feature which will make itself sufficiently intelligible to observant hearers. But it is some time before the theme is allowed to appear in the primary key. First we come to a close in D major, (*fortissimo*). Further on, a transition from D to the dominant of E flat brings back the theme in question as before. The second theme, which at first was given in C, now re-appears in E flat, distributed among the strings in a wholly different manner. The pianoforte accompaniment need not be cited. It is on the same pattern as that used when the second theme first appears (in another key). One peculiarity in this new treatment of the second theme is the holding on, by the violin, of the dominant note, B flat (above the lines), for thirty-three bars in uninterrupted succession—a feature which cannot fail to attract attention. Passing by a new and somewhat brief reference to the episode, which now appears in the orthodox key and place, we come at once to the *coda*, beginning mysteriously, after a pause. Thence to the peroration is but a short step. Here we have the leading theme of the first movement almost precisely as it has already been given, with the bass imitating the treble as before. This can hardly fail to remind amateurs of a very similar device employed by Mendelssohn in his earlier E flat quartet for stringed instruments. And so on to the end."

[illegible]

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[56]

Including the earlier juvenile efforts, Schubert wrote twenty string-quartets. Twelve were never published. The important works of Schubert were composed in Vienna when Beethoven's genius over-shadowed everything; consequently the world saw him not until the greater master had passed from view. But Schubert's recognition, particularly as an instrumental composer, was tardy. To the present and preceding generation he is indebted for his great fame, more than to that in which he was a life-actor.

In Dr. Heinrich Kreissle von Hellborn's "Franz Schubert," three references to the string quartet in A minor are made, not one of which gives us any real information about it, whether as to the date of its composition, or other particulars. As it is first mentioned, however, in Chapter 12, the date of which is 1824, we may, perhaps, safely give it to that year, when Schubert was twenty-seven. The style of its melodies is throughout Hungarian. It is called "Op. 29," by Spina of Vienna, who printed and published it some years since "*in Partitur*," as Kreissle's *Catalogue* tells us.

JOSEPH RHEINBERGER was born March 17, 1839, at Vaduz, near Feldkirch, capital of the Voralberg. It is a matter for his biographers to settle whether he be Austrian or Swiss. He showed great musical talent at a very early age, and received his musical education principally in Munich, where since 1859 he has filled the post of professor of composition and organ at the Conservatory. His compositions, which include operas, a symphony, "Wallenstein," a stabat mater, a requiem, an overture to Shakespeare's "Taming of the Shrew," as well as a number of cantatas, chamber music, etc., are popular in two continents.

"The leading theme of the first movement of the E flat quartet is given to the violin and viola in unison, with the 'cello an octave below. The violin, after a few bars of interlude, *pianissimo*, takes up the melody an octave higher, *forte*; the other stringed instruments playing the same notes as before, and the pianoforte the same accompaniment. Further on, after a progression to G flat major, the 'cello, viola and violin give the theme in that key, succeeding each other in the order indicated. This half close, on the dominant of E flat, after further development, with imitative passages for the stringed instruments, leads to a new subject in the primary key. This tributary is at once repeated, in conjunction with another phrase, assigned to the violin. Out of this springs a fresh tributary, which, as will be observed by the careful listener, has subsequently to do with the conduct of the movement. After considerable development, we are brought to the key of D flat major, in which the actual second theme *de jure* first appears. In the course of development, however, after passing from D flat major and minor to A major, we are brought to B flat major, the orthodox dominant of the primary key, on the second inversion of the tonic of which—the harmony of the six-four—the theme is now presented, the stringed instruments playing the melody, *fortissimo*, in unison, according to the different registers, and the pianoforte sustaining the pedal point, on F. And so its

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BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 21, 1891

THE SYMPHONY CONCERT.

The fifth Symphony concert was devoted to absolute music. Haydn, Beethoven, and Schumann were the composers represented, and their works were read for the most part discreetly, and romanticism was not recklessly injected into the classical body to give an unnatural flush and a feverish animation. The Haydn Symphony was the one in E flat No. 1 (B. and H.), and singular to relate, although it is one of the most familiar, and although it has been undoubtedly pounded out for years in this very city by four hands upon the pianoforte, it was given last week for the first time at these concerts. And it gave genuine pleasure to the hearers. Time has not staled its freshness, and indeed parts of the work are eminently modern in spirit and in treatment. Spontaneity and art go hand in hand from the beginning to the end, and the healthy tone of the symphony, even in its darker passages, is refreshing in these days of musical dyspeptic pessimism. It is also a pleasure to add that both in respect of tempo and observance of the nuances, Mr. Nikisch gave a very careful and intelligent reading. The different numbers were much enjoyed by the large audience, and Mr. Kneisel was applauded for his exquisite performance of the violin solo in the andante. That species of unfinished symphony of Schumann known as "Overture, Scherzo, and Finale" was given with great fire, and the rhythmic difficulties were mastered so that—unusual thing in this work—the rhythm did not halt or stagger blindly,

The pianist was Mr. Ferruccio B. Busoni, and he played the solo part of Beethoven's concerto No. 4 in G major. As is perhaps well known in this city, Mr. Busoni was a wonder-child, and he appeared in Vienna as a player and a composer at a tender age. He was then loudly praised, and glowing prophecies were made concerning his future, and these prophecies have certainly been fulfilled; for his recent triumph in composition is fresh in the minds of all. He is now a fellow-townsman, and a most valuable addition to the role of musicians of this city. Naturally his appearance was eagerly awaited, and in many ways he did not disappoint the high hopes of his hearers. He played with rare thoughtfulness, and with remarkable self-control. He thoroughly subordinated self, and Beethoven's music was apparently the one thing thought of. His playing was distinguished by precision, singular clearness, unostentatious but more than sufficient mastery of mechanism, and modest elegance of bearing. At the same time it must be confessed that there was a lack of that indefinable quality called variously, temperament, or magnetism, or what-you-will, that sways the hearer even against his judgment. But it must be remembered that the size of the hall almost forbids the close approach of player and hearer, and it must be confessed that Mr. Busoni was seriously hampered by the poor accompaniment of the orchestra. Mr. Nikisch constantly differed with the pianist in matters of tempo and degrees of force, and the accompaniment throughout was coarse and unmusical. Mr. Busoni was most heartily applauded and twice recalled.

The Beacon.

BOSTON, SATURDAY, NOV. 21, 1891.

THE SYMPHONY CONCERTS.

The chief interest of the last Symphony concert attached to the début of Mr. Ferruccio Busoni, who played Beethoven's third piano concerto to that acceptance which expresses itself in a triple recall. It was a delightful performance, because the artist played for the sake of the music and not to display himself. A little lacking in warmth and sturdiness, Mr. Busoni yet plays with the insight of a musician, the touch of a gentle, considerate man and the taste of a sensitive artist. His technique is rather ample than astonishing, and he evidently inclines to delicate gradations in suggestion rather than to emphasis in assertion. He added in the proper places cadenzas of his own, which were nicely studied and composed, but smacked too much of current styles. The evening began with Haydn's first symphony—better played than any other symphonic number of the season—and ended with the Overture, Scherzo and Finale, of Schumann, which had less commendable treatment than the accompaniment to the concerto, Mr. Nikisch not keeping the men to his beat, nor keeping the beat to the rhythm of the soloist. Tonight Raff's "Lenore" will be the symphony; the overture will be Lalo's "Roi d'Ys," new here, and between these will be played a *suite* for violin and orchestra, written and to be played by Mr. C. M. Loeffler, who has entitled it "Les Veillés de l'Ukraine." Miss Margaret Hall is also to sing a concert aria and some songs.

Boston Courier.

SUNDAY MORNING, NOV. 22, 1891.

THE SYMPHONY.

Lalo's opera, "Le Roi d'Ys," since its successful production in Paris a few years ago, has been the subject of frequent discussion among musicians and critics, and more than once its performance has been promised in this country. But these promises were never fulfilled, and Boston has only just been permitted to get an inkling of what it is like through the performance of the overture at the sixth Symphony rehearsal and concert. This part of the opera commands attention throughout, and contains much of striking import. It is episodic in construction, although it has two principal subjects that are developed to a considerable extent. Its thematic material is generally sombre in character, and the orchestration is correspondingly broad and massive. As a concert piece the overture is hardly likely to become a favorite, notwithstanding its strength and sometimes brilliancy. Mr. Nikisch gave it a dramatic reading, and the orchestra was in excellent form. It was well received

Another novelty which aroused the sensibilities of the audience far more effectually, was a suite for violin and orchestra, "Les Veillees de l'Ukraine," composed by Mr, C. M. Loeffler of the first violins. Mr. Loeffler is not generally recognized as a composer for the reason that his compositions have not been heard in public. He studied this branch of the art in Berlin and Paris, and has in manuscript an overture, a violin sonata. a quartet and a sextet for strings, besides the work under consideration. Some tales by the Russian author, Gogul, are said to have inspired the composition of the suite, which has four independent movements; introduction and Pastorale; Rune; Dumka. It is safe to say that almost everybody was surprised at discovering that Mr. Loeffler is not only a player of unusual ability, but the possessor of creative talent of an equally exceptional nature. It is true that there is no reason for anybody's being surprised if one or all of the many talented players of the orchestra should blossom out as composers. But the fact remains that excessive modesty, or other reasons on their part have led to no expectations in this direction. Mr. Loeffler's music is exceedingly attractive. There is plentiful evidence of inventive and constructive skill, and the orchestration displays a sure hand. The movements do not consist of a series of solos with conventional accompaniment; on the contrary, the solo and orchestral parts are strongly united, In fact they may be regarded as four tone pictures, reflecting something of the inborn sadness and the quasi-gaiety of the Slavs. Each of the four movements possesses marked individuality. Some especially charming effects are produced in the "Rue," with its theme in the wood-wind accompanied by the solo instrument. The melancholy "Dumka" is strongly characteristic, and the presto finale which follows furnishes an artistic contrast to its gloomy strains and brings the work to a brilliant close. Mr. Loeffler was at his best throughout, and the orchestral work was thoroughly sympathetic and adequate. Applause of the heartiest description followed the conclusion of the performance and the genial violinist was recalled several times.

Miss Marguerite Hall also appeared as soloist. Her first number was a ballad, "There was an Ancient King," for contralto and orchestra, by George Henschel, which demands more in breadth of expression and fullness of tone than Miss Hall was able to supply. In three songs by Schubert however, she appeared to much better advantage, the beautiful finish and refined character of her style largely compensating for the want of vocal force and intensity of feeling which was apparent in her interpretations. Miss Hall's voice is in a much better condition than it was at her last appearance in this city, there being few traces of the vibrato that was then unpleasantly prominent. Her true calling, however, is that of the chamber concert singer, where her best effects are not lost as they are in the vastness of Music Hall.

Raff's "Leonore" symphony concluded the programme, and was dramatically read, and on the whole finely played. In the first movement the rhythmic accents were not always clearly defined, and its beautiful second theme was not perfectly phrased. In the andante the strings were at their best, the horn and oboe playing being unusually good. Mr. Nikisch took the march in a brisk tempo, though not so fast as tradition says Raff desired it to be taken.

One would guess that Raff had in his mind a tempo of 168 beats to the minute at least, from the almost endless repetition that he indulged in in this movement. The last movement was splendidly worked up, and the entire performance elicited much applause.

THE ADAMOWSKI QUARTET.

Last Monday evening in Union Hall, the second concert by the Adamowski Quartet was given. Schubert's string quartet in A minor, opus 29, was the first number, and was delightful to listen to, until its truly Schubertian length became wearisome. It was played in a manner that showed marked gains on the part of the performers in accent, phrasing and general clearness, although there is still room for considerable improvement in these essentials, and a more perfect ensemble is much to be desired. A romanza from Grieg's quartet in G minor was very tastefully rendered, its many characteristic beauties appealing as strongly to the audience as it apparently did to the players themselves. Rheimberger's quartet for piano and strings, in E. flat, was the remaining instrumental number. Like most of his chamber music of this class, this work possesses a florid and somewhat restless piano part, which, though it at first interests and charms, becomes after a while monotonous. As a whole, the quartet seems devoid of real inspiration; while there is no want of activity and a certain superficial attractiveness, of genuine character it contains comparatively little. It was fluently played, and Mr. Clayton Johns displayed at the piano his well trained technique, and also a lack of energy and of vitality in accent which was disappointing. Mrs. Julie L. Wyman sang two French songs, "Purgatoire," by Paladilhe, and the Berceuse from Godard's "Jocelyn" with all the warmth of feeling and beautiful finish for which she is noted. Afterwards she sang "The Rose and the Garden," and "Autumn Song," by Clayton Johns. All four evidently were appreciated, and this admirable singer was lavishly applauded.

The Kneisel Quartet will give its second concert at Union Hall tomorrow (Monday) evening. The club will have the assistance of Mr. F. Busoni at the pianoforte. The following programme will be given: Quartet in D major, Haydn; quartet in A major, Schumann; Quintet in E minor, Sinding (first time).

Madame Nordica had the honor of being chosen as the soloist for the first concert by the Philharmonic Society, of New York, which took place last evening at the Metropolitan Opera House. She sang with much success an aria from Gluck's "Armide" and Schubert's "Erl King," and was repeatedly recalled. The concert was the first given under the direction of Mr. Seidl, who succeeded Mr. Thomas.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 22, 1891

THE SYMPHONIES.

FIFTH CONCERT.

The programme of the fifth Symphony concert in Music hall, Saturday evening, Nov. 14, was:

Haydn.	Symphony No. 1, (B. & H.) in E flat. Adagio; Allegro con spirito.—Andante.—Minuet.—Finale.
Beethoven.	Concerto for Pianoforte, No. 4, in G major, op. 50. Allegro moderato.—Andante con moto.—Rondo. (Cadenzas by Busoni)
Schumann.	Overture,Scherzo,and Finale. Op. 50.

Soloist: Mr. Ferruccio B. Busoni.

It is always a pleasure, a delightful one, to listen to any of Haydn's symphonies, for they all contain melody and harmony which reach into the hidden recesses of the heart and soul. There are no harsh sevenths or other discordant harmonies to be sensationally resolved, to startle and shatter the nervous system, to drive one into hysterics, but beautiful melodies, quiet, soothing harmonies, that bring with them the comforting, satisfying pleasure one seeks at such concerts, but seldom afforded in modern works. Yes, we love old father Haydn's music, even with the modern, brilliant coloring it receives at the hands of our Boston orchestra.

The orchestra has improved considerably since its first concert, and though there is a wide difference in regard to its interpretations and excellent work, there was not much fault to be found with it at this concert. The difference is mostly in the matter of Conductor Nikisch's readings. That is a matter that cannot easily be satisfactorily settled.

Haydn wrote his symphonies when strings predominated, before the present brass quality was known or demanded. If he had lived in our time, or foreseen to what extent Wagner would carry his tremendous tonal, noisy quality into nearly all his orchestral writings, perhaps, he might have injected more breezy effects into some of his symphonies. But he did not live in our time, did not know of Wagner, Brahms or Strauss, therefore, his music ought not to be forced with modern coloring, because it is unfitted for it, was not constructed for such a purpose. Now the finale of the symphony, though played brilliantly well, was never intended to represent a tragedy, nor a brass band; but such was Mr. Nikisch's interpretation of it. The audience enjoyed the symphony greatly and we heard a number remark, "How beautiful!" and wondering why more such music was not given. Evidently they forgot it takes all kinds to make a world.

The concerto, played by Mr. Busoni, created a favorable impression of his abilities as a pianist. Mr. Busoni is quite a young man, pleasing in appearance, but looks more like a student than a full grown artist. He gave the impression that he was nervous and excited. However, his playing showed no symptoms of excitement or nervousness; on the other hand, there he was perfectly at home. His entire performance, as a carefully studied, well prepared public lesson, was a fine success. Mr. Busoni has well trained fingers; some of his scales were truly delicious, presenting a contrast to his octave playing and chords, which were stiff and hard. He made the concerto musical, and showed himself a musician of good parts in the cadenzas of his own he introduced. Further, the orchestra subordinated itself to him to a greater degree than we have ever heard it before to any soloist. He was heartily applauded and recalled. It was apparent the orchestra took a deep interest in the pianist, for they showed it demonstratively. Thus, Mr. Busoni's path is strewed with flowers, and his success here made secure.

The Schumann overture, scherzo and finale was remarkably well played, showing this composer in one of his happiest moods, the leading of which, by Mr. Nikisch, was admirable in nearly all respects. This concert proved the most satisfactory of any so far this season.

JAMES M. TRACY.

Mme. Lillian Nordica will make her last appearance before returning to England at the second Cecilia concert, Jan. 28.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, NOVEMBER, 21, 1891.

Everything connected with the fifth Symphony programme was classic. The composers were Haydn, Beethoven and Schumann, and the pianist, representing the personal element, is a strict disciple of the severe, formal school, of which in Hummel older minds see the ideal exponent. Any symphony by Haydn is agreeable once in a while, say every five years, but the world is too full of other things to permit dwelling long over the piquant artlessness of the Kappelmeister of Esterhazy. The symphony played last Saturday was in E-flat, numbered one in the edition of Breitkopf and Härtel. Schumann was represented by the 'Overture, Scherzo and Finale,' for the first time here under Mr. Nikisch. The work was given a great performance. The winner of the prize at the Rubinstein contest at Moscow in 1890, Mr. Ferruccio Busoni, was the pianist, the concerto being Beethoven's fourth, in G, with the two cadenzas added which were a part of the competitory thesis which resulted successfully for Mr. Busoni. The cadenzas are admirable as music, but modern in manner. Mr. Busoni plays exquisitely.

The second Adamowski Quartette concert showed marked improvement in their playing. Schubert's A-minor quartette, Rheinberger's piano quartette in E-flat, with Clayton Johns as pianist, and the 'Romanza' from Grieg's G-minor quartette were the ensemble numbers. Miss Julie E. Wyman added her luscious voice to the concert, singing songs by Paladilhe, Godard and Clayton Johns. Mr. Adamowski has worked hard these last years, and both as solo violinist and quartette leader has gained in artistic stature.

The programme for the Symphony concert to-night includes Lalo's overture, 'Le Roi d'Ys,' Raff's symphony, 'Leonore,' songs with piano sung by Miss Marguerite Hall, and a new suite for orchestra and violin by Mr. Loeffler, in which the composer will play the violin part.

The second concert by the Kneisel Quartette will be given at Union Hall next Monday evening.

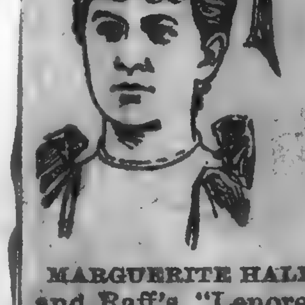
Boston Sunday Globe.

SUNDAY, NOV. 22, 1891.

Noveltles Played by the Symphony Orchestra.

Notable Assemblage of Famous Artists in Music Hall.

Hauk Opera Season—Instrumental and Vocal Recitals.



MARGUERITE HALL.

THERE was plenty of variety and novelty in the programme given in Music Hall last evening by the Symphony orchestra, with the assistance of Miss Marguerite Hall and Mr. C. M. Loeffler as soloists. Lalo's "Le Roi d' Ys" overture, played for the first time here, and Raff's "Lenore" symphony were the orchestral contributions, and in his reading of both of these selections Conductor Nikisch was most successful. The overture is an impressive and elaborately orchestrated composition. The story of the opera is founded on a grewsome Breton legend, and the music is almost as sombre as is the subject it represents.

The familiar "Lenore" symphony has seldom been given a more enjoyable interpretation. Its grand harmonic effects and splendid contrasts of tonal colors were delightfully set forth.

Mr. Loeffler played for the first time in public his recently completed suit for violin and orchestra entitled "Les Veillees de 'l Ukraine." Mr. Loeffler has been a member of the Symphony orchestra since its organization, and as a soloist he has long held the regard of patrons of these concerts.

He has written several other works of merit, but the suit heard yesterday must be considered as decidedly his best effort.

A collection of short tales by a Russian author is said to have furnished the composer with material for musical treatment. His melodies are bright and pleasing, at times suggestive of many familiar tunes, but always showing originality in manner of presentment. The four movements, each independent of the other, are notable throughout for brilliancy and variety of harmonic effects. Mr. Loeffler naturally gave a charming interpretation of the work, and he received satisfactory support from the orchestra. Enthusiastic plaudits recalled him twice after the performance.

Miss Marguerite Hall is a native of Boston, and has often sung here in public, but during the last few years she has been in Europe. She received a very cordial welcome, and generous applause rewarded her efforts. Her voice is a rather high and light, but very pleasing contralto, and her execution shows that she has had the benefit of excellent training. She sang a ballad by Henschal, "There was an Ancient King," with orchestra, and three Schubert songs with piano accompaniment.

The announcements for the next concert are: Overture, "Iphigenie en Aulis" (Wagner ending), Gluck; concerto for violin in D major, op. 77, Brahms; symphony in C major, Schubert; soloist, Mr. Adolph Brodsky.

BOSTON HOME JOURNAL.

SATURDAY, NOVEMBER 21, 1891

THE SYMPHONY CONCERT.

The fifth Symphony concert was devoted to absolute music. Haydn, Beethoven, and Schumann were the composers represented, and their works were read for the most part discreetly, and romanticism was not recklessly injected into the classical body to give an unnatural flush and a feverish animation. The Haydn Symphony was the one in E flat No. 1 (B. and H.), and singular to relate, although it is one of the most familiar, and although it has been undoubtedly pounded out for years in this very city by four hands upon the pianoforte, it was given last week for the first time at these concerts. And it gave genuine pleasure to the hearers. Time has not staled its freshness, and indeed parts of the work are eminently modern in spirit and in treatment. Spontaneity and art go hand in hand from the beginning to the end, and the healthy tone of the symphony, even in its darker passages, is refreshing in these days of musical dyspeptic pessimism. It is also a pleasure to add that both in respect of tempo and observance of the nuances, Mr. Nikisch gave a very careful and intelligent reading. The different numbers were much enjoyed by the large audience, and Mr. Kneisel was applauded for his exquisite performance of the violin solo in the andante. That species of unfinished symphony of Schumann known as "Overture, Scherzo, and Finale" was given with great fire, and the rhythmic difficulties were mastered so that—unusual thing in this work—the rhythm did not halt or stagger blindly,

The pianist was Mr. Ferruccio B. Busoni, and he played the solo part of Beethoven's concerto No. 4 in G major. As is perhaps well known in this city, Mr. Busoni was a wonder-child, and he appeared in Vienna as a player and a composer at a tender age. He was then loudly praised, and glowing prophecies were made concerning his future, and these prophecies have certainly been fulfilled; for his recent triumph in composition is fresh in the minds of all. He is now a fellow-townsman, and a most valuable addition to the role of musicians of this city. Naturally his appearance was eagerly awaited, and in many ways he did not disappoint the high hopes of his hearers. He played with rare thoughtfulness, and with remarkable self-control. He thoroughly subordinated self, and Beethoven's music was apparently the one thing thought of. His playing was distinguished by precision, singular clearness, unostentatious but more than sufficient mastery of mechanism, and modest elegance of bearing. At the same time it must be confessed that there was a lack of that indefinable quality called variously, temperament, or magnetism, or what-you-will, that sways the hearer even against his judgment. But it must be remembered that the size of the hall almost forbids the close approach of player and hearer, and it must be confessed that Mr. Busoni was seriously hampered by the poor accompaniment of the orchestra. Mr. Nikisch constantly differed with the pianist in matters of tempo and degrees of force, and the accompaniment throughout was coarse and unmusical. Mr. Busoni was most heartily applauded and twice recalled.

The Beacon.

BOSTON, SATURDAY, NOV. 21, 1891.

THE SYMPHONY CONCERTS.

The chief interest of the last Symphony concert attached to the début of Mr. Ferruccio Busoni, who played Beethoven's third piano concerto to that acceptance which expresses itself in a triple recall. It was a delightful performance, because the artist played for the sake of the music and not to display himself. A little lacking in warmth and sturdiness, Mr. Busoni yet plays with the insight of a musician, the touch of a gentle, considerate man and the taste of a sensitive artist. His technique is rather ample than astonishing, and he evidently inclines to delicate gradations in suggestion rather than to emphasis in assertion. He added in the proper places cadenzas of his own, which were nicely studied and composed, but smacked too much of current styles. The evening began with Haydn's first symphony—better played than any other symphonic number of the season—and ended with the Overture, Scherzo and Finale, of Schumann, which had less commendable treatment than the accompaniment to the concerto, Mr. Nikisch not keeping the men to his beat, nor keeping the beat to the rhythm of the soloist. Tonight Raff's "Lenore" will be the symphony; the overture will be Lalo's "Roi d'Ys," new here, and between these will be played a *suite* for violin and orchestra, written and to be played by Mr. C. M. Loeffler, who has entitled it "Les Veillés de l'Ukraine." Miss Margaret Hall is also to sing a concert aria and some songs.

Boston Courier.

SUNDAY MORNING, NOV. 22, 1891.

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Lalo's opera, "Le Roi d'Ys," since its successful production in Paris a few years ago, has been the subject of frequent discussion among musicians and critics, and more than once its performance has been promised in this country. But these promises were never fulfilled, and Boston has only just been permitted to get an inkling of what it is like through the performance of the overture at the sixth Symphony rehearsal and concert. This part of the opera commands attention throughout, and contains much of striking import. It is episodic in construction, although it has two principal subjects that are developed to a considerable extent. Its thematic material is generally sombre in character, and the orchestration is correspondingly broad and massive. As a concert piece the overture is hardly likely to become a favorite, notwithstanding its strength and sometimes brilliancy. Mr. Nikisch gave it a dramatic reading, and the orchestra was in excellent form. It was well received

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THE BOSTON TIMES

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Schumann.	Overture,Scherzo,and Finale. Op. 50.

Soloist: Mr. Ferruccio B. Busoni.

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ESTABLISHED IN 1862.

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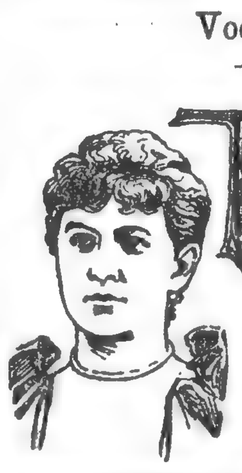

MARGUERITE HALL.

THERE was plenty of variety and novelty in the programme given in Music Hall last evening by the Symphony orchestra, with the assistance of Miss Marguerite Hall and Mr. C. M. Loeffler as soloists. Lalo's "Le Roi d' Ys" overture, played for the first time here, and Raff's "Lenore" symphony were the orchestral contributions, and in his reading of both of these selections Conductor Nikisch was most successful. The overture is an impressive and elaborately orchestrated composition. The story of the opera is founded on a grewsome Breton legend, and the music is almost as sombre as is the subject it represents.

The familiar "Lenore" symphony has seldom been given a more enjoyable interpretation. Its grand harmonic effects and splendid contrasts of tonal colors were delightfully set forth.

Mr. Loeffler played for the first time in public his recently completed suit for violin and orchestra entitled "Les Veillees de 'l Ukraine." Mr. Loeffler has been a member of the Symphony orchestra since its organization, and as a soloist he has long held the regard of patrons of these concerts.

He has written several other works of merit, but the suit heard yesterday must be considered as decidedly his best effort.

A collection of short tales by a Russian author is said to have furnished the composer with material for musical treatment. His melodies are bright and pleasing, at times suggestive of many familiar tunes, but always showing originality in manner of presentment. The four movements, each independent of the other, are notable throughout for brilliancy and variety of harmonic effects. Mr. Loeffler naturally gave a charming interpretation of the work, and he received satisfactory support from the orchestra. Enthusiastic plaudits recalled him twice after the performance.

Miss Marguerite Hall is a native of Boston, and has often sung here in public, but during the last few years she has been in Europe. She received a very cordial welcome, and generous applause rewarded her efforts. Her voice is a rather high and light, but very pleasing contralto, and her execution shows that she has had the benefit of excellent training. She sang a ballad by Henschal, "There was an Ancient King," with orchestra, and three Schubert songs with piano accompaniment.

The announcements for the next concert are: Overture, "Iphigenie en Aulis" (Wagner ending), Gluck; concerto for violin in D major, op. 77, Brahms; symphony in C major, Schubert; soloist, Mr. Adolph Brodsky.

Boston Post.

MONDAY MORNING, NOV. 23, 1891.

THE SYMPHONY CONCERT.

The programme of the sixth Symphony concert, given in Music Hall, Saturday evening, was as follows:

Overture, "Le Roi d'Ys" (First time in Boston.)	Lalo
"There Was An Ancient King" (First time in Boston.)	Henschel
"Les Veillées de l'Ukraine" (First time.)	Loeffler
(a) Liebesbotschhaft (b) An die Leyer (c) Rastlose Liebe	Schubert
Symphony in E "Lenore"	Raff

It will be seen by a glance that the programme was rich in novelties. It is well to gratify legitimate musical curiosity, to give our audiences an opportunity of hearing works that excite attention in foreign cities, to encourage composers of our own town when it can be done with safety. As to the intrinsic value of the compositions that were heard last week for the first time,—that is another matter. And although it may seem ungracious, there is no denying the fact that the concert was too long.

Lalo, a composer of strong convictions, won success with exceeding difficulty. The history of the composition and production of "Le Roi d'Ys is a long story of the composer's labor, independence, trials and tribulations. He finally conquered, and since the opera was brought out at the Opéra-Comique in 1888 it has had at least 130 representations in Paris. Before it gained the stage extracts were heard in the concert halls of Paris and the overture became popular. The concert version of this overture, it is said, is more elaborate than the one that now serves as a prelude to the opera, but the clarinet solo, the 'cello phrase, and the finale are practically unchanged. It seems doubtful whether the overture of Saturday evening will be a favorite concert number. Detached from the opera that follows, it must be viewed as pure music without suggestion of textual programme. The great majority of the audience were unacquainted with the plot of the libretto, for the story told in the programme book is the old legend, and the story of the opera is a different one. Therefore the themes did not suggest characters or situations. An opera overture is apt to suffer dramatically when played as a concert number. To be sure, there are a few exceptions, but even the "Freischuetz" is made more glorious by its hints at *Samiel* and *Agathe*, and the Prelude to Carmen is an epitome of the opera—only the operas must be first known before the overtures can be fully appreciated. It would then be unfair to judge of the merits of the overture of "Le Roi d'Ys" from the dramatic standpoint. As music pure and simple it seems to be a very carefully constructed work, laboriously thought out and deliberately built up. The themes are sombre and the coloring of the thematic development is dark. Strength is more noticeable than brilliancy, although the 'cello episode and the finale are very effective. It was finely played and well received.

Mr. C. M. Loeffler, the well-known and deservedly esteemed violinist, studied composition in Berlin and Paris, and his works are as yet in manuscript. The suite played last week shows that his studies were neither perfunctory nor idle. It is called after a collection of stories by Gogol, in which tales of Little Russia are told, grave and gay, and even in the gaiety, sadness enters. The wanderings of the stories are reflected in the music of Mr. Loeffler, for the suite is undeniably diffuse. It perplexes also in this; it is full of contrasts which do not contrast; there is also much thematic treatment that singularly enough does not strike the hearer as thematic development. For instance, the first movement abounds in most musician-like devices to vary rhythm and harmony, but it is so elaborate in its detail that the whole barely escapes the reproach of monotony. The two numbers that follow are unlike and yet they are alike, and the contrasts are so subtly devised that they pass unnoticed, especially as there is nearly the same character in the themes and nearly the same orchestral color throughout the three movements. With the finale comes a welcome change. There are delightful episodes throughout the work and many traces of the skilled musician. With its rhythmic shiftings, its very diffuseness, its predominating gray, its jollity which is momentary and its melancholy which is tinged with irony, it is very close to the spirit of Gogol. Mr. Loeffler has also shown himself the conscientious musician in the writing of the solo violin part. He has dismissed from his mind the cheap glories of virtuosoship, and the solo is a necessary part of the whole. It is never obtrusive and the player must think of the composer and not merely of himself. It is needless to add that the solo part was admirably played and the accompaniment of the orchestra was sympathetic. Mr. Loeffler was most warmly welcomed when he stood upon the stage and very heartily applauded after the finale.

Such romantic symphonies as the "Lenore" appeal strongly to the musical nature of Mr. Nikisch, and in leading them he is generally successful. And so though exceptions might have been taken here and there to readings, and though the performance was not technically perfect, still the symphony was given with such passion and with such an appreciation of its beauties, that it would be perhaps captions to dwell upon the slight blemishes. I have spoken of the beauties of the work which are many; alas, there are also waste places, tedious digressions, cheap effects and open vulgarity. Still it will remain as a favorable example of the writings of a man of no ordinary degree of talent.

Miss Marguerite Hall sang Henschel's setting of Heine's simple and pathetic verses, which have already tempted Grieg and Rubinstein. Henschel's version for contralto and orchestra is ambitious and ineffective. Bombastic platitudes drive out dramatic directness and the intense simplicity of genuine passion. Nor has Miss Hall the voice and breadth of style to ennoble the intrinsically commonplace. Her other songs, though they are not among the more interesting of Schubert's muse, gave her a better opportunity. But Miss Hall is not at home in a room of the size of Music Hall.

The programme of the next concert is as follows: Gluck's overture to "Iphigenie en Aulis"; Brahms' concerto for violin in D major: and Schubert's C major symphony. Mr. Brodsky will be the violinist.

PHILIP HALE.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 23, 1891.

The Symphony Concert.

It was a long programme, that of Saturday night, but so varied that no sense of *ennui* could have been felt by any catholic-minded auditor. The overture to Lalo's "Roi d'Ys" was an interesting piece of scoring, and its sharp contrasts and fiery moods suited excellently to Mr. Nikisch's brilliancy of reading. It had a superabundance of brass and kettledrum, against which the very dainty touches of woodwind harmony came like flowers in a desert. It was pleasant to hear the horn played like a horn again, and not in the trombone-like manner of recent concerts. The boast has been made that our conductor never reads a Boston criticism, but to all appearances the musicians of the orchestra do—and sometimes profit by it, since no one seated in an orchestra can judge of the effects he produces, so well as an auditor seated at a reasonable distance from the centre of disturbance. The cello obligato in this overture was beautifully played by Mr. Schroeder.

Miss Marguerite Hall has not been heard in our concert halls since she became a London favorite. Her voice is sweet and sympathetic, but scarcely competent to cope with an entire orchestra, and therefore her group of Schubert *lieder*, with piano accompaniment, was much better than the rather pretentious setting of "Der Alte Koenig" by Henschel. One cannot help preferring the simpler legendary setting by Grieg. The charming personality of the singer, and her direct and unaffected style, won the heartiest applause, which was certainly deserved in the Schubert songs. But when Mr. Loeffler appeared to play the solo part in his own latest composition there was what is generally termed "an ovation." And the violinist immediately set himself to earning this advance payment of appreciation. To speak of his performance first;—it was perfect in almost every detail, sometimes lacking a little in force, but even this was not to be said of the broad G string passages of the second movement, while the end was scintillating and dashing in the highest degree.

As a composition the work seemed fluent and at times very characteristic, but a trifle too long for what it had to say. There was a lack of thematic material after the second movement, and the second and third movements were not in much contrast with each other. The first two movements are the best part of the work, although the folk-dance vein of the finale also calls for praise. The beginning of the composition (I had almost forgotten to state that its title is "Les Veillées de l'Ukraine) is excellent, and the folk-music element is strongly represented, as it ought to be, around a Ukrainian fireside. Kettledrums at the very first bar hold the attention, and the pastoral musette, which is of course apportioned to the oboe, is very dainty and in keeping with the spirit of the scene..

Altogether the composer shows considerable grace and ease in his treatment of the woodwind passages. The second movement is a Rune. "Runes are the Scandinavian alphabet," says Carlyle in his "Hero Worship," but they are also more; they are the dark and mysterious legends that have come down even from the ancient days of Odin; less majestic than the Saga, they are impressive in a different manner, as a ghost story differs from an epic. The oboe was again prominent here, and its phrases were imitated on the solo violin—a pleasant conversation, but one missed the sombre tints with which a Grieg would have invested the legend.

The third movement was a Dumka, the dignified northern dance. It would have been better to have had either the Russian *Kamarinskaia* or the Bohemian *Furiante* here to contrast with the contemplative character of what had preceded. The unison introduction was characteristic enough, and the passages in harmonics were brilliant, and brilliantly played, yet this movement could be shortened to advantage. The fire and *brio* of the last movement made some amends, and one can congratulate the composer on having added a new work to the repertoire, and the violinist on having performed his own composition so well.

Now came the end of the concert with Raff's "Lenore" symphony. If "Im Walde" is Raff's best symphony, "Lenore" is certainly his most popular one, and the public never wearies of hearing the march which bears such a curious resemblance to one of Franz Lachner's. The symphony was the best piece of work that the orchestra have done this season; there was fire and "*Schwung*" in every measure, and for once one can compliment the precision and shading. The flutist deserves a word of especial commendation for smooth work in the second movement. The great *crescendo* and *diminuendo* of the march could scarcely have been improved upon, and the spectral ride of the finale was all that heart could wish.

Yet it is not so great as that other ride of ghosts, in the finale of the "Im Walde" symphony, and, for the matter of that, no supernatural horse-flesh will ever seem wonderful in music after the whinneyings of Wagner's "Ride of the Walkyries," while in the domain of downright terror, Berlioz's "Ride to Hades" must always take the horrific palm. To be sure, the "Lenore" is not the most difficult or subtle work in the world to play, but the statement must be made that it was played magnificently.

LOUIS C. ELSON.

SUNDAY HERALD.

BOSTON, NOVEMBER 22, 1891.

The Symphony Concert--Novelties on the Programme.

Miss Marguerite Hall and Mr. C. M. Loeffler the Soloists—Great Success of Col. Mapleson's Artists' Concert—The Minnie Hauk Italian Opera Season—Its Notable Artists—News Notes.

The symphony concert programme of last evening fairly shone with new compositions, and Conductor Nikisch gave his audience an abundance of subjects for thought and reflection.

After affording a first hearing of Lalo's bright, tuneful and fascinating overture to "Le Roi d'ys," a composition fully realizing all expectations, Miss Marguerite Hall was introduced in a ballad, "There Was an Ancient King," written by Georg Henschel for contralto and orchestra.

Miss Hall's singing in local concerts two seasons ago was so enjoyable that her reappearance promised to make a pleasant feature of the evening's programme, and, although this promise was not fully realized, the singer had good cause for satisfaction in the recognition her merits gained. Mr. Henschel's work demands larger and broader treatment than Miss Hall's present abilities make possible for her, but she sung the charming ballad with such taste and expression that her audience was justified in giving the applause which followed this number.

Mr. Loeffler, who shares the leading desk of the orchestra with Mr. Kneisel, was then heard in his own suite for violin and orchestra, "Les Veillees de l'Ukraine." The work is in four movements, the themes of which gave evidences of being founded upon the Russian folk songs so little known and so fascinating in their quaint beauty when they are known. Though the suite makes the fourth important work completed by Mr. Loeffler, its performance made his introduction to a Boston audience as a composer, and it is pleasant to say that he gained as favorable an indorsement for his suite as he had formerly received in these concerts as a player. The solo instrument is not given great prominence, save in the finale, but Mr. Loeffler's playing was at all times enjoyable, and in the final movement his brilliant performance of the difficult passages for the solo instrument gave new and conclusive evidence of his skill as a virtuoso.

Miss Hall was heard again at the piano, with Mr. Nikisch as accompanist, where she sang Schubert's "Liebesbotschaft," "An Die Leyer," and "Rastlose Liebe," in a very pleasing fashion, winning a great deal of applause and a recall.

Mr. Nikisch ended his programme with a highly interesting performance of Raff's "Leonore" symphony, in which the tone pictures were given in a way to delight the audience.

Next Saturday the soloist is to be Mr. Adolph Brodsky, the new leading violin of the Damrosch orchestra, and the programme will be Gluck's overture, "Iphigenie en Aulis" (Wagner's ending); Brahms' concerto for violin in D major, op. 77, and Schubert's symphony in C major.

Mme. Lillian Nordica made her appearance at the first public rehearsal of the New York Philharmonic Society on Friday afternoon, and also at last evening's concert at the Metropolitan Opera House, and on both occasions gained a grand ovation by her contribution to the programme. She sung a scene and aria from Gluck's "Armida" and "The Erlking," by Schubert, both selections winning the most spontaneous and enthusiastic applause for the fair singer.

The second of the concerts by the Adamowski quartet was given on Monday evening last before a large and musical company. Among the audience were Mr. and Mrs. Eliot Hubbard, Mr. and Mrs. Edward Codman, Dr. and Mrs. C. E. Inches, Mr. and Mrs. L. Montgomery Sears, Mrs. May Bachert and Mr. C. W. Sanderson.

Boston Journal.

MONDAY, NOVEMBER 23, 1891.

THE SYMPHONY CONCERT.

When Conductor Nikisch was called to preside over and direct the Boston Symphony Orchestra it was understood that "home talent" should be encouraged, and that American compositions worthy of attention should be given a hearing. This most desirable decision was brought into effect Saturday night, when Mr. C. M. Loeffler, one of the original members of the Symphony Orchestra, was honored with a composer's and soloist's place on the evening's programme. Although Boston cannot strictly claim him as her own, still he has become so thoroughly identified with the best musical efforts and interests of the Hub that his claim upon us voluntarily occasions a reciprocal feeling. The spontaneous outburst of appreciation that welcomed him when he mounted the platform was proof positive of the numberless admirers and friends he has in our musical community. His suite for violin and orchestra founded upon the Russian author, Gogul's series of short stories, shows the effect that such sketches can produce on the musician's mind. We speak of the originality of certain productions, but no one can tell the degree of influence that the author has upon the composer, the composer upon the poet or the poet upon the artist. So, too, the simple, enjoyable fireside tales that Mr. Loeffler portrayed in sweet sounds, in the four movements of his work, might inspire some bard to tell his story in a little better way, and so the influence of really good works has no limit.

Miss Marguerite Hall, the first contralto soloist heard in this season's symphonies, and a very prepossessing young singer. was heard most favorably in the cluster of German songs with Mr. Nickisch presiding at the piano.

She received much applause, a recall and a beautiful floral offering. She possesses a voice of good quality, and sings with excellent taste and expression.

The ballad, "There Was an Ancient King," for contralto and orchestra, by Henschel, although disappointingly short, demanded the powers of a great artist, which she was unable to meet with satisfaction, yet with study and maturity her voice gives promise of much ability. The orchestral numbers, Lalo's overture of "Le Roi d' Ys," opening the programme, and heard for the first time in Boston, together with the closing symphony of Raff's "Lenore" in E, were given an excellent interpretation, the tone pictures, harmony and exquisite feeling of the latter being worthy of special commendation. Somewhat in contrast to the evening's programme is the one announced for next week, which comprises Gluck's overture of "Iphigenie en Aulis." Brahm's concerto for violin in D major and Schubert's symphony in C major. Mr. Adolph Brodsky, the superb violinist and newly imported concert master of the New York Symphony Orchestra, will be the soloist.

Boston Transcript

MONDAY, NOVEMBER 23, 1891.

Boston Symphony Orchestra.

The programme of the sixth concert was:

Lalo: Overture to "Le Roi d'Ys."
Henschel: Ballad, "There was an ancient king," for contralto and orchestra.
Loeffler: Suite, "Des Veillées de l'Ukraine," for violin and orchestra.
Schubert: Songs with pianoforte:
  Liebesbotschaft.
  An die Leyer.
  Rastlose Liebe.
Raff: Symphony No. 5, in E major, "Lenore," Op. 177.

Miss Marguerite Hall was the singer, and Mr. C. M. Loeffler the violinist.

Lalo's "Roi d'Ys" overture is a brilliant piece of writing, gorgeously scored; when one has said this one has said about all. It was finely played. Mr. Loeffler's suite shows us this excellent young artist in a new light. The work is in four movements: Introduction and Pastorale; Rune; Dumka; Finale. The thematic material is Russian, perhaps in origin, certainly in character, throughout; yet it is noticeable that the characteristic Slavonic accent of the music is somewhat toned down, and cured of its savagery. Mr. Loeffler's work shows what an advantage it is to a composer, no matter how poetic and imaginative his spirit may be, to have a care to express himself in a coherent musical form. The music gains thereby, just as the most fanciful poetry gains from perfection of rhyme and rhythm. This suite is remarkable, both for the inherent charm of its themes and the excellence of its musical workmanship. The handling of the orchestra, too, is admirable, although the young composer may seem at moments a little by the head with the orchestral riches at his command, and rather lavish in his coloring. The solo part might easily have been given more prominence by being shown against a more neutral background. Still one can hardly quarrel with a composer-virtuoso for voluntary self-effacement. Mr. Loeffler played admirably as ever, and was as admirably seconded by the orchestra. Composition and performance were equally, and highly, enjoyable. *Bravissimo!*

Raff's "Lenore" was splendidly played. The great length of this symphony, coupled with its not very conspicuous strength, makes it rather a large dose to take at the end of an already long programme. But what could be done for it, under the circumstances, was done by Mr. Nikisch and the orchestra.

Mr. Henschel's ballad made a rather indeterminate impression. One could feel it to be essentially musical, with now and then a dramatic touch; but, upon the whole, it seemed lacking in true effectiveness. Neither did Miss Hall's singing add much life to it. But she recouped herself wonderfully in the Schubert songs. We had almost given up all hope of hearing such singing of Schubert, and were completely carried away. That is true *Lieder*-singing! True and warm in sentiment, and always lyric in style.

The next programme is: Gluck, overture to "Iphigénie en Aulide"; Brahms, violin concerto in D, op. 77; Schubert, symphony in C. Mr. Adolph Brodsky will be the violinist.

Mme. Nordica appeared at the public rehearsal and concert last week of the New York Philharmonic Society, of which Mr. Seidl is now the director. She sang an aria from Gluck's "Armida" and Schubert's "The Erl King." She is credited with making a brilliant success.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Mr. FERRUCCIO B. BUSONI.

II. CONCERT.

MONDAY, NOVEMBER 23, AT 8 P.M.

PROGRAMME.

HAYDN. QUARTET in D.
Allegro moderato.—Adagio cantabile.—
Minuetto.—Finale, (Presto).

SCHUMANN. QUARTET in A, op. 41, No. 3.
Andante espressivo; leading to Allegro molto moderato—A major.
Second movement { Assai agitato. Un poco adagio. Tempo risoluto, } —F sharp minor.
Adagio molto.—D major.
Allegro molto vivace—A major.

SINDING. QUARTET for PIANO and STRINGS in E minor.
Allegro ma non troppo.—Andante.—
Scherzo (Prestissimo.)—Finale. (Allegro vivace).
(First time in Boston.)

The date of the Third Concert is December 28.

The Piano used is a Steinway.

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Boston Post

TUESDAY MORNING, NOV. 24, 1891.

THE KNEISEL QUARTETTE.

The programme of the second of this course given in Union Hall, last evening was as follows:

Hadyn—Quartette in D.
Allegro moderato, Adagio cantabile, Minnetto. Finale, (Presto).
Shuman—Quartette in A op. 41, No. 3
Andante expression, leading to allegro molto moderato—A major.
Second movement { Assai agitato Un poco adagia Tempo risoluto } F sharp minor.
Adagio molto—D major.
Allegro molto vivace—A major.
Linding—Quintette for piano and strings in E minor.
Allegro ma non troppo, andante. Sherzo (Presteasimo.)
Finale (allegro vivace). (First time in Boston).

The programme was a fine one, and appealed to the taste of the large number of true musicians who were present. Even those who usually complain at the length of a programme which req uires two hours close attention from its hearers, were disposed to forget their prejudices for the evening at least.

The Hadyn composition was familiar to many, but the excellent rendition gave it a new value. The adagio cantabile and minuetto were particularly effective from the contrast of the treatment of the theme. In the adagio the sustained notes gave the effect of grand organ chords, but the minuetto brought a change which was pleasing, it was strongly marked, but of a lighter character.

Shumann is not a favorite composer with many. His compositions are harmonious, but the themes are difficult to follow. Opus 41 is perhaps as pleasing to a real lover of music as anything of his that could be played by such a small number of instruments. It is long and somewhat tedious at the close.

The last number is new. It is a composition of Christian Linding, a Norwegian composer, who was born in 1856, and is a brother of Otto Ludwig Linding, the painter, and of Stephen Abel Linding, the sculptor—a talented family. Christian studied music in Christiania, and afterwards in Dresden, Munich and Leipzig, and was a teacher of music and a composer at that place for some time. Since February, 1890, he has lived in Copenhagen. Linding has written many piano pieces, several songs with piano accompaniment, a romance and a suite for violin and piano, and this quintette.

This work was first played at a concert in [illegible] on the 4th of November, 1887, with Frau Erica Nissen at the piano, and later at the Norwegian Musical Festival, and then at Leipzig. It was performed in London last year and recently at Munich. It is a remarkable work. Mr. Ferruccio B. Busoni, who recently appeared with the Symphony orchestra, undertook the piano part of the composition and did it in a finished manner. He is a pianist of great ability, and has a marvellous touch. His execution is fine and his technique pretty near perfection. VIVIAN.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, NOV. 24, 1891.

The Kneisel Quartette.

The second of the Kneisel Quartette concerts was given in Union Hall last evening and attracted a large and enthusiastic audience. The following programme was presented: Haydn's Quartette in D; Schumann's Quartette in A, op 41, No. 3; and Sinding's Quintette for Piano and Strings, in E minor. The playing of the quartette was marked by that artistic finish and attention to details which always attends its work; the precision, phrasing and shading, and the general ensemble being as near absolute perfection as anything heard here lately.

The charming Haydn Quartette was beautifully rendered, the Adagio being played with rare sweetness and expression, and the finale with marvellous daintiness, and a crisp, clean cut style that was refreshing. The interpretation and rendering of the grand Schumann Quartette was superb, the passion and fire of the second movement and the brilliancy and vigor of the finale being especially noteworthy.

Mr. Ferruccio Busoni was the assisting artist, and his choice of the Sinding quintette was a happy one for the display of his abilities as a pianist. This work is certainly a remarkable one, notable for its great originality, vigor and wonderfully clever use of the subject matter. It is an intensely modern work, somewhat bizarre and theatrical perhaps in places, but none the less remarkable as a striking and original work. The first movement is very complex, and the contrapuntal ingenuity displayed impresses the hearer with a feeling of admiration for the powers of the composer. Of the other movements the intermezzo is the most striking; this is a brilliant, dashing sort of a Scandinavian dance, and both it and the finale fairly bristle with technical difficulties for the players; in fact the whole quintette calls for great skill and ability, especially on the part of the pianist. Mr. Busoni was more than equal to the task, and his playing of the piano part was excellent, carrying the audience fairly by storm.

It is hard to recall any more perfect piano playing than that which Mr. Busoni gave last evening. He possesses a sure, fluent, elastic, in fact a superb technique; his playing combines dash, vigor and brilliancy with rare poetic feeling and refinement. His touch is one of the chief charms of his playing; it is wonderful for its velvety delicacy and at the same time wonderful power and crispness. It is hard to select any special point for commendation in his playing, as he possesses to a high degree those attributes which combine to make a thoroughly well-balanced artist. Mr. Busoni is a welcome addition to the ranks of our resident pianists, and his superb playing of last evening proves his right to be classed among the foremost artists of America.

[illegible]

TUESDAY, NOVEMBER 24, 1891.

THE KNEISEL QUARTETTE.

The Kneisel Quartette proved last night the strong hold that they have upon the musical public, for, in spite of the downpour as well as the flood of musical attractions that have deluged the town for the past few weeks, a large and enthusiastic audience nearly filled Union Hall to refresh themselves with the choice treat that this thoroughly finished and polished corps of artists had to offer.

One can scarcely over praise the refined and classical interpretation that was given Haydn's beautiful quartette in D. Such a rendition of the adagio cantabile is most inspiring and uplifting. In this the depth of musical thought and feeling, the beauty and purity of melodious expression reveals the wonderful creative genius of the master composer. 'Tis sufficient to say that one rarely hears this quartette given with finer taste and expression than do Mr. Franz Kneisel and his able associates give it. Could anything be more delicately fanciful and playful than the finale of this same number!

The andante expressivo of Schumann's quartette in A proved a movement of most enjoyable coloring, shading and rhythm. All the movements of this number are worthy of careful study and consideration. In fact, the closer one analyzes them the greater the enjoyment becomes.

The quartette for piano and strings in E minor by Christian Sinding, a Norwegian composer, bore the peculiarly original characteristic of his nationality, in movement, ryhthm and harmony. Mr. Ferruccio Busoni, heard so favorably at the Symphony concert two weeks ago, again gave assurance of his claim as a thorough musician of rare ability in this number. His technique and accuracy, fine touch and forceful expression, were especially noticeable in the development of the effective themes, and he received the hearty approval of his interested hearers.

December 28 is the date of the next concert of this series.

Boston Daily Globe.

TUESDAY, NOV. 24.

KNEISEL QUARTET.

Enjoyable Concert Given in Union Hall Before a Large Audience.

The second concert of the season by the Kneisel quartet was given in Union Hall last evening, to a very large audience, which enjoyed a musical treat in the fullest sense of the word.

Haydn's quartet in D major opened the concert. The performers seemed at their very best, by the finely artistic ensemble in which the four movements were rendered.

The quartet in A major, op. 41, No. 3, by Schumann, again brought the wonderful unity of the performers to the fore. In the first movement, an andante expressivo, was given with great expression and delicacy. The second movement, consisting of three short subdivisions, fairly bristling with comterpoint, was rendered so finely that the critical audience was positively enthusiastic in applause.

The closing number of the programme was a quartet for piano and strings by Sinding, a composer strange to Boston. The quartet is a work of modern character, full of weird themes, all of which are admirably treated; especially is this so in the second movement, the andante.

The harmony in this movement is rich in grand effects. The last movement, allegro vivace, is full of difficulties in octave and scale passages for the piano.

Signor F. Busoni, pianist, assisted the quartette in this work. His playing was most conscientious throughout, and the delicate passages with which the work abounds were most daintily rendered. The three assisting performers ably seconded the pianist's artistic efforts.

BOSTON HERALD.

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VOL. XC., NO. 147.

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Boston Transcript

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But the hit of the evening—and for matter of that, of the season, so far—was the quintet by Sinding. This work by a young Norwegian bears many marks both of originality and power; for one thing, it does not recall the Schumann quintet, op. 44, which fact is in itself something of a novelty, as modern pianoforte quintets go. Then the very frequent use of the stringed instruments as an independent string quartet, contrasted as such with the pianoforte, smacks of novelty. Something of the sort is done in the slow movement of Hans von Bronsart's G minor pianoforte trio, where there are some quite extended passages in four-part harmony played by the violin and 'cello in double-stopping; but Sinding carries out the idea much farther. How well this quintet will wear is a matter of conjecture mainly; but certainly one of the four movements, the *Scherzo*, shows pretty plain signs of real genius. The whole work, if not especially remarkable for melodic invention—the lover of coincidences may like to note a striking similarity between the theme of the first *Allegro ma non troppo* and a *Leitmotiv* in Otto Singer's cantata, "The Landing of the Pilgrim Fathers"—seems stoutly put together, and is immensely interesting and brilliant. Mr. Busoni's playing of the piano for the part cannot be spoken of in terms of too warm admiration; it was absolutely superb at every point. The third concert comes on Monday evening, Dec. 28.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Mr. FERRUCCIO D. BUSONI.

II. CONCERT.

MONDAY, NOVEMBER 23, AT 8 P. M.

PROGRAMME.

HAYDN.	QUARTET in D. Allegro moderato.—Adagio cantabile.— Minuetto.—Finale. (Presto).
SCHUMANN.	QUARTET in A, op. 41. No. 3. Andante espressivo: leading to Allegro molto moderato—A major. Second movement { Assai agitato. Un poco adagio. Tempo risoluto. } —F sharp minor. Adagio molto.—D major. Allegro molto vivace—A major
SINDING.	QUARTET for PIANO and STRINGS in E minor. Allegro ma non troppo.—Andante.— Scherzo (Prestissimo.).—Finale (Allegro vivace) (First time in Boston.)

The date of the Third Concert is December 28.

The Piano used is a Steinway.

Boston Post

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Shuman—Quartette in A op. 41, No. 3
Andante expression, leading to allegro molto moderato—A major.
Second movement { Assai agitato Un poco adagia Tempo risoluto } F sharp minor.
Adagio molto—D major.
Allegre molto vivace—A major.
Linding—Quintette for piano and strings in E minor.
Allegro ma non troppo, andante. Sherzo (Prestessimo.)
Finale (allegro vivace). (First time in Boston).

The programme was a fine one, and appealed to the taste of the large number of true musicians who were present. Even those who usually complain at the length of a programme which req uires two hours close attention from its hearers, were disposed to forget their prejudices for the evening at least.

The Hadyn composition was familiar to many, but the excellent rendition gave it a new value. The adagio cantabile and minuetto were particularly effective from the contrast of the treatment of the theme. In the adagio the sustained notes gave the effect of grand organ chords, but the minuetto brought a change which was pleasing, it was strongly marked, but of a lighter character.

Shumann is not a favorite composer with many. His compositions are harmonious, but the themes are difficult to follow. Opus 41 is perhaps as pleasing to a real lover of music as anything of his that could be played by such a small number of instruments. It is long and somewhat tedious at the close.

The last number is new. It is a composition of Christian Linding, a Norwegian composer, who was born in 1856, and is a brother of Otto Ludwig Linding, the painter. and of Stephen Abel Linding, the sculptor—a talented family. Christian studied music in Christiana, and afterwards in Dresden, Munich and Leipzig, and was a teacher of music and a composer at that place for some time. Since February, 1890, he has lived in Copenhagen. Linding has written many piano pieces, several songs with piano accompaniment, a romance and a suite for violin and piano, and this quintette.

This work was first played at a concert in Copenhegan on the 4th of November, 1887, with Fran Erica Nissen at the piano, and later on at the Norwegian Musical Festival, and then at Leipzig. It was performed in London last year: and recently at Munich. It is a remarkable work. Mr. Ferruccio B. Busoni, who recently appeared with the Symphony Orchestra, undertook the piano part of the composition and did it in a finished manner. He is a pianist of great ability, and has a marvellous touch. His execution is fine and his technique pretty near perfection. VIVIAN.

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The charming Haydn Quartette was beautifully rendered, the Adagio being played with rare sweetness and expression, and the finale with marvellous daintiness, and a crisp,clean cut style that was refreshing. The interpretation and rendering of the grand Schumann Quartette was superb, the passion and fire of the second movement and the brilliancy and vigor of the finale being especially noteworthy.

Mr. Ferruccio Busoni was the assisting artist, and his choice of the Sinding quintette was a happy one for the display of his abilities as a pianist. This work is certainly a remarkable one, notable for its great originality, vigor and wonderfully clever use of the subject matter. It is an intensely modern work, somewhat bizarre and theatrical perhaps in places, but none the less remarkable as a striking and original work. The first movement is very complex, and the contrapuntal ingenuity displayed impresses the hearer with a feeling of admiration for the powers of the composer. Of the other movements the intermezzo is the most striking; this is a brilliant, dashing sort of a Scandinavian dance, and both it and the finale fairly bristle with technical difficulties for the players; in fact the whole quintette calls for great skill and ability, especially on the part of the pianist. Mr. Busoni was more than equal to the task, and his playing of the piano part was excellent, carrying the audience fairly by storm.

It is hard to recall any more perfect piano playing than that which Mr. Busoni gave last evening. He possesses a sure, fluent, elastic, in fact a superb technique; his playing combines dash, vigor and brilliancy with rare poetic feeling and refinement. His touch is one of the chief charms of his playing; it is wonderful for its velvety delicacy and at the same time wonderful power and crispness. It is hard to select any special point for commendation in his playing, as he possesses to a high degree those attributes which combine to make a thoroughly well-balanced artist. Mr. Busoni is a welcome addition to the ranks of our resident pianists, and his superb playing of last evening proves his right to be classed among the foremost artists of America.

Boston Journal.

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December 28 is the date of the next concert of this series.

Boston Daily Globe.

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The quartet in A major, op. 41, No. 3, by Schumann, again brought the wonderful unity of the performers to the fore. In the first movement, an andante expressivo, was given with great expression and delicacy. The second movement, consisting of three short subdivisions, fairly bristling with comterpoint, was rendered so finely that the critical audience was positively enthusiastic in applause.

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Who is Christian Sinding? This is the first question which will arise in the
mind of everyone who hears this Quintet for the first time, and one withall which
ought to be answered. Christian Sinding is a Norwegian composer of great tal-
ent. He was born January 11, 1856. and is the younger brother of Otto Lud-
wig Sinding, the painter, and of Stephen Abel Sinding, the sculptor. Evidently
he is one of a talented family. He studied music in Christiania, and afterward
in Dresden, Munich and Leipzig, and lived afterwards as a teacher of music, as
well as a composer, at Christiania. Since February, 1890, he has lived in Copen-
hagen. Sinding has written many piano pieces, several songs with piano accom-
paniment, a Romance and a Suite for violin and piano, and this Quintet. This
work was first played at a concert in Copenhagen on the 4th of November, 1887,
with Frau Erica Nissen at the piano, and later on at the Norwegian Musical
Festival, and then at Leipzig. It was performed in London last year at a concert
given by Mons. Sapellnikoff; and has recently been performed in Munich.

The work is so remarkable that it demands more than a mere notice; hence this paper, which will, we hope, make its structure and themes upon which it is built, clear:

Allegro ma non troppo. E minor. C time. The first movement is long and very fully scored, and commences in E minor, C time. The first subject, 1, is given out *piano* by the pianoforte, the strings playing 2 as a counterpoint above it. These two themes are remarkable in their relation to other motives in the work; in fact there is, more or less, a continuity of motives, or their modifications, in all the movements, with the exception of the Intermezzo. For instance, in the Finale, No. 2, is the basis of the principal subject, and No, 1 forms the second period of the second subject. This is curious, and very original in cyclical music of this kind. These two subjects are worked together at some length and with increasing brilliancy, until we come to the two counter subjects Nos. 3 and 4, which are introduced together, 3 by the viola, and 4 by the violoncello. No. 4 serves later on in the Finale, as the subject of a fugal passage, when the reminiscence is most effective. This brings us to the second subject (No. 5) which is introduced by the piano alone in the key of G major, and its pendant (No. 6) which leads through a chromatic scale to a sea of arpeggios, upon which float Nos. 5 and 6, given out by the strings in unison, and which is answered by No. 5, given out *ff* in the lowest bass of the piano. This leads to a full close in G major, ending with a shake in chords for the piano, followed by a long A flat, two octaves below played *ffz* This reminds one very vividly of the effect of the Nightwatchman's horn in Act. 2 of *Die Meistersinger*, in fact it is the same thing. Then there is a shake in chords on A flat, with the watchman's horn in A natural and again in B flat with a pause, after which the working-out section commences. This begins by Nos. 5a, 2 and 1 being worked together in various keys, and with sundry modifications. Following this, No. 5b is introduced alternately by the second violin and violoncello, and first violin and viola. Then fragments of Nos. 2 and 4 are heard, with scale passages in the strings, ending on a *ff* chord of the diminished seventh; then No. 3 in an altered form on the piano alone, leading to various modifications of 1 on each of the strings separately, and ending with an octave passage for strings and piano in an extension of the same modification of 1, this section concluding on a dominant pedal. The recapitulation now begins, in which new matter is introduced; but only in the form of further metamorphoses of the themes already given. This concludes with a long chord of the major ninth, when the coda, *poco piu mosso*, begins. This is formed from Nos. 5, 2 and 1 worked together with various contrapuntal devices, and concludes most brilliantly in a series of chromatic chords. The incessant movement and great vigor of this *Allegro* will probably strike the hearer more than its contrapuntal ingenuity, and subtlety of device; but it is a remarkable first movement from whatever point we look at it, and cannot fail, with due execution, to be very impressive.

Andante. C major, C time. This begins with an introductory passage of 17 bars for the strings alone, very richly harmonized, which leads on to 7, which is given out on the piano, and in which is a passage, 5a, which we have heard in the first movement. Then 8 is played as a violoncello solo with an accompaniment in chords on the piano, and then after a crescendo and *ff* passage on the piano, 7 is repeated by the quartet, with a seperate melody above it for the piano. This comes to a full close in C major, when 9 is introduced on the violoncello and is worked at some length with many rhythmical modifications. The movement now becomes more passionate, and 10 is introduced, first by strings, and then by the piano, with an accompaniment of six crotchets in the bar; 9 is then repeated in various parts of the scale, and then 7 in F major, ending in the relative minor. This is followed by 8 in the violoncello accompanied by the piano in triplet quavers in 6 4 time. This leads through a brilliant transitional passage for the piano to 7 given out *ff*, *con tutta forza*, with the strings playing in unison a series of scales in all sorts of rhythms. This comes to a full close in C major, and after a few connecting bars the introductory passage, much modified, is repeated *con sordini*, by the strings alone, and this poetic and beautiful movement comes to an end *pp*. It is, we think, the most striking and impressive section of the whole work.

Intermezzo Vivace—G major, $\frac{3}{4}$ time. This, which is to all intents and purposes a Scherzo, although not so entitled, begins with 11; and it is entirely built upon this and 12, 13 and 14. The structure is very clear and as the subjects are very marked, they are quite easy to follow. The Scandinavian characteristics are more marked in this than in any of the movements, both rhythmically and harmonically. The middle section, corresponding to the Trio in a Scherzo, is formed upon 14, which is worked with sundry contrapuntal devices, and which finishes with a dominant pedal of 20 bars, leading into the repetition of the first section, which though shortened, is carried out quite regularly. This is a beautifully constructed movement, and is very brilliant and striking, perhaps, on a first hearing, the most striking in the Quintet. It is noteworthy also that this is the only movement in which none of the other themes, which form the work, are used, and out of which no themes are taken to be used elsewhere.

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Mr. Ferruccio Busoni was the assisting artist, and his choice of the Sinding quintette was a happy one for the display of his abilities as a pianist. This work is certainly a remarkable one, notable for its great originality, vigor and wonderfully clever use of the subject matter. It is an intensely modern work, somewhat bizarre and theatrical perhaps in places, but none the less remarkable as a striking and original work. The first movement is very complex, and the contrapuntal ingenuity displayed impresses the hearer with a feeling of admiration for the powers of the composer. Of the other movements the intermezzo is the most striking; this is a brilliant, dashing sort of a Scandinavian dance, and both it and the finale fairly bristle with technical difficulties for the players; in fact the whole quintette calls for great skill and ability, especially on the part of the pianist. Mr. Busoni was more than equal to the task, and his playing of the piano part was excellent, carrying the audience fairly by storm.

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Finale. Allegro vivace, E major. C time. This movement is introduced by a brilliant scale passage in octaves and contrary motion, of 5 bars length for the piano, built upon 15, which leads into the first subject 15 and its pendant 16, which are introduced together; 15 by the strings in unison and 16 by the piano. The principal subject, 15, it will be easily seen, is nearly related to 2 from the first movement. These two themes are worked together with increasing brilliancy till the introduction of the second subject, 17, piano solo, in the key of G sharp minor. The second section of this subject is closely related to the first subject of the first movement, No. 1. This is then repeated by the quartet, with a triplet accompaniment for the piano; and then, after a striking chromatic transitional passage, is repeated *ff* on the piano, with very full chords, with a triplet quaver figure in the violins, and a two quaver figure in the viola and violoncello. After this the first part is repeated with slight modifications, and a modulation is effected into B minor, when, over a quaver figure for the piano, No. 4 from the first movement is played, first by the first violin, then by the viola and then by the second violin. A new theme, No. 18, now makes its appearance, accompanied by the restless quaver figure on the piano, which then takes the new theme first *pp* then *piu p*, the incessant quaver figure being taken by the first violin. No. 4 is now introduced as the subject of a fugal passage in the bass, repeated by the viola and second violin, the quaver passage being continued by the first violin; this is then transferred to the piano on a pedal bass in B, the strings playing 4 in unison and *ff*; the quaver passage, increasing in intensity at last runs into 15, and the first part of this movement is again repeated, but with contraction; this is then followed by the second subject, No. 17, and its development, now in A minor. This is repeated in the same manner as on its first presentation, only contracted; then comes a modification of the chromatic transitional passage, and then the repetition of 17 *ff* in the piano with the strings in threes and twos as before mentioned. We now get 8 bars *quasi andante*, with themes Nos. 1 and 2 from the first movement; this leads into the coda, *Allegro vivace*, which is built upon 16 principally, but which also contains some extraordinary chromatic passages which are most original, even if a little *bizarre*. The work is thus brought to a fitting conclusion, and it leaves an impression of vigor, originality, and beauty on the hearer's mind, such as few works of this kind do.

H. G. PLIMMER in *London Musical News*.

Boston Post

TUESDAY MORNING, NOV. 24, 1891.

THE KNEISEL QUARTETTE.

The programme of the second of this course given in Union Hall, last evening was as follows:

Hadyn—Quartette in D.
Allegro moderato, Adagio cantabile, Minuetto. Finale, (Presto).
Shuman—Quartette in A op. 41, No. 3
Andante expression, leading to allegro molto moderato—A major.
Second movement { Assai agitato / Un poco adagia / Tempo risoluto } F sharp minor.
Adagio molto—D major.
Allegro molto vivace—A major.
Linding—Quintette for piano and strings in E minor.
Allegro ma non troppo, andante. Sherzo (Prestessimo.)
Finale (allegro vivace). (First time in Boston).

The programme was a fine one, and appealed to the taste of the large number of true musicians who were present. Even those who usually complain at the length of a programme which req uires two hours close attention from its hearers, were disposed to forget their prejudices for the evening at least.

The Hadyn composition was familiar to many, but the excellent rendition gave it a new value. The adagio cantabile and minuetto were particularly effective from the contrast of the treatment of the theme. In the adagio the sustained notes gave the effect of grand organ chords, but the minuetto brought a change which was pleasing, it was strongly marked, but of a lighter character.

Shumann is not a favorite composer with many. His compositions are harmonious, but the themes are difficult to follow. Opus 41 is perhaps as pleasing to a real lover of music as anything of his that could be played by such a small number of instruments. It is long and somewhat tedious at the close.

The last number is new. It is a composition of Christian Linding, a Norwegian composer, who was born in 1856, and is a brother of Otto Ludwig Linding, the painter, and of Stephen Abel Linding, the sculptor—a talented family. Christian studied music in Christiana, and afterwards in Dresden, Munich and Leipzig, and was a teacher of music and a composer at that place for some time. Since February, 1890, he has lived in Copenhagen. Linding has written many piano pieces, several songs with piano accompaniment, a romance and a suite for violin and piano, and this quintette.

This work was first played at a concert in Copenhegan on the 4th of November, 1887, with Frau Erica Nissen at the piano, and later on at the Norwegian Musical Festival, and then at Leipzig. It was performed in London last year; and recently at Munich. It is a remarkable work. Mr. Ferruccio B. Busoni, who recently appeared with the Symphony Orchestra, undertook the piano part of the composition and did it in a finished manner. He is a pianist of great ability, and has a marvellous touch. His execution is fine and his technique pretty near perfection.

VIVIAN.

BOSTON DAILY ADVERTISER
Established 1813.

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Boston Journal.

TUESDAY, NOVEMBER 24, 1891.

THE KNEISEL QUARTETTE.

The Kneisel Quartette proved last night the strong hold that they have upon the musical public, for, in spite of the downpour as well as the flood of musical attractions that have deluged the town for the past few weeks, a large and enthusiastic audience nearly filled Union Hall to refresh themselves with the choice treat that this thoroughly finished and polished corps of artists had to offer.

One can scarcely over praise the refined and classical interpretation that was given Haydn's beautiful quartette in D. Such a rendition of the adagio cantabile is most inspiring and uplifting. In this the depth of musical thought and feeling, the beauty and purity of melodious expression reveals the wonderful creative genius of the master composer. 'Tis sufficient to say that one rarely hears this quartette given with finer taste and expression than do Mr. Franz Kneisel and his able associates give it. Could anything be more delicately fanciful and playful than the finale of this same number!

The andante expressivo of Schumann's quartette in A proved a movement of most enjoyable coloring, shading and rhythm. All the movements of this number are worthy of careful study and consideration. In fact, the closer one analyzes them the greater the enjoyment becomes.

The quartette for piano and strings in E minor by Christian Sinding, a Norwegian composer, bore the peculiarly original characteristic of his nationality, in movement, ryhthm and harmony. Mr. Ferruccio Busoni, heard so favorably at the Symphony concert two weeks ago, again gave assurance of his claim as a thorough musician of rare ability in this number. His technique and accuracy, fine touch and forceful expression, were especially noticeable in the development of the effective themes, and he received the hearty approval of his interested hearers.

December 28 is the date of the next concert of this series.

Boston Daily Globe.

TUESDAY, NOV. 24.

KNEISEL QUARTET.

Enjoyable Concert Given in Union Hall Before a Large Audience.

The second concert of the season by the Kneisel quartet was given in Union Hall last evening, to a very large audience, which enjoyed a musical treat in the fullest sense of the word.

Haydn's quartet in D major opened the concert. The performers seemed at their very best, by the finely artistic ensemble in which the four movements were rendered.

The quartet in A major, op. 41, No. 3, by Schumann, again brought the wonderful unity of the performers to the fore. In the first movement, an andante expressivo, was given with great expression and delicacy. The second movement, consisting of three short subdivisions, fairly bristling with conterpoint, was rendered so finely that the critical audience was positively enthusiastic in applause.

The closing number of the programme was a quartet for piano and strings by Sinding, a composer strange to Boston. The quartet is a work of modern character, full of weird themes, all of which are admirably treated; especially is this so in the second movement, the andante.

The harmony in this movement is rich in grand effects. The last movement, allegro vivace, is full of difficulties in octave and scale passages for the piano.

Signor F. Busoni, pianist, assisted the quartette in this work. His playing was most conscientious throughout, and the delicate passages with which the work abounds were most daintily rendered. The three assisting performers ably seconded the pianist's artistic efforts.

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TUESDAY, NOV. 24, 1891.

THE KNEISEL QUARTET.

The second of the season's concerts by the Kneisel quartet at Union Hall, last evening, called out another fine audience of subscribing patrons and others, fully showing the strong following enjoyed by this most capable organization.

The programme was made with Mr. Kneisel's usual excellent good judgment, and included, as its several composition, the quartet in D major, No. 67, by Haydn; that in A major, op. 41, by Schumann, and the quintet in E minor by Sinding, an interesting novelty, in which Mr. Ferruccio Busoni, the pianist, gave his valuable assistance, his skill as a player in chamber music being delightfully prominent.

Mr. Kneisel and his associates of the quartet gave their best efforts, as usual, in their performances during the evening, and won well merited applause for all their good work.

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The Washington Post.

WASHINGTON, NOVEMBER 24, 1891.

DEATH IN THE TORNADO

Fatal Collapse of the New Metzerott Music Hall.

BURIED BENEATH THE RUINS

George White Killed and Two Young Women Injured.

DEMOLITION OF ONE OF THE GASOMETERS

Scenes of Alarm and Excitement in Many Parts of the City—Damages to Houses and Other Property to the Extent of $250,000.

One man with life crushed from him, two young women badly cut and bruised, and one man injured and the collapse of Metzerott's New Music Hall, on Twelfth street, near F, the ruin of one of the large gasometers of the Washington Gas Light Company, and thousands of dollars damage to other property were the effect yesterday of a storm, almost a tornado, which swept over this city.

It began at 12:30 o'clock in the afternoon and ten minutes later the sky in the west was clear, and with another twenty minutes the sun was shining brightly from an almost cloudless sky. In five minutes the damage amounting to about $250,000 had been done. The dead man was George White, aged about fifty years, whose home was at No. 1511 Sixteenth street northwest, and who died in his place of business, No. 1112 F street. Near him, where they had been working together, were Ida White, aged eighteen, and Clara Grunberg, aged twenty years, of No. 32 L street. These were badly cut, and the least wounded was John Sullivan, aged 32, of No. 42 Twenty-third street.

Fitful showers had fallen all the morning, but shortly after noon the weather seemed inclined to clear, though a stiff breeze rising from the southeast set flags to fluttering and awnings to flapping. Under its influence apparently the light gray clouds began to bank in the West. Still few indications of a storm of any kind were given, save perhaps a slight sultriness just about the moment when the wind at 12:30 suddenly shifted to the southwest and started the clouds toward the city. They were not so much clouds as one big, long roll growing blacker and blacker as it advanced at the rate of sixty miles an hour, and fringing itself with an ominous green.

The middle of this roll was particularly angry looking and threatening, and from it came incessant dartings of lightning. As if a heavy pall had been drawn across the sky, there was a sudden darkening, broken by the frequen lightenings flashing immediately on the faces of observers, and with a rush and a roar in which were almost lost the reverberations of thunder, the cloud burst.

It was not rainfall, but was as if the cloud had been rent, sending forth its heavy hail and water, which were driven by the force of the wind in a horizontal direction. Occasionally, under even greater pressure, great sheets or pillars of the rain scudded along the street, dashing sharply against window panes and strewing the parking and driveways with faded leaves and broken limbs of trees.

Awnings were torn to tatters and window glasses and skylights were smashed, persons who had not found shelter were lifted from their feet and were unable to make headway against the storm, vehicles were tossed about like bits of straw, chimneys toppled and dashed upon the roofs, walls were thrown out of plumb, shutters were unhinged, and tin roofs were ripped from their fastenings and carried hundreds of feet away.

While the main force of the storm seemed to spend itself in Georgetown, and in the area between Seventeenth and Tenth streets below New York avenue, few sections of the city escaped injury to one extent or another. It was the most severe blow for Washington since the summer of 1888.

At the Weather Bureau the storm was described as having the nature of a tornado though lacking its intensity. It was due probably in the beginning to an unstable condition of the atmosphere, arising from the warm moist air of Sunday night and the early morning being up set, as it were, by the colder air from the north and west. The squall struck the bureau at 12:31 p. m. The wind vane oscillated from west to southwest to south and southest. At 12:36 about the time of maximum fury the wind was blowing from the south to the southwest.

Several flashes of lightning were noted, one in particular, accompanied with thunder at 12:34. At 12:37 a clear sky appeared on the western horizon, and within three minutes the sky was clear, with light cumuli clouds chasing along in the rear of the black status and numbus clouds. From the roof of the Weather Bureau a second squall was seen to pass from the South northeastward, apparently over the Capitol, at 12:50 p. m., while it was perfectly clear in the northwest section of the city.

[illegible] squall [illegible] occurred in the afternoon about 4 o'clock in the far Northwestern section. Probably, as is generally the case, a line could be traced from Washington, extending in a northeasterly direction beyond the Hudson River, along which squalls have occurred during the afternoon.

FALL OF METZEROTT'S HALL.

A Scene of Desolation, Wreck, Ruin, and Death on Twelfth Street.

Twelve men having finished their dinner had just returned to their task on the Metzerott building when the storm came upon them. Nine of them, iron-workers, were upon a platform near the top of the fifty-foot wall in the rear. Two bricklayers were near the top of the southeast corner, and a third bricklayer was on the front wall, which had been raised about twenty-five feet. The colored hodcarrier, the thirteenth man, had been taken sick a few moments before and had gone home, and his failure to appear after the accident led those who were unaware of his having left to believe that he was beneath the ruins.

Noticing the approach of the rain the workmen started to leave their elevated positions for shelter, but before they could do so the crash came. Two-thirds of the south wall fell into the building dragging part of the front wall with it. The bricklayer on the front jumped for his life and landed in a pile of sand in Twelfth street, escaping with a sprained ankle. Eight of the iron-workers were upon a ladder, and as they and the ninth, James Nalley, who was sitting on an iron-roof truss bolting it, saw the immense piles of scaffolding which filled the interior of the place sink to the first floor with the weight of the falling walls, and the heavy iron column intended to strengthen them, they knew that to let go meant a horrible and instant death. Nalley clung to the truss and went to the bottom with it, but escaped with a few slight scalp wounds.

The others on the ladder held to their positions, and of the eight John Sullivan was about the only one injured to any extent. They all made their way to the street in front of the building, where the roll was called, and all congratulated themselves on their narrow escape.

In the meantime the two bricklayers had been left on a swaying bit of scaffolding in the southeast corner of the ruin. Their support had been so closely shaven by the falling wall that a mortar-board hung half way over the edge. They, too, climbed from their perilous height, and joined the others who had escaped.

The building was ruined, all that was left standing of the walls being shattered and jarred by the concussion. In the walls at intervals of about twenty-five feet had been set the big iron columns, and the majority of these had toppled with the brickwork, the break occurring immediately at the edge of one of the columns, and being as clean cut as if it had been made with some huge knife or saw. Much of the debris of brick, mortar, shattered scantling and boards, ironwork, and the derrick were in a confused heap, resting partly on the joists of the first floor and partly in the cellar, while the front wall had broken off so sharply that nothing remained above the arch of the main doorway but the grotesquely-carved keystone, and the remnants of the scaffolding in front seemed ready to topple at any moment.

Nearly the whole of the north wall above the first floor had fallen, and its fall was what had lent fatality to the disaster. Between it and the buildings fronting on F street is a three-foot alley way. For some distance in from Twelfth street this alley was bridged by falling scantling, and the greater portion of the wall fell upon the rears of Nos. 1110 F street, occupied by W. G. Metzerott & Co., pianos, organs, &c.; No. 1112, by George White, ladies' tailor, and A. Gude & Bro., florists, and 1114 and 1116, by Strasburger's Sons, clothiers. The rear of the first building was two stories high, and of the other two buildings but one story high. All were crushed in, the greatest weight probably falling upon the middle of the three, and there was where death came with the crash.

That others were not killed is due, perhaps, to the demolition of the immense panes of glass in the "Glass of Fashion." According to Mr. O. W. White, this happened a moment or so before the fall of the wall, as he and his clerk, who were on the floor above the clothiers, were able to escape through the rear of the building and the narrow alley before the catastrope. The smashing glass attracted the attention of the employes in Gude & Bro.'s store, and they, by running to the front to see what was the matter, escaped the falling wall. A strange feature of the affair was that the big, heavy plate windows in front of Gude & Bro.'s and White's were hurled from their frames to the pavement by the concussion.

Inspector of Buildings Entwisle, after a hasty examination of the ruins, said that no blame could be attached to the contractor. "You see," he began, "they were green walls, and the front was only built up to the second story, leaving two walls towering above. Now, all green walls are liable to give way, no matter how thick. These were eighteen inches in thickness and fifty feet in height. The interior was nothing but scaffolding, and, therefore, it was nothing more than a skeleton with the iron roof ready to put on. If the latter had been in place the accident could not have occurred, but as it was the walls came down for want of being pinned by the roof. The rear wall of the building, you will notice, saved a portion of the south wall on account of its being connected with it, and if the roof had been on the entire building would have been unharmed. Any building would have been likely to be blown down in the same condition as this one.

The Commissioners ordered the inspector of buildings to make a rigid inspection and report to them at his earliest opportunity. Engineer Commissioner Rossell procured several samples of the mortar and cement used in the building and will have an analysis made as to the quality of the ingredients.

The Commissioners are determined to do everything in their power to have a full investigation made and to place the blame, if any.

William S. Plager was the contractor for the erection of the entire building, with the exception of a few minor items that would probably amount to $5,000. Eight proposals were made for the construction of the hall. Plager was the lowest bidder at $45,365. The other bids averaged [illegible]

[illegible] Metzerott, who was joined by Mrs. Henrietta Metzerott in the afternoon, could not estimate the loss on his building and stock exactly. Twenty-five pianos in the rear of the first floor, and about the same number of organs on the second floor, are probably ruined, as well as the rear of the F-street building.

Two thousand dollars will probably cover the damage to buildings Nos. 1112, 1114, and 1116. Gude & Brother's loss is comparatively slight, and Mr. Strasburger estimated his loss at $20,000. The latter said he was insured, but did not know exactly whether fire insurance would cover the case, as there had been no damage done his stock by fire.

MANY TO THE RESCUE.

Prompt Service by the Fire Department and the Police.

When the crash came Dr. William V. Marmion was standing at his office door close by watching the exciting scenes on F street. The elements were making such a tremendous noise, he said to a reporter of THE POST, that he did not hear the crash, but in an instant afterward he appreciated the situation, and with Mr. R. A. Parke went into White's and began the work of endeavoring to rescue those whose groans could be heard, though they were far beneath the surface of the mass of debris. Dr. Marmion heard cries of a man and of women, but soon the cry of the man was stilled forever. In the meantime an alarm had been turned in through the district box by Mrs. Ada Hazelrigg, who has a dressmaking establishment on the second floor of No. 1112 F street.

The alarm brought engine companies Nos. 2, 6, and 7, truck C, and the chemical engine. There was little for the engines to do, but the men of the companies all fell to work with hooks, picks, shovels, and saws to save the sufferers. They were later re-enforced by some laborers on a sewer, who were detailed by Commissioner Rossell. The District Commissioners were in board session when Dr. Tindall, having been notified through the telephone by a POST reporter, announced the catastrophe to them. All three, Messrs. Douglass, Ross, and Rossell hurried to the scene, and there met Maj. Moore and Chief Parris directing the work of their respective departments.

As soon as possible ropes were stretched on Twelfth and F streets to keep from all danger the immense crowds of men, women, and children who came thronging to the locality from all directions. This prevented for a time the passage of the street cars, which were kept moving, however, by jumping the track and turning around. The windows of the stores in the neighborhood were packed with people, who held their positions as long as they thought anything new could be seen, and in safety were much interested in the alarmed surging of the mass of humanity below them whenever space had to be made to allow the passing of the patrol or ambulance wagons, or when occasionally the wind, still blowing heavily, came with a sudden gust, causing swaying bits of scaffolding to fall, or nearly tearing from its fastenings the bit of awning at the southeast corner of F and and Tenth streets.

Inside of White's establishment the men were hard at their work, interference being prevented by a large force of police under the immediate direction of Lieut. Amiss, of the First precinct.

The digging had not progressed far when Miss Clara Grunberg was relieved of the great weight which had been oppressing her, and, bruised and cut, was carried to the Emergency Hospital, and afterward sent to her home. She could not make herself understood in English, but to questions in German by Dr. Marmion she said that beneath her was "the boss and two other girls."

Not long after she had been found the moans of Miss Ida White revealed her presence, but as soon as she saw daylight she recovered what proved to be superb nerve. She was lying with her lower limbs bent at the knee and an immense pile of bricks and mortar on her body, but to her rescuers she told of her position, directed their work, and expressed relief as it progressed. She is hardly twenty years old, but displayed magnificent self-control, and was sent to her home.

Near the bottom of the pile was at last discovered the body of George White. His arm was first seen, but it was pulseless, and in all probability he had been dead an hour and a half, and his were the groans heard by Dr. Marmion. The man's face was mashed terribly on the right side, and it was covered by the workmen while they released the body, which was also crushed on the trunk from the bricks, iron rods, and bits of wood which held it down.

Coroner Patterson had been carefully watching the body, and as soon as it was borne on a stretcher, covered with white cloth, to the ambulance, he summoned a jury consisting of J. H. Howarth, builder; William H. Goodacre, Charles E. Brown, George W. Miller, painter; J. D. Whitacre and John E. Nicles, painter.

They gathered around the open back of the white-topped ambulance, and while the hundreds of persons near them raised on tip-toe and tried to see the body, they were sworn as they stood bare-headed in the street, and adjourned to meet at the First precinct at 11 o'clock to-day, being advised by the coroner to make thorough examination of the building, and gather what facts they could to aid them in returning a verdict.

To the officials outside had been added Inspector of Buildings Entwisle and Sub-inspector Holmes, Inspector of Plumbing S. A. Robinson, and others, and they discussed among themselves the appearance of the building and the possibility of others being still beneath the ruins.

All kinds of rumors had been afloat, the most exaggerated, perhaps, being that thirty persons were killed. Another story with some foundation was that a colored man, George Hawkins, had been caught under the wall. His reappearance in the vicinity about an hour and a half later dispelled this illusion, but still the remark of Clara Grunberg that two other girls were in the ruins led the firemen to continue digging, even after they learned that a younger sister of Miss White had run from the building when the crash came. It was thought that perhaps some bodies might be in the cellar. The only means of reaching this place was by tearing up the lights on the sidewalk. Fireman W. B. Handy, with his head bandaged with a handkerchief, as a falling brick had cut him, opened a way with his pick, and, returning after an exploration of the cellar, reported that no one was there.

It was 4 o'clock then, and the crowd outside the ropes was augmented by employes of the Departments, to whom, as to nearly everybody in the city, had come the news of the catastrophe within an hour after it happened. Among those who appeared after the two girls had been saved was the father of Clara Grunberg. He had heard the exaggerated reports, and came expecting to find his girl a corpse. As he, also, did not seem to comprehend fully the English language, it was some time before his notion was corrected. He walked around hurriedly without the ropes, where, amid a cloud of dust, the picks and shovels were clinking against the broken bricks. For a time he was oblivions of his surroundings and tore at the sides of his head and beat the air with his hands in a most violent manner. Finally Dr. Marmion managed to explain to him that his daughter had been sent to the Emergency Hospital, not very severely injured, he thought, and the old gentleman left somewhat relieved in mind.

The search was continued until darkness came, and then it was the conviction of all that no one remained in the ruins, and the work ceased.

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THE BIG STORM

tigating the Collapse of the Metzerott Music Hall.

THE KILLING OF GEORGE WHITE

Coroner Patterson and a Jury Hear Testimony of Expert Inspectors and Builders—Condition of the Two Women Who Were Rescued.

Nearly everybody who was able in Washington visited yesterday the scene of the tornado-wrecked Metzerott's Hall, and at no time during daylight was there not a crowd in Twelfth street or in F street where the wreck could be seen. Every thinking person who studied the ruin and considered its suddeness and completeness was impressed by the marvelous character of the escapes which had been made by the men within the building proper, and the two young women who were dug from the mass of debris a short distance from the place where George White had the life crushed out of him.

He was fifty-one years old, a native of Hungary, and had lived in Washington between fifteen and twenty years. His funeral, which will be private, will take place this morning from his late home, No. 1511 Sixteenth street northwest. A widow, one son, and four daughters survive him, and as the family is said to need relief, a fund was started for this purpose.

One of the daughters, Miss Ida White, who was so cool amid the ruins, is badly bruised, besides having her ankle twisted. She is suffering intensely, and it is supposed that some internal injury was done her. Miss Clara Grunberg, the other injured woman, has no bones broken, but her wounds are very painful.

All persons who were thought to have been within the ruins have now been accounted for, and Lieut. Amiss stated that no inquiries were being made for missing persons, and there was certainty that all had been recovered. In the three stores which had been damaged workmen were engaged all day trying to save some of the goods from the rubbish, and Mr. Strasburger was having those in his place shipped to his temporary place of business.

Mr. Frank B. Metzerott, who has arranged for a temporary stand for his place of business, was at the F street store early in the morning and watched a force of workmen clear away the fallen and splintered rafters under which lay the fragments of costly pianos and organs. Mr. Metzerott said that he could not form the least estimate of the loss on either the building or the stock. He had but recently received several new and costly pianos, and in addition to those crushed in the rear, it is thought that some temporary damage was done by the dust to those in the front of the building. Mr. Metzerott said that as soon as possible the work of rebuilding the hall would begin.

Next to Mr. Metzerott probably the persons who feel the loss of the new music hall most keenly are the members of the Choral Society, who expected the use of the hall for their concerts. They are all at sea as to what they shall do in regard to the programme which they had prepared for the season, and nothing definite will be known, it is thought, until some little communication has been had with Mr. Walter Damrosch, who has been conducting the rehearsals of the Choral Society. The extensive programmes of other musical organizations, which were to be features of the coming season, will all be subject to some modifications; but music lovers hope that arrangements may be made to carry them out as nearly as possible on the original lines.

At 11 o'clock Coroner Patterson began at the First precinct station the inquest into the death of George White. It involved of course the question of the construction of the new music hall, and the witnesses examined were experts to one extent or another in the building line. Coroner Patterson is determined to have the inquest as thorough as possible, and consequently, after an hour or more spent with the experts, the jury was adjourned until Friday morning at 11 o'clock. The members of the jury, who had been summoned on Monday and given opportunity to view the ruin, seemed inclined to probe the problem to the bottom, and more than once asked leading questions of interest. The jurymen were J. H. Howarth, John [illegible] Miles, G. W. Miller, Charles E. Brown, William H. Goodacre, and Joseph D. Whitaker.

Building Inspector Entwisle said that the walls of the music hall were eighteen inches thick, and quite thick enough. As the walls were green, they could not be expected to withstand such a gale. Scaffolding braced the building, which was as strong as it could be until the roof could be put on. But even had cement been used the walls could not have withstood such a wind. It was simply a [illegible] that a gale of sixty miles an hour should strike walls of that height just before the roof was put on. No fault could be found in the construction of the walls, and the fact that the side walls went up before the front wall did not weaken them, as is seen by the fact that the break occurred in the middle of the wall. A section of the side walls might have been held by the front, but nothing could save them all in such a storm. He had not inspected the building while it was being constructed, but his assistant [illegible]. He himself, however, had examined the walls since the accident, and found [illegible] had been raised according to the [illegible] as to thickness. They were [illegible] thick up to the first story and [illegible] inches above that.

[illegible] C. King, assistant inspector, [illegible] that as he had inspected the building [illegible] of intervals he was satisfied that [illegible] piece of work. The accident [illegible] the result of the blowing of [illegible] no evidence of defective [illegible]. A piece of plaster [illegible] from the side wall [illegible]

[illegible] inspected to the letter. In a music hall this might all be regarded as one story. Some support was afforded by the staging and scaffolding, and if the girders had been in place they might, perhaps, have held the walls. The scaffolding within the building tended to press out the north wall.

Mr. Frank L. Hanvey, builder, could not say what the ruling of the inspectors would be as to the definition of a story. Though the building would probably have been stouter had the front wall been completed, he could not say that this would have made it strong enough to stand against such wind pressure. In reply to a question by a juror Mr. Hanvey said that he would not have dared to run the walls up so high without bracing them. In support of his opinion that there was some fault in the construction of the building he called attention to the setting into the walls of the upright iron columns connected by tie beams. He had known of a number of cases of side walls being built before the front ones. Sometimes inspectors put a stop to this and sometimes they did not, though the building regulations on this point were mandatory. If the inspector did his duty he thought the regulations should be followed. This particular building, though, might be considered a one-story one, but he did not know whether the building regulations specified the number of feet to a story.

Mr. Charles A. Langley also considered the construction faulty, principally because of the insertion of the iron pillars. The building should have been braced better, and lime mortar should not have been used. Moreover, old bricks, which have not the same adhesive power as new ones, had been used. But he did not believe that any green wall, no matter how thick, could have withstood the wind's force.

Mr. W. S. Plager, the contractor, said that his work on the hall had been done according to the specifications. In talking with the inspector about the Z pillars he had expressed a preference for brick pilasters, but the inspector had said he could find no fault with the Z bars. Mr Plager thought the scaffolding afforded material support to the walls. He had allowed the side walls to go up much more rapidly because of delay in gettin the terra cotta to be used in the front.

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Minor details of the damage in different parts of the city were swapped all day, and there was hardly a person whose house had not felt the effects of the storm or who did not know of somebody's else house being damaged.

Inspector of Buildings Entwisle stated that he was engaged in making an investigation and would wait until after the verdict of the coroner's jury before making a report. "I will be ready to submit my findings to the Commissioners as soon as the verdict is rendered," he said.

The Telegram.

THURSDAY, NOVEMBER 19, 1891.

SECOND SYMPHONY CONCERT

Given at Infantry Hall Before a Large Audience.

Mr. Alvin Schroeder and Mrs. Nikisch the Evening's Soloists.

The concert at Infantry hall last night by the Boston Symphony orchestra was far from being the genuine musical treat the 2,000 or more people present had reason and right to expect. The program was not a model one, nor fully in accord with popular preference.

The initial number was Schumann's symphony No. 3, one of the most picturesque and melodious of his works, and a specimen of descriptive scoring with few equals. The first and the third movements were perhaps the best executed, though none were played with any too much care. The tendency of the orchestra seemed to be to rush precipitately through the very measures that ought to have been given the most thoughtful and graceful treatment; and in numerous places there was clear evidence of roughness and indifference. To the critics the music was below the orchestra's own standard.

The intermezzo from "Cavelleria Rusticana" was sweetly played. Weber's "Euryanthe" closed the concert.

Mr. Alvin Schroeder was heard for the first time here as a 'cello soloist, and it is a pleasure to record the success he achieved. He was encored and then recalled, and probably the audience would willingly have sat under the spell created by his bow for a long time without weariness. His tones were charmingly limpid and mellifluous, his delicate touches were captivating and his technique and expression were admirable.

Mrs. Nikisch was the vocalist of the occasion. She sang "Mignon" and three short songs by Schumann, Strauss and Brahms, respectively, but her work called for little commendation.

TIMES-STAR, Cincinnati, O.

Date 11-24

The next subscription concert of the College of Music promises to be an extraordinary musical feast. Not only because Lillian Nordica will be heard, but also on account of the appearance of Signor Albino Gorno in a brilliant programme of piano selections. Signor Gorno is a musician as well as a virtuoso. His technique reaches a high degree of excellence, and his phrasing is as clear-cut as a new blade. Among other things he will interpret the brilliant transcription of the Kermess music from [illegible]'s Faust, by Saint-Saens.

PROVIDENCE JOURNAL,

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The Famous Boston Orchestra and Soloists, Mrs. Nikisch and Mr. Schroeder, in Infantry Hall.

The Boston Symphony Orchestra gave the second concert of its series in Infantry Hall last evening, under the direction of its great conductor, Arthur Nikisch. The large audience, representing art-loving and musically inclined residents of the city and vicinity, was not entirely satisfied with what Mr. Nikisch and his coterie of players had to offer on this occasion. Somehow the concert was not as interesting as others given here, so far as the orchestra is concerned, but the solo numbers by Mrs. Nikisch and Mr. Alvin Schroeder made a deep and delightful impression, which evened up the symphony work and altogether made a pleasurable evening. The applause bestowed upon the soloists was spontaneous, and they were made to feel perfectly at ease by unmistakable manifestations of appreciation and kindly consideration. Mrs. Nikisch appeared nervous during her first effort, for the music sheet trembled perceptibly in her hand, but after she had made her third bow, in acknowledging the fervor of her hearers, she retired feeling that she was with friends. Mr. Schroeder quickly demonstrated that he had masterly command of his violoncello. The concert began with the orchestra's presentation of Schumann's Symphony No. 3 in E-flat (Rhenish), Op. 97. This, the last of Schumann's four beautiful symphonies, is looked upon by a great many, in fact, the majority of musicians, as the most remarkable of his creations, not so much for the instrumentation, which is quite as brilliant as in all his symphonies, as for the religious depth and understanding displayed which, interspersed as it is by bright snatches of national melodies, tend to make this work capricious to a degree. The first movement, "Vivace," opens vigorously with the full orchestra, rising and falling in little undulating waves of melody, until the motive with the strings is dropped to be taken up by the woods and violas with a running accompaniment from the violas and 'cellos. One characteristic of Schumann, the sudden transition from one key to another, entirely foreign to the first, is remarked in this first movement. An abrupt close with full orchestra forms a fitting introduction to the second charming little "Schezo" movement. In the first chords, one recognizes the measured time of the stately minuet, in fact, one can almost see those old-time lords and ladies slowly walking through this most charming dance of by-gone days. Throughout the melody, which is sustained by the woods, the strings are rippling through charming little staccato runs, so pianssimo that at times it is nothing more than a sigh. The second part of this movement is not quite so easy of understanding, but is made interesting by reason of its fugue nature. The third, an "Andante" movement, is perhaps the most charming of all, in a strictly musical point of view. It seems to be more of a deep revery than a connected melody, and the absence of all noise, together with the extremely quiet way in which the motive is introduced, first by the violins, followed by the violas and cellos, serves to deepen the impression. The movement opens with a little song of thankfulness, quaint in the extreme, which gradually lapses into a rapid, joyous melody inexpressibly charming, its contrast to the foregoing movements adding to the effect attained. Then comes the grand religious movement, which makes this symphony so famous. The motive is introduced by the trombones which have hitherto played but a little part in the composition. At the first sound of these instruments with the rich accompaniment of full orchestra, the impression which one forms is that of the grand, deep tones of an organ, which illusion is kept up to the end. Schumann composed this wonderful work knowing and feeling that the germs of insanity were slowly, but surely eating his life away, and some of the strains of this "movement religiose" are so wild and weird as can only be the outcome of a diseased mind. Here, as in the first "vivace," his abrupt change of key is frequently noticed. The "vivace," last movement, serves to effectually disperse all feelings of depression which the fourth part unconsciously created. Supposed to represent a holiday amongst the peasantry the several motives throughout are composed of little snatches of national melody, introduced with almost unexampled freshness and brilliancy of style. Here also one finds that a greater part of the work devolves upon the strings. The movement is hastened toward the end, making a brilliant finale. The first movement of this symphony as given by the Orchestra last evening did not quite come up to expectation. Something like listlessness, if not indifference, seemed to have possession of the players, and the impression of inattentiveness, perhaps, did not entirely fade all the evening. The "Molto Moderato" was attacked with more firmness, but it fell off into too slow a tempo, a defect prominent in the opening "vivace." The orchestra roused itself in the "Religiose" movement, which was rendered with telling effect, and the closing "vivace" received good treatment. The applause which supplemented the opening work was given as a matter of course to this representative band of artists, but it lacked the true ring of complete satisfaction. The second orchestra number, Mascagni's beautiful intermezzo from "Cavalleria Rusticana," already well enough known to musical patrons to be taken, like other popular works, as an addition of the hand organ repertory, appeared to lack volume where so many fine players were employed in its interpretation. Nevertheless, it was one of the enjoyable things on the programme, and received strict attention from every one. This was largely due, no doubt, to the fact that it is very much talked and written about just now.

The last number on the programme, Weber's overture, the "Euranthe," was fully appreciated. This grand romantic opera was first properly produced in America in 1887, and has not yet lost the favorable impression made at that time. Perhaps if the orchestra had another hour's sitting the impression of listlessness would have been obliterated, judging from the spirited and excellent exposition of Weber's rich, varied and grand dramatic overture. Mr. Nikisch's energy was aroused, and his associates felt the thrill of his magnetism and impelling force.

Mrs. Nikisch is already known and appreciated by Providence audiences, as was manifested on her appearance last evening. She possesses a mezzo-soprano of rare quality and scope, her lower notes, full and pure as a contralto, and her upper tones clear as a bell. Liszt's song from "Mignon" is entirely adapted to her voice, which is rather dramatic. The perfect ease with which she poured forth her flood of song, her true intonation and artistic impulses place her with the foremost vocalists. Her rendering of the song with orchestral accompaniment was noble and thoroughly gratifying. She infused so

[illegible] Schumann and Strauss [illegible] in [illegible], were charmingly sung, while the sweet little "Staendchen," by Brahms, was charming. Mrs. Nikisch was artistically accompanied on the piano by her husband.

Mr. Schroder is a marvellous player. His interpretation of Bach's "Sarabande," showed a great depth and delicacy of feeling, while the two little things by Sil and Popper respectively (both living composers), were beautifully rendered. In response to repeated recalls he played a little Tarantella by B. Crossman, with wonderful staccato effects. His 'cello playing was the triumph of the evening.

The next concert by the orchestra will be given Wednesday, evening, Dec. 16.

The Beacon.

BOSTON, SATURDAY, NOV. 28, 1891.

THE SYMPHONY CONCERTS.

The orchestra has not played so well all through any other programme of this season as on Saturday evening last. The programme was preposterously long, and hardly half of the audience heard the last movement of the Symphony, which was not begun until nearly ten o'clock. But the band kept up its interest and was attentive, and Mr. Nikisch was unusually apt in his reading and steady in control. Two new works were given, of which the first was the overture to that "Roi d'Ys" opera by Lalo, which is so highly esteemed in Europe. The theme of the opera is an old Breton legend of enchantment, mystery, fatal fascination and tragic punishment, in which the charms of reckless beauty, the spells of magic and demoniac wrath and power all have their place. This overture is a fit prelude to such a story if romantically and poetically told. Its colors are rich and full, now sombrely dark, now nobly brilliant; its figures are strong in shape and suggestive in character, sometimes pulsing and roaring dully like the devouring sea, sometimes gay with the trumpets of triumph and sometimes sweet with festivity and love revels; its instrumentation is often unusual and bold, always picturesque and fanciful, and the impression it leaves is one of present delight and desire for a better acquaintance. The other work was the *suite* for solo violin and orchestra, which Mr. C. M. Loeffler wrote last summer and led on this occasion. He calls it "Veillées d'Ukraine," after the tales which inspired it, and the theme of treatment is Russian. The movements are four—an Introduction and Pastoral, a Rune, a Dumka and a Finale. It is thoroughly and elegantly written and there is a good deal of "meat" in its material—such a work as could have been written by none but a sensitive spirit speaking through a rich musical vocabulary. Considering that it traverses one line of thought, however, it is perhaps too long, and the general listener will recur to the first movement with most pleasure. On one account the suite must fail of the effect which one would naturally expect from the ingeniousness and quietude of the scoring, unless it can be played by some violinist whose tone is more sonorous and vehement than Mr. Loeffler's. He has given a prominent place to the English horn, which is constantly moving with the solo instrument; but that peculiar wood voice frequently overpowers the strings; and so, though the combination is theoretically right, it is practically wrong. Mr. Loeffler had an amazingly ardent reception—a welcome after his long grave illness of last season—and his work was greatly applauded. The "Lenore" symphony of Raff was the other orchestral work and had first-rate handling. Miss Marguerite Hall sang, and her lovely voice and fine method were enjoyed by those who were not too far from her; for Music Hall swallows up a voice no larger than hers. Her selections were an elaborate orchestral setting by Mr. Henschel of the well-known verses, "There was an Ancient King," which was about as entertaining as an algebraic demonstration, and three songs of Schubert. These, delightfully accompanied by Mr. Nikisch, gave much more pleasure, "An der Leyer" eliciting special approbation.

For tonight a programme of three solid instrumental pieces testifies newly to Mr. Nikisch's judgment in such matters. It begins with Gluck's "Iphigenia" overture and ends with Schubert's C-major symphony, between which will be placed Brahms's D-major violin concerto, to be led by Mr. Adolph Brodsky, Mr. Damrosch's new concert-master, whose appearances in New York have elicited the highest encomiums.

KNEISEL QUARTETTE.

The second Kneisel Quartette concert presented in the piano quintette of the young Norwegian, Sinding, a remarkable and delightful composition—a richer, stronger and more individual work than any other recent example of chamber-music. It is full of melodies, clear, distinctive, fascinating and (what interests the musician most) easily useful for development. The treatment is no less various, free and happy, whether considered as science or as sound; for while the polyphony is so fluent, so full and so constant that one is amazed to find a quintette suggesting so decidedly a small orchestra, the ear of the layman is enchanted by a music which he can follow without perplexity or fatigue. The work was exquisitely rendered, Mr. Busoni taking the piano part with entire felicity of touch and temper and complete apprehension of phrase and emphasis. The quartette also played unexceptionably well Haydn's quartette in D and Schumann's in A, *op.* 41, No. 3, which, being given in that order, led up gradually to the Sinding.

[61]

The Washington Post.

WASHINGTON, NOVEMBER 23, 1891.

AFTER THE BIG STORM

Investigating the Collapse of the Metzerott Music Hall.

THE KILLING OF GEORGE WHITE

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Mr. B. C. King, assistant inspector, said that as he had inspected the building at frequent intervals he was satisfied that it was a good piece of work. The accident was simply the result of the blowing of the wind, and no evidence of defective work existed anywhere. A piece of plaster picked up at random from the side wall he characterized as of superior quality. His [illegible] Mr. Entwisle. Asked by jurors about the regulations, he said that the rule that forbids the erection of walls more than a story above the front was interpreted to the letter. In a music hall this might all be regarded as one story. Some support was afforded by the staging and scaffolding, and if the girders had been in place they might, perhaps, have held the walls. The scaffolding within the building tended to press out the north wall.

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The first movement, "Vivace," opens vigorously with the full orchestra, rising and falling in little undulating waves of melody, until the motive with the strings is dropped to be taken up by the woods and violas with a running accompaniment from the violas and 'cellos. One characteristic of Schumann, the sudden transition from one key to another, entirely foreign to the first, is remarked in this first movement. An abrupt close with full orchestra forms a fitting introduction to the second charming little "Schezo" movement. In the first chords, one recognizes the measured time of the stately minuet, in fact, one can almost see those old-time lords and ladies slowly walking through this most charming dance of by-gone days. Throughout the melody, which is sustained by the woods, the strings are rippling through charming little staccato runs, so pianissimo that at times it is nothing more than a sigh. The second part of this movement is not quite so easy of understanding, but is made interesting by reason of its fugue nature. The third, an "Andante" movement, is perhaps the most charming of all, in a strictly musical point of view. It seems to be more of a deep revery than a connected melody, and the absence of all noise, together with the extremely quiet way in which the motive is introduced, first by the violins, followed by the violas and cellos, serves to deepen the impression. The movement opens with a little song of thankfulness, quaint in the extreme, which gradually lapses into a rapid, joyous melody inexpressibly charming, its contrast to the foregoing movements adding to the effect attained. Then comes the grand religious movement, which makes this symphony so famous. The motive is introduced by the trombones which have hitherto played but a little part in the composition. At the first sound of these instruments with the rich accompaniment of full orchestra, the impression which one forms is that of the grand, deep tones of an organ, which illusion is kept up to the end. Schumann composed this wonderful work knowing and feeling that the germs of insanity were slowly, but surely eating his life away, and some of the strains of this "movement religioso" are so wild and weird as can only be the outcome of a diseased mind. Here, as in the first "vivace," his abrupt change of key is frequently noticed. The "vivace," last movement, serves to effectually disperse all feelings of depression which the fourth part unconsciously created. Supposed to represent a holiday amongst the peasantry the several motives throughout are composed of little snatches of national melody, introduced with almost unexampled freshness and brilliancy of style. Here also one finds that a greater part of the work devolves upon the strings. The movement is hastened toward the end, making a brilliant finale. The first movement of this symphony as given by the Orchestra last evening did not quite come up to expectation. Something like listlessness, if not indifference, seemed to have possession of the players, and the impression of inattentiveness, perhaps, did not entirely fade all the evening. The "Molto Moderato" was attacked with more firmness, but it fell off into too slow a tempo, a defect prominent in the opening "vivace." The orchestra roused itself in the "Religiose" movement, which was rendered with telling effect, and the closing "vivace" received good treatment. The applause which supplemented the opening work was given as a matter of course to this representative band of artists, but it lacked the true ring of complete satisfaction. The second orchestra number, Mascagni's beautiful intermezzo from "Cavalleria Rusticana," already well enough known to musical patrons to be taken, like other popular works, as an addition of the hand organ repertory, appeared to lack volume where so many fine players were employed in its interpretation. Nevertheless, it was one of the enjoyable things on the programme, and received strict attention from every one. This was largely due, no doubt, to the fact that it is very much talked and written about just now.

The last number on the programme, Weber's overture, the "Euranthe," was fully appreciated. This grand romantic opera was first properly produced in America in 1887, and has not yet lost the favorable impression made at that time. Perhaps if the orchestra had another hour's sitting the impression of listlessness would have been obliterated, judging from the spirited and excellent exposition of Weber's rich, varied and grand dramatic overture. Mr. Nikisch's energy was aroused, and his associates felt the thrill of his magnetism and impelling force.

Mrs. Nikisch is already known and appreciated by Providence audiences, as was manifested on her appearance last evening. She possesses a mezzo-soprano of rare quality and scope, her lower notes, full and pure as a contralto, and her upper tones clear as a bell. Liszt's song from "Mignon" is entirely adapted to her voice, which is rather dramatic. The perfect ease with which she poured forth her flood of song, her true intonation and artistic impulses place her with the foremost vocalists. Her rendering of the song with orchestral accompaniment was noble and thoroughly gratifying. She infused so much soul into the work as to [illegible] the "aria," ordinarily hard of understanding, perfectly comprehensible. The trio of songs by Schumann and Strauss, both grave in nature, were charmingly sung, while the sweet little "Staendchen," by Brahms, was charming. Mrs. Nikisch was artistically accompanied on the piano by her husband.

Mr. Schroder is a marvellous player. His interpretation of Bach's "Sarabande," showed a great depth and delicacy of feeling, while the two little things by Sitt and Popper respectively (both living composers), were beautifully rendered. In response to repeated recalls he played a little Tarantella by B. Crossman, with wonderful staccato effects. His 'cello playing was the triumph of the evening.

The next concert by the orchestra will be given Wednesday, evening, Dec. 16.

The Beacon.

BOSTON, SATURDAY, NOV. 28, 1891.

THE SYMPHONY CONCERTS.

The orchestra has not played so well all through any other programme of this season as on Saturday evening last. The programme was preposterously long, and hardly half of the audience heard the last movement of the Symphony, which was not begun until nearly ten o'clock. But the band kept up its interest and was attentive, and Mr. Nikisch was unusually apt in his reading and steady in control. Two new works were given, of which the first was the overture to that "Roi d'Ys" opera by Lalo, which is so highly esteemed in Europe. The theme of the opera is an old Breton legend of enchantment, mystery, fatal fascination and tragic punishment, in which the charms of reckless beauty, the spells of magic and demoniac wrath and power all have their place. This overture is a fit prelude to such a story if romantically and poetically told. Its colors are rich and full, now sombrely dark, now nobly brilliant; its figures are strong in shape and suggestive in character, sometimes pulsing and roaring dully like the devouring sea, sometimes gay with the trumpets of triumph and sometimes sweet with festivity and love revels; its instrumentation is often unusual and bold, always picturesque and fanciful, and the impression it leaves is one of present delight and desire for a better acquaintance. The other work was the *suite* for solo violin and orchestra, which Mr. C. M. Loeffler wrote last summer and led on this occasion. He calls it "Veillées d'Ukraine," after the tales which inspired it, and the theme of treatment is Russian. The movements are four—an Introduction and Pastoral, a Rune, a Dumka and a Finale. It is thoroughly and elegantly written and there is a good deal of "meat" in its material—such a work as could have been written by none but a sensitive spirit speaking through a rich musical vocabulary. Considering that it traverses one line of thought, however, it is perhaps too long, and the general listener will recur to the first movement with most pleasure. On one account the suite must fail of the effect which one would naturally expect from the ingeniousness and quietude of the scoring, unless it can be played by some violinist whose tone is more sonorous and vehement than Mr. Loeffler's. He has given a prominent place to the English horn, which is constantly moving with the solo instrument; but that peculiar wood voice frequently overpowers the strings; and so, though the combination is theoretically right, it is practically wrong. Mr. Loeffler had an amazingly ardent reception—a welcome after his long grave illness of last season—and his work was greatly applauded. The "Lenore" symphony of Raff was the other orchestral work and had first-rate handling. Miss Marguerite Hall sang, and her lovely voice and fine method were enjoyed by those who were not too far from her; for Music Hall swallows up a voice no larger than hers. Her selections were an elaborate orchestral setting by Mr. Henschel of the well-known verses, "There was an Ancient King," which was about as entertaining as an algebraic demonstration, and three songs of Schubert. These, delightfully accompanied by Mr. Nikisch, gave much more pleasure, "An der Lever" eliciting special approbation.

For tonight a programme of three solid instrumental pieces testifies newly to Mr. Nikisch's judgment in such matters. It begins with Gluck's "Iphigenia" overture and ends with Schubert's C-major symphony, between which will be placed Brahms's D-major violin concerto, to be led by Mr. Adolph Brodsky, Mr. Damrosch's new concert-master, whose appearances in New York have elicited the highest encomiums.

KNEISEL QUARTETTE.

The second Kneisel Quartette concert presented in the piano quintette of the young Norwegian, Sinding, a remarkable and delightful composition—a richer, stronger and more individual work than any other recent example of chamber-music. It is full of melodies, clear, distinctive, fascinating and (what interests the musician most) easily useful for development. The treatment is no less various, free and happy, whether considered as science or as sound: for while the polyphony is so fluent, so full and so constant that one is amazed to find a quintette suggesting so decidedly a small orchestra, the ear of the layman is enchanted by a music which he can follow without perplexity or fatigue. The work was exquisitely rendered, Mr. Busoni taking the piano part with entire felicity of touch and temper and complete apprehension of phrase and emphasis. The quartette also played unexceptionably well Haydn's quartette in D and Schumann's in A, *op.* 41, No. 3, which, being given in that order, led up gradually to the Sinding.

EVENING BULLETIN.

SDAY, NOVEMBER 19, 1891.

SECOND SYMPHONY CONCERT.

The Famous Boston Orchestra and Soloists, Mrs. Nikisch and Mr. Schroeder, in Infantry Hall.

The Boston Symphony Orchestra gave the second concert of its series in Infantry Hall last evening, under the direction of its great conductor, Arthur Nikisch. The large audience, representing art-loving and musically inclined residents of the city and vicinity, was not entirely satisfied with what Mr. Nikisch and his coterie of players had to offer on this occasion. Somehow the concert was not as interesting as others given here, so far as the orchestra is concerned, but the solo numbers by Mrs. Nikisch and Mr. Alvin Schroeder made a deep and delightful impression, which evened up the symphony work and altogether made a pleasurable evening. The applause bestowed upon the soloists was spontaneous, and they were made to feel perfectly at ease by unmistakable manifestations of appreciation and kindly consideration. Mrs. Nikisch appeared nervous during her first effort, for the music sheet trembled perceptibly in her hand, but after she had made her third bow, in acknowledging the fervor of her hearers, she retired feeling that she was with friends. Mr. Schroeder quickly demonstrated that he had masterly command of his violoncello.

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The next concert by the orchestra will be given Wednesday, evening, Dec. 16.

BOSTON HOME JOURNAL.

Y, NOVEMBER 28, 1891.

The Saturday Evening Paper.

THE SYMPHONY CONCERT.

The program of the sixth concert contained two entire novelties, the overture to Lalo's opera, "Le Roi d'Ys," and a suite for violin and orchestra, "Les Veillées de l'Ukraine," by C. M. Loeffler. The Lalo overture is effectively and brilliantly scored for the full modern orchestra, and was in the main well played. It is an intensely dramatic work in which the composer has given free scope to his romantic genius. It abounds in climaxes which, heard for the first time, seem somewhat startling. Of its worth as a composition there can be no question, but that it is music for the theater and not for the concert room is equally true. It was entirely wise and just in Mr. Nikisch to let it be heard at a symphony concert, although he will hardly add it to his repertoire of classical overtures.

The announcement that Mr. Loeffler was to play an original composition was a surprise to a majority of the Symphony Orchestra patrons, although to the knowing ones his talent as a composer has been known for several years. "Les Veillées de l'Ukraine" is a wholly delightful work abounding in weird Russian melodies, which the composer has most skilfully woven together and ingeniously elaborated upon. It was beautifully played by Mr. Loeffler, who before and after its performance was accorded a veritable ovation. Much of the time the accompaniment of the orchestra was over loud, frequently making it utterly impossible for the solo violin to be heard. Miss Marguerite Hall sang the ballad "There was an Ancient King," by Henschel and three songs by Schubert. Her voice has lost much of the *vibrato* that was formerly so noticeable in her singing, and her efforts were painstaking and intelligent, still both voice and style are inadequate to so large a place as Music Hall. The symphony was the ever popular "Lenore" by Raff, and with the exception of the second movement was finely played. The indecision in the attack, so noticeable earlier in the season, owing undoubtedly to the numerous changes in the personnel of the orchestra, was not so apparent. The second movement of the symphony was completely slaughtered by the new French horn player imported this season, and who on this occasion gave a most forcible illustration of how the French horn should not be played.

The program for the next concert will be: Overture, "Iphigenie en Aulis" (Wagner's ending), Gluck; Concerto for Violin in D major, op. 77, Brahms; Symphony in C major, Schubert; soloist, Mr. Adolph Brodsky.

THE COMMONWEALTH

ESTABLISHED IN 1862.

BOSTON, SATURDAY, NOVEMBER 28, 1891.

A PATRON OF MUSIC.

Mr. Arthur Nikisch, the accomplished conductor of the Boston Symphony Orchestra, has been talking in a very interesting manner to the News of Detroit, where he recently went to take part, with Mrs. Nikisch, in a concert by the Philharmonic Club of that city. Here at home, Mr. Nikisch has preserved a reticence in the matter of 'interviews'—a reticence for which he cannot be blamed—which increases the value of what he has to say on an occasion like this when he seems to speak with entire freedom. And what he had to say to the Detroit reporter with whom he talked, making due allowance for possible variation in the process of getting the words from his lips to the printed page, is so highly appreciative, and withal so pleasant to hear, that it deserves reproduction.

"If there were more gentlemen as public-spirited as Mr. Henry L. Higginson of Boston," he is reported to say, "musical affairs would receive a great impetus in this country." Of this, we in Boston have been fully convinced long before Mr. Nikisch said it. Mr. Higginson, indeed, more nearly fills the idea conveyed by the old phrase, a patron of music, than any other of our citizens; and he represents this character in its modern and democratic relations.

The account which Mr. Nikisch gives of the development of the Symphony Orchestra, although not altogether news, is interesting as coming from one who speaks with intimate knowledge. "Mr. Higginson," he says, "determined that Boston should have a good orchestra, cost what it might. Accordingly, he saw that there were gathered together the best musicians, and the organization placed upon a working basis. The first year about $25,000 was lost. That was nothing; he expected it. He did not cut down salaries or strive to decrease expenses. Nor did he complain. All he said was: 'The orchestra was very good last year; we will make it better this year.' Now it just about pays. There were certainly no profits last year; yet he said, 'the members should receive larger salaries.' Accordingly, this year salaries were raised $15,000. You may imagine that we are all devoted to him, for in him we find a sympathetic friend and 'father,' as he might be called. Of course, he is an excellent musician and is able to confer with us upon musical matters, so that we can perform our task in keeping pace with musical matters all over the world. When he last sent me to Europe to import foreign talent, he said, 'If you find some one who is very good and want him, offer him a most satisfactory price.'"

A glimpse of what it costs in money to maintain this great musical organization is given by Mr. Nikisch, who says that the annual salaries of the ninety members of the orchestra aggregate $130,000, in addition to which there are traveling expenses, hall rent, printing and other items of expense.

It is not fully evident why Mr. Nikisch's opinion is especially valuable as to the conditions upon which opera may be made successful in this country; but the Detroit 'interviewer,' with the audacity of his calling, put the question. He received this answer: "The reason is that we have so few singers who can render an *aria* or recitative in English . . . An opera company cannot be successful without a reputable, reliable manager and a company who, if they pretend to sing in English, would not sing in Italian-English or worse still in German-English."

It may be that Mr. Nikisch is correct in this diagnosis of the situation. But the suggestion may be ventured that an understanding of the words of the libretto is the last thing required for the enjoyment of opera, and, indeed, the fact that a foreign language is used is in many cases a real relief. The inane verse to which the great operas are set may better be left untranslated.

Musicians and managers, perhaps, have profited by recent evidence that there is overmuch music here in Boston, and during the past week but two concerts worthy of note have been given. At both, however, music new to Boston and of much interest in itself has been performed.

At the Symphony concert, last Saturday, Lalo's overture to 'Le Roi d' Ys' was given for the first time in Boston, and Mr. Loeffler's suite for violin and orchestra was played fresh from the composer's manuscript. Lalo, Spanish by birth and French by artistic sympathy and long residence in Paris, won his fame late, but since the first performance of 'Le Roi d' Ys' in 1888, his work, in France especially, has enjoyed exceptional popularity. The strength of the music lies largely in its dramatic effectiveness and, as the opera—or the legend either—is scarcely known in America, this quality counted for but little. The overture is gloomy in its themes and dark in its execution, with a touch now and then of the grim strength of the cliffs of Brittany whence the legend came. It is a sort of sombre background against which the fierce, rude, passionate men and women of the opera move to and fro, dimly seen in the twilight of a remote and barbaric age. As music it is strong and well written, with a full knowledge of the resources of the modern orchestra, though a bit too deliberate, perhaps, and here and there obviously labored. Mr. Nikisch appreciated the dramatic significance of the music, if his hearers did not, and the overture was excellently played.

Mr. Loeffler, as his friends well know, has studied composition to good purpose and several works from his hand already exist in manuscript. The suite played last Saturday was written, we believe, last summer and was suggested in some measure by a group of tales of the Ukraine by the Russian, Gogol. There is much, indeed, of the quick play of Slavonic emotion in the suite, now light and gay, now deep and serious, yet always with an under-chord of sadness. But Mr. Loeffler's music scarcely hints at the underlying savagery of the Slav; it is too fanciful and too gentle. Indeed, so light is his touch sometimes, that his delicate shades and contrasts of musical meaning slip by almost unnoticed. The suite is, perhaps, a bit too long, but it is charming throughout and, but for its diffuseness, written in restrained and musicianly fashion. The solo violin, moreover, is very skillfully—and very modestly, too—made but a part of the whole.

Raff's 'Lenore,' with its passionate and romantic feeling and its occasional picturesqueness, is the sort of thing that a conducter of Mr. Nikisch's temper plays admirably. There are cheap effects enough in the symphony, to say nothing of downright vulgarity here and there, but seldom have its beauties—and it has beauties, after all—been brought out more clearly than by Mr. Nikisch's reading.

Miss Marguerite Hall's voice and style of singing are little suited to so large an auditorium as Music Hall, and her first selection, a 'ballade' for contralto and orchestra by Mr. Henschel, was not altogether well chosen. It lacks warmth and effectiveness and sorts ill with Miss Hall's methods. In the group of songs by Schubert, she did better, but they, too, were out of place in a great room like Music Hall.

Seldom have the Kneisel Quartette done more thoroughly artistic work than in the second concert of their present series, last Mondayevening. The Haydn quartette in D, with which the programme began, was played with most unusual and unmodern freshness and sympathy, with an art so perfect that it seemed but artlessness. The second movement (*adagio cantabile*), in particular, was played most admirably, with just the right warmth of feeling, and in the tripping *finale* one could almost hear the light steps of elves dancing in a forest glade by the midsummer moon. The more scholarly and abstruse Schuman quartette in A. (*opus 41*) was played, too, in the same masterly fashion.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 29, 1891

THE SYMPHONIES.

SIXTH CONCERT.

The programme of the sixth Symphony concert in Music hall Saturday evening, Nov. 21 was:

Lalo	Overture. "Le Roi d'Ys." (First time in Boston).
Henschel.	Ballad. "There was an Ancient King," for contralto and orchestra. (First time in Boston).
C. M. Loeffler.	Suite in four movements for Violin and orchestra. "Les Veillées de l'Ukraine." Introduction and Pastorale.—Rune.—Dumka.—Finale. (First time.)
Schubert.	Songs with Piano. a) Liebesbotschaft. b) An die Leyer. c) Rastlose Liebe.
Raff.	Symphony in E. "Lenore." No. 5, op. 177.
Love's Happiness.	I Allegro. II. Andante quasi Larghetto.
Separation.	III. March tempo.
Reunion in Death.	IV. Introduction and Ballad. (Allegro.) (After G. Buerger's "Lenore.")

Soloists: Miss Marguerite Hall, Mr. C. M. Loeffler.

This new overture, "Le Roi d' Ys," is fully as sensational as the story upon which it is founded. Mr. Lalo, if this overture is an earnest of his writing, certainly is a vigorous one. The explanatory notes of the programme tell us Lalo has no academical education, but this overture shows him to have been a good student, and that Wagner has been his master. here are several passages in the overture which, if not exactly like some in Tannhauser, are strongly remindful of them. The overture is brilliant throughout and while interesting to some, is extremely tiresome to others, because of too much noise and therefore confusing. As a new composition it may be hailed with pleasure as something to think about.

Mr. Henschel's song, as sung by Miss Hall, failed to add much pleasure or satisfaction. The song itself is doleful, and Miss Hall made it still more so. Miss Hall is an attractive young lady, has had the advantage of the best instruction, is, no doubt, a successful drawing-room singer, but Music hall is entirely unsuited to her style and voice. The orchestra, too, entirely overpowered her best efforts, and she suffered in consequence. Miss Hall was richly dressed.

The suite in four movements for violin by Mr. Loeffler may be considered fairly successful, so far as orchestral writing is concerned, but viewed as a violin solo it possesses no distinctive characteristic features. Mr. Loeffler is a good musician, a careful, painstaking but effeminate violinist; a modest gentleman and an especial favorite with all classes of Boston's musicians.

The three Schubert songs sung by Miss Hall call for no particular mention. She sang them in an acceptable manner. Mr. Nikisch accompanied her in his incomparable way on the piano.

The Raff symphony which closed the evening's programmes has been played better here several times. The Thomas orchestra, which, we believe, was the first to play it in Boston, did it far better than it was done Saturday evening. The march, as a whole, was played much too loud; there was wanting that fine quality of pianissimo, with its crescendo and diminuendo effects given it when Mr. Gericke had command over this orchestra. They were conspicuously absent at this concert. The rest of the symphony, especially the last movement, was well played.

JAMES M. TRACY.

EVENING BULLETIN.

THURSDAY, NOVEMBER 19, 1891.

SECOND SYMPHONY CONCERT.

The Famous Boston Orchestra and Soloists, Mrs. Nikisch and Mr. Schroeder, in Infantry Hall.

The Boston Symphony Orchestra gave the second concert of its series in Infantry Hall last evening, under the direction of its great conductor, Arthur Nikisch. The large audience, representing art-loving and musically inclined residents of the city and vicinity, was not entirely satisfied with what Mr. Nikisch and his coterie of players had to offer on this occasion. Somehow the concert was not as interesting as others given here, so far as the orchestra is concerned, but the solo numbers by Mrs. Nikisch and Mr. Alvin Schroeder made a deep and delightful impression, which evened up the symphony work and altogether made a pleasurable evening. The applause bestowed upon the soloists was spontaneous, and they were made to feel perfectly at ease by unmistakable manifestations of appreciation and kindly consideration. Mrs. Nikisch appeared nervous during her first effort, for the music sheet trembled perceptibly in her hand, but after she had made her third bow, in acknowledging the fervor of her hearers, she retired feeling that she was with friends. Mr. Schroeder quickly demonstrated that he had masterly command of his violoncello. The concert began with the orchestra's presentation of Schumann's Symphony No. 3 in E-flat (Rhenish), Op. 97. This, the last of Schumann's four beautiful symphonies, is looked upon by a great many, in fact, the majority of musicians, as the most remarkable of his creations, not so much for the instrumentation, which is quite as brilliant as in all his symphonies, as for the religious depth and understanding displayed which, interspersed as it is by bright snatches of national melodies, tend to make this work capricious to a degree. The first movement, "Vivace," opens vigorously with the full orchestra, rising and falling in little undulating waves of melody, until the motive with the strings is dropped to be taken up by the woods and violas with a running accompaniment from the violas and 'cellos. One characteristic of Schumann, the sudden transition from one key to another, entirely foreign to the first, is remarked in this first movement. An abrupt close with full orchestra forms a fitting introduction to the second charming little "Schezo" movement. In the first chords, one recognizes the measured time of the stately minuet, in fact, one can almost see those old-time lords and ladies slowly walking through this most charming dance of by gone days. Throughout the melody, which is sustained by the woods, the strings are rippling through charming little staccato runs, so pianssimo that at times it is nothing more than a sigh. The second part of this movement is not quite so easy of understanding, but is made interesting by reason of its fugue nature. The third, an "Andante" movement, is perhaps the most charming of all, in a strictly musical point of view. It seems to be more of a deep revery than a connected melody, and the absence of all noise, together with the extremely quiet way in which the motive is introduced, first by the violins, followed by the violas and cellos, serves to deepen the impression. The movement opens with a little song of thankfulness, quaint in the extreme, which gradually lapses into a rapid, joyous melody inexpressibly charming, its contrast to the foregoing movements adding to the effect attained. Then comes the grand religious movement, which makes this symphony so famous. The motive is introduced by the trombones which have hitherto played but a little part in the composition. At the first sound of these instruments with the rich accompaniment of full orchestra, the impression which one forms is that of the grand, deep tones of an organ, which illusion is kept up to the end. Schumann composed this wonderful work knowing and feeling that the germs of insanity were slowly, but surely eating his life away, and some of the strains of this "movement religioso" are so wild and weird as can only be the outcome of a diseased mind. Here, as in the first "vivace," his abrupt change of key is frequently noticed. The "vivace," last movement, serves to effectually disperse all feelings of depression which the fourth part unconsciously created. Supposed to represent a holiday amongst the peasantry the several motives throughout are composed of little snatches of national melody, introduced with almost unexampled freshness and brilliancy of style. Here also one finds that a greater part of the work devolves upon the strings. The movement is hastened toward the end, making a brilliant finale. The first movement of this symphony as given by the Orchestra last evening did not quite come up to expectation. Something like listlessness, if not indifference, seemed to have possession of the players, and the impression of inattentiveness, perhaps, did not entirely fade all the evening. The "Molto Moderato" was attacked with more firmness, but it fell off into too slow a tempo, a defect prominent in the opening "vivace." The orchestra roused itself in the "Religose" movement, which was rendered with telling effect, and the closing "vivace" received good treatment. The applause which supplemented the opening work was given as a matter of course to this representative band of artists, but it lacked the true ring of complete satisfaction. The second orchestra number, Mascagni's beautiful intermezzo from "Cavalleria Rusticana," already well enough known to musical patrons to be taken, like other popular works, as an addition of the hand organ repertory, appeared to lack volume where so many fine players were employed in its interpretation. Nevertheless, it was one of the enjoyable things on the programme, and received strict attention from every one. This was largely due, no doubt, to the fact that it is very much talked and written about just now.

The last number on the programme, Weber's overture, the "Euranthe," was fully appreciated. This grand romantic opera was first properly produced in America in 1887, and has not yet lost the favorable impression made at that time. Perhaps if the orchestra had another hour's sitting the impression of listlessness would have been obliterated, judging from the spirited and excellent exposition of Weber's rich, varied and grand dramatic overture. Mr. Nikisch's energy was aroused, and his associates felt the thrill of his magnetism and impelling force.

Mrs. Nikisch is already known and appreciated by Providence audiences, as was manifested on her appearance last evening. She possesses a mezzo-soprano of rare quality and scope, her lower notes, full and pure as a contralto, and her upper tones clear as a bell. Liszt's song from "Mignon" is entirely adapted to her voice, which is rather dramatic. The perfect ease with which she poured forth her flood of song, her true intonation and artistic impulses place her with the foremost vocalists. Her rendering of the song with orchestral accompaniment was noble and

much soul into the work as to make the "aria," ordinarily hard of understanding, perfectly comprehensible. The trio of songs by Schumann and Strauss, both grave in nature, were charmingly sung, while the sweet little "Staendchen," by Brahms, was charming. Mrs. Nikisch was artistically accompanied on the piano by her husband.

Mr. Schroder is a marvellous player. His interpretation of Bach's "Sarabande," showed a great depth and delicacy of feeling, while the two little things by Silt and Popper respectively (both living composers), were beautifully rendered. In response to repeated recalls he played a little Tarantella by B. Crossman, with wonderful staccato effects. His 'cello playing was the triumph of the evening.

The next concert by the orchestra will be given Wednesday, evening, Dec. 16.

BOSTON HOME JOURNAL.

Y, NOVEMBER 28, 1891.

The Saturday Evening Paper.

THE SYMPHONY CONCERT.

The program of the sixth concert contained two entire novelties, the overture to Lalo's opera, "Le Roi d'Ys," and a suite for violin and orchestra, "Les Veillées de l'Ukraine," by C. M. Loeffler. The Lalo overture is effectively and brilliantly scored for the full modern orchestra, and was in the main well played. It is an intensely dramatic work in which the composer has given free scope to his romantic genius. It abounds in climaxes which, heard for the first time, seem somewhat startling. Of its worth as a composition there can be no question, but that it is music for the theater and not for the concert room is equally true. It was entirely wise and just in Mr. Nikisch to let it be heard at a symphony concert, although he will hardly add it to his repertoire of classical overtures.

The announcement that Mr. Loeffler was to play an original composition was a surprise to a majority of the Symphony Orchestra patrons, although to the knowing ones his talent as a composer has been known for several years. "Les Veillées de l'Ukraine" is a wholly delightful work abounding in weird Russian melodies, which the composer has most skilfully woven together and ingeniously elaborated upon. It was beautifully played by Mr. Loeffler, who before and after its performance was accorded a veritable ovation. Much of the time the accompaniment of the orchestra was over loud, frequently making it utterly impossible for the solo violin to be heard. Miss Marguerite Hall sang the ballad "There was an Ancient King," by Henschel and three songs by Schubert. Her voice has lost much of the *vibrato* that was formerly so noticeable in her singing, and her efforts were painstaking and intelligent, still both voice and style are inadequate to so large a place as Music Hall. The symphony was the ever popular "Lenore" by Raff, and with the exception of the second movement was finely played. The indecision in the attack, so noticeable earlier in the season, owing undoubtedly to the numerous changes in the personnel of the orchestra, was not so apparent. The second movement of the symphony was completely slaughtered by the new French horn player imported this season, and who on this occasion gave a most forcible illustration of how the French horn should not be played.

The program for the next concert will be: Overture, "Iphigenie en Aulis" (Wagner's ending), Gluck; Concerto for Violin in D major, op. 77, Brahms; Symphony in C major, Schubert; soloist, Mr. Adolph Brodsky.

THE COMMONWEAL

ESTABLISHED IN 1862.

BOSTON, SATURDAY, NOVEMBER, 28, 1891.

A PATRON OF MUSIC.

Mr. Arthur Nikisch, the accomplished conductor of the Boston Symphony Orchestra, has been talking in a very interesting manner to the News of Detroit, where he recently went to take part, with Mrs. Nikisch, in a concert by the Philharmonic Club of that city. Here at home, Mr. Nikisch has preserved a reticence in the matter of 'interviews'—a reticence for which he cannot be blamed—which increases the value of what he has to say on an occasion like this when he seems to speak with entire freedom. And what he had to say to the Detroit reporter with whom he talked, making due allowance for possible variation in the process of getting the words from his lips to the printed page, is so highly appreciative, and withal so pleasant to hear, that it deserves reproduction.

"If there were more gentlemen as public-spirited as Mr. Henry L. Higginson of Boston," he is reported to say, "musical affairs would receive a great impetus in this country." Of this, we in Boston have been fully convinced long before Mr. Nikisch said it. Mr. Higginson, indeed, more nearly fills the idea conveyed by the old phrase, a patron of music, than any other of our citizens; and he represents this character in its modern and democratic relations.

The account which Mr. Nikisch gives of the development of the Symphony Orchestra, although not altogether news, is interesting as coming from one who speaks with intimate knowledge. "Mr. Higginson," he says, "determined that Boston should have a good orchestra, cost what it might. Accordingly, he saw that there were gathered together the best musicians, and the organization placed upon a working basis. The first year about $25,000 was lost. That was nothing; he expected it. He did not cut down salaries or strive to decrease expenses. Nor did he complain. All he said was: 'The orchestra was very good last year; we will make it better this year.' Now it just about pays. There were certainly no profits last year; yet he said, 'the members should receive larger salaries.' Accordingly, this year salaries were raised $15,000. You may imagine that we are all devoted to him, for in him we find a sympathetic friend and 'father,' as he might be called. Of course, he is an excellent musician and is able to confer with us upon musical matters, so that we can perform our task in keeping pace with musical matters all over the world. When he last sent me to Europe to import foreign talent, he said, 'If you find some one who is very good and want him, offer him a most satisfactory price.'"

A glimpse of what it costs in money to maintain this great musical organization is given by Mr. Nikisch, who says that the annual salaries of the ninety members of the orchestra aggregate $130,000, in addition to which there are traveling expenses, hall rent, printing and other items of expense.

It is not fully evident why Mr. Nikisch's opinion is especially valuable as to the conditions upon which opera may be made successful in this country; but the Detroit 'interviewer,' with the audacity of his calling, put the question. He received this answer: "The reason is that we have so few singers who can render an *aria* or recitative in English . . . An opera company cannot be successful without a reputable, reliable manager and a company who, if they pretend to sing in English, would not sing in Italian-English or worse still in German-English."

It may be that Mr. Nikisch is correct in this diagnosis of the situation. But the suggestion may be ventured that an understanding of the words of the libretto is the last thing required for the enjoyment of opera, and, indeed, the fact that a foreign language is used is in many cases a real relief. The inane verse to which the great operas are set may better be left untranslated.

Musicians and managers, perhaps, have profited by recent evidence that there is overmuch music here in Boston, and during the past week but two concerts worthy of note have been given. At both, however, music new to Boston and of much interest in itself has been performed.

At the Symphony concert, last Saturday, Lalo's overture to 'Le Roi d' Ys' was given for the first time in Boston, and Mr. Loeffler's suite for violin and orchestra was played fresh from the composer's manuscript. Lalo, Spanish by birth and French by artistic sympathy and long residence in Paris, won his fame late, but since the first performance of 'Le Roi d' Ys' in 1888, his work, in France especially, has enjoyed exceptional popularity. The strength of the music lies largely in its dramatic effectiveness and, as the opera—or the legend either—is scarcely known in America, this quality counted for but little. The overture is gloomy in its themes and dark in its execution, with a touch now and then of the grim strength of the cliffs of Brittany whence the legend came. It is a sort of sombre background against which the fierce, rude, passionate men and women of the opera move to and fro, dimly seen in the twilight of a remote and barbaric age. As music it is strong and well written, with a full knowledge of the resources of the modern orchestra, though a bit too deliberate, perhaps, and here and there obviously labored. Mr. Nikisch appreciated the dramatic significance of the music, if his hearers did not, and the overture was excellently played.

Mr. Loeffler, as his friends well know, has studied composition to good purpose and several works from his hand already exist in manuscript. The suite played last Saturday was written, we believe, last summer and was suggested in some measure by a group of tales of the Ukraine by the Russian, Gogol. There is much, indeed, of the quick play of Slavonic emotion in the suite, now light and gay, now deep and serious, yet always with an under-chord of sadness. But Mr. Loeffler's music scarcely hints at the underlying savagery of the Slav; it is too fanciful and too gentle. Indeed, so light is his touch sometimes that his delicate shades and contrasts of musical meaning slip by almost unnoticed. The suite is, perhaps, a bit too long, but it is charming throughout and, but for its diffuseness, written in restrained and musicianly fashion. The solo violin, moreover, is very skillfully—and very modestly, too—made but a part of the whole.

Raff's 'Lenore,' with its passionate and romantic feeling and its occasional picturesqueness, is the sort of thing that a conductor of Mr. Nikisch's temper plays admirably. There are cheap effects enough in the symphony, to say nothing of downright vulgarity here and there, but seldom have its beauties—and it has beauties, after all—been brought out more clearly than by Mr. Nikisch's reading.

Miss Marguerite Hall's voice and style of singing are little suited to so large an auditorium as Music Hall, and her first selection, a 'ballade' for contralto and orchestra by Mr. Henschel, was not altogether well chosen. It lacks warmth and effectiveness and sorts ill with Miss Hall's methods. In the group of songs by Schubert, she did better, but they, too, were out of place in a great room like Music Hall.

Seldom have the Kneisel Quartette done more thoroughly artistic work than in the second concert of their present series, last Mondayevening. The Haydn quartette in D, with which the programme began, was played with most unusual and unmodern freshness and sympathy, with an art so perfect that it seemed but artlessness. The second movement (*adagio cantabile*), in particular, was played most admirably, with just the right warmth of feeling, and in the tripping *finale* one could almost hear the light steps of elves dancing in a forest glade by the midsummer moon. The more scholarly and abstruse Schuman quartette in A. (*opus 41*) was played, too, in the same masterly fashion.

THE BOSTON TIMES

BOSTON, SUNDAY, NOV. 29, 1891

THE SYMPHONIES.

SIXTH CONCERT.

The programme of the sixth Symphony concert in Music hall Saturday evening, Nov. 21 was:

Lalo	Overture, "Le Roi d'Ys." (First time in Boston).
Henschel.	Ballad. "There was an Ancient King," for contralto and orchestra. (First time in Boston).
C. M. Loeffler.	Suite in four movements for Violin and orchestra. "Les Veillées de l'Ukraine." Introduction and Pastorale.—Rune.—Dumka.—Finale. (First time.)
Schubert.	Songs with Piano. a) Liebesbotschaft. b) An die Leyer. c) Rastlose Liebe.
Raff.	Symphony in E. "Lenore." No. 5, op. 177.
Love's Happiness.	I. Allegro. II. Andante quasi Larghetto.
Separation.	III. March tempo.
Reunion in Death.	IV. Introduction and Ballad. (Allegro.) (After G. Buerger's "Lenore.")

Soloists: Miss Marguerite Hall, Mr. C. M. Loeffler.

This new overture, "Le Roi d' Ys," is fully as sensational as the story upon which it is founded. Mr. Lalo, if this overture is an earnest of his writing, certainly is a vigorous one. The explanatory notes of the programme tell us Lalo has no academical education, but this overture shows him to have been a good student, and that Wagner has been his master. here are several passages in the overture which, if not exactly like some in Tannhauser, are strongly remindful of them. The overture is brilliant throughout and while interesting to some, is extremely tiresome to others, because of too much noise and therefore confusing. As a new composition it may be hailed with pleasure as something to think about.

Mr. Henschel's song, as sung by Miss Hall, failed to add much pleasure or satisfaction. The song itself is doleful, and Miss Hall made it still more so. Miss Hall is an attractive young lady, has had the advantage of the best instruction, is, no doubt, a successful drawing-room singer, but Music hall is entirely unsuited to her style and voice. The orchestra, too, entirely overpowered her best efforts, and she suffered in consequence. Miss Hall was richly dressed.

The suite in four movements for violin by Mr. Loeffler may be considered fairly successful, so far as orchestral writing is concerned, but viewed as a violin solo it possesses no distinctive characteristic features. Mr. Loeffler is a good musician, a careful, painstaking but effeminate violinist; a modest gentleman and an especial favorite with all classes of Boston's musicians.

The three Schubert songs sung by Miss Hall call for no particular mention. She sang them in an acceptable manner. Mr. Nikisch accompanied her in his incomparable way on the piano.

The Raff symphony which closed the evening's programmes has been played better here several times. The Thomas orchestra, which, we believe, was the first to play it in Boston, did it far better than it was done Saturday evening. The march, as a whole, was played much too loud; there was wanting that fine quality of pianissimo, with its crescendo and diminuendo effects given it when Mr. Gericke had command over this orchestra. They were conspicuously absent at this concert. The rest of the symphony, especially the last movement, was well played.

JAMES M. TRACY.

Boston Courier.

SUNDAY MORNING, NOV. 29, 1891.

THE SYMPHONY.

Nothing in the shape of novel works was presented at the seventh Symphony rehearsal and concert. Nevertheless, one can go home from a concert, after listening to Schubert's great ninth Symphony in C, and to a splendid performance of Brahms' Violin Concerto, opus 77, by one of the greatest violinists now resident in this country, with the feeling that his time has not been ill-spent.

The soloist was Mr. Adolph Brodsky, the noted virtuoso, whom Mr. Walter Damrosch was far-seeing enough to secure as concert-master for his new "Symphony Orchestra, of New York." Mr. Brodsky's large, well shaped head, agreeable yet determined cast of countenance, and massive physique, indicating immense reserve force, at once told plainly that the modern Beethoven's tortuous difficulties could have no terrors for him.

Brahms' first thought, when he settles himself for composition, is not to write "thankful" passages. That sounds ambiguous; but it is likely to prove true which ever way it may be construed. Careful consideration of the many murderously difficult mechanical combinations that he has put into his larger works for solo only leaves one in a state of perplexity as to whether his chief aim was to give what he conceived to be adequate expression to certain colossal ideas, or whether it was to create obstacles that would surely stagger all contemporary virtuosos. There are passages in this concerto, for example, that even Mr. Brodsky's strong and skillful hand could not make really musical in effect; that is, unless we throw over all preconceived notions of musical effect which have become second nature through a long season of contact with older and less angular masters and accept Brahms as the only true combiner of musical sounds.

We willingly recognize the nobility of his thought, the greatness of purpose that give to almost every page of his music a character that prevents their being passed over lightly. There is something in even the obscurest of them that enchains the attention, that fascinates, as an ugly yet characterful face first repels and finally enslaves. It is possible that Brahm's creations are the true type of the music of the future. No doubt Beethoven shocked the ears and reason of the great majority of his listeners with equal facility; and as for Schumann, even the present generation is not yet wholly reconciled to his dissonances. But with the Schubert symphony ringing in one's ears, it is hard to believe that Brahms is the true prophet.

Mr. Brodsky's playing was strong, fluent and masterful. There was no lack of courage evinced in attacking some much-to-be-dreaded portions of the concerto, and no apparent evasion of the greatest difficulties. His tone in melodious and sustained passages was full and warm, and his rendering of the last movement was fiery in accent and brilliant in execution. He was enthusiastically applauded, and was recalled several times.

The symphony was on the whole splendidly performed, though some of the playing here and there seemed rather perfunctory than zealous in character. The scherzo was especially well given, and from beginning to end Mr. Niksich gave an emphasis to the dramatic side of the work, and threw into relief its gorgeous tone coloring with the sure hand of a born leader. Gluck's overture to "Iphigenia in Aulis" was the first number, its style contrasting well with the concerto which followed.

THE KNEISEL QUARTET.

The second concert of the Kneisel Quartet was given in Union Hall last Monday evening. It was made expressly noteworthy by the performance of a new quintet for piano and strings in E minor, and by the appearance of Mr. Ferrucio B. Busoni, pianist. Christian Sinding is a Norwegian, is thirty years old, and comes from a family talented in the arts. His musical studies were conducted in Christiana, Dresden, Munich and Leipzig; and his compositions include piano pieces, songs and a suite for violin and piano. The quintet is one of the most original, best constructed and attractive new works of this class that have been heard here for a good while. It not only possesses a brilliancy that makes it interesting both to the pianist who likes plenty of opportunities for display and the concert-goer who wants to be pleased without making too much mental exertion, but characteristics which appeal strongly to the musician who listens with the hope of hearing something that indicates talent of an unusual order. The extreme movements are full of strength and fire, and the excellent thematic material is very ingeniously handled. The andante, too, is instinct with feeling and melodic beauty; while the scherzo, like many such movements, is the most fascinating and most directly appealing part of the work. The quintet was magnificently played. The quartet were at their very best, and Mr. Busoni's playing was not only as finished as usual, but was quite in accord with the spirit of the music, which means that it was also imbued with poetic feeling and brilliancy. The other numbers were Haydn's string quartet in D and Schumann's in A, opus 41, both of which were delightfully played. A large and demonstrative audience was present.

RECORD, Philadelphia, Pa.

Date 11-29

Second Boston Symphony Concert

THE SECOND Boston Symphony concert will take place at the Academy of Music on Monday evening, December 7, when the following programme will be rendered:

Symphony in A major, No. 7, Beethoven.
Concerto for pianoforte in D minor, Rubinstein.
Prelude, Adagio and Gavotte for string orchestra (arranged by Bachrich .... Bach.
Overture, Euryanthe .... Weber.
Soloist, Alfred Grunfeld.

Mr. Grunfeld will be remembered as the pianist who, with his brother Heinrich, was recently heard with so much pleasure at the Chestnut Street Opera House. There [illegible] here many foreign pianists who were better managed, and better [illegible], but none of more solid musical attainments.

[63]

Gazette

BOSTON, SUNDAY MORNING, NOV. 29.

On Monday evening the Kneisel Quartet, assisted by Mr. Ferruccio Busoni, gave the second in their this season's series of chamber concerts in Union Hall. The concert began with a quartet by Haydn in D, a lovely work in its composer's most delightful vein, and fascinating from beginning to end. After all, there is a charm in pure music of this order that is wholly lacking in the labored, self-conscious and feverish music of our time which has pushed it almost out of sight. In the musical reaction that is inevitable at no late date the music of the past is certain to come to the front again, and to renew its influence on the composers of the future. The quartet was exquisitely played, and its performance was a worthy companion to the wonderful interpretation of the Mozart quartet at the previous concert. Schumann's quartet in A, op. 41, No. 3, followed, and was perfectly given. Then came a remarkable quintet for strings and piano by Christian Sinding, a Norwegian composer. Its originality is both refreshing and delightful. There is decided novelty in keeping the strings apart as a quartet by themselves, and leaving the piano to its own independent work without marring the unity of the whole. The sustained fire and easy flow of the quintet are astonishing. The scherzo in its wealth of melody, its vivacity and its finely contrasting effects is one of the most strikingly beautiful and masterly bits of writing that contemporary musical art has produced. Its appreciation by the audience was instant and enthusiastic. The playing of the difficult and wholly interesting piano part by Mr. Busoni is above all praise. Nothing could have been more brilliant, more artistic and more able in every essential. The next concert will take place Monday evening, Dec. 28.

The sixth concert of the Boston Symphony Orchestra in Music Hall on the evening of the 21st inst., presented several novelties. First was Lalo's overture to "Le Roi d'Ys," a thoroughly unconventional work, unquestionably strong and effective, but not easy to understand on a single hearing. It is carefully written throughout, and the labor that has been bestowed on it obtrudes itself constantly. The opening portions of the overture are no doubt expressive of the gloomy color of the story they illustrate, and heard before the opera, may prepare the hearer for what is to come; but heard in the concert-room as music pure and simple, they say nothing edifying. There are, however, some exquisite moments of beauty in the work, notably the lovely 'cello theme, which is appealingly tender and refined. The orchestration is rich, and the skill of a master is shown in the discreet and impressive use of tone color. It was well played, and met with a favorable reception. Another novelty was Mr. C. M. Loeffler's "Les Vieilles de l'Ukraine," a suit for violin and orchestra, and inspired by some stories by the eccentric and debased Russian author Golgol. There are four movements, the first an introduction and pastorale, easy in its melodic flow, delightful in its rhythmic devices, inspiriting in its graceful swing, and musicianlike in all things. It is, perhaps, spun out to somewhat to great a length; in fact, with the exception of the finale, the various movements would be benefited by compression. The second and third movements, though abundant in fine feeling, charming harmonies, and admirable instrumental color are, in their general color, too much alike, and it must be confessed that they result in producing the effect of monotony, despite the beauties in which they abound. The finale is full of life, and brings the whole to an inspiring conclusion. From beginning to end Mr. Loeffler has shown unerring artistic taste, and the work gives him a prominent place among the best of our young resident composers. It is the achievement of a thorough musician, and the same refined judgment that is manifested in the rest of the suite is shown in the writing of the solo part, which is not given up to deliberate virtuoso display, but takes its place in preserving the due balance of the whole. This is a rare virtue in a soloist who composes his own music, and deserves the heartiest recognition. There is one important thing that still remains to be mentioned, and that is the inaudibility of the solo part through a great part of the performance. Mr. Loeffler is not lacking in a fine and searching violin tone, as has been amply evidenced by his playing on Music Hall stage; but on this occasion it did not make itself felt. It is true that the orchestra steadily played over-loud, but the fault is not there. It is to be found in the orchestration, and is to be attributed to the persistent use of the oboe when the solo part is written on the upper part of the violin, and to the equally persistent use of the horn when the solo lies on the lower notes of the violin. In both cases the wind instruments are so closely in sympathy with the violin that they absorb and neutralize its tones when they are kept on the same plane with it, and it is peculiar that nearly all through the work the oboe has been made to prevail when the violin is playing what may be called oboe tones, and the horn when the violin is playing what may in turn be called horn tones. A revision of the score in this repect would, we are sure, restore to the violin the prominence it should maintain, and the work would profit accordingly. The solo part, it will be taken for granted, was played with that elegant finish, warmth of feeling and charm of style that make Mr. Loeffler's performances always interesting and delightful. The artist was welcomed with cordial heartiness, and at the end of the suite was greeted with enthusiastic applause and impetuously recalled. The concert ended with Raff's "Lenore" symphony, which was, on the whole, sympathetically read and acceptably played. Miss Marguerite Hall appeared as a soloist and sang a setting for voice and orchestra of Heine's poem, "There was an Ancient King," by Mr. Georg Henschel. Of the music there is not much to be said in the way of praise. The simple verses are treated in a pretentious style wholly out of keeping with their simple character, and the effect of the work was dull, dry and unimpressive. There was over much of heavy orchestration, and not enough of genuine feeling. Miss Hall's voice is not of an order to impart force and interest to the ballad and a failure was the result. Later in the evening she sang a group of songs by Schubert, and here again her selection was not felicitous, for the songs are among the least pleasing of their composer's efforts. In them, however, she was heard to slightly better advantage, though her voice is hardly of the calibre to produce any striking effect in a large concert room.

The seventh concert of the Boston Symphony Orchestra in Music Hall last night attracted a large audience. The performances began with Gluck's noble overture to "Iphegenie en Aulis." It was badly read, and proved, on the whole, one of the worst perversions of a composer's plain and unmistakable intentions that Mr. Nikisch has as yet ventured upon. The opening bars of the allegro were pumped out at an inexcusably slow pace, and without discernible meaning, except the conductor's desire for new readings of old masters at any cost. Not only this, but it was played with miserable roughness, the group of three notes that occur in the opening bars of the allegro and that are repeated so often, being given in a clumsy, "catch it as you can" fashion that would have done no credit to an ordinary theatre orchestra. The playing of this fine orchestra has steadily degenerated until it is but a shadow of what it once was in regard to finish, precision and purity. Coarseness has become a characteristic of the strings and bad intonation a feature of the wind. There is no longer unity of attack on the part of either strings or wind, owing probably in a large measure to the indecisive but showy way in which the conductor uses his baton. There is too much stick flourishing; too persevering an effort to play the music with the baton instead of using it decisively to beat the time and mark the rhythm, and the consequence is that the players are confused instead of led. In brief, there is too much personal display on the part of the conductor at the expense of the most desirable musical results. But whatever may be the cause, it is certain that the orchestra has sadly deteriorated in style from what it was. Schubert's Symphony in C—the great one—ended the concert. It was fairly read, but here again the playing was lacking in finish, and was rough and noisy. It would seem as if the nucleus of the orchestra had been sustained musically thus far on the magnificent state of discipline in which it had been left by Mr. Gericke, and that it has slowly and surely depreciated until it has reached the unsatisfactory condition in which it now is. The change is inexpressibly saddening. The soloist of the occasion was Mr. Adolph Brodsky, who gave a masterly reading of Brahms's concerto. His intonation is exquisitely true, his bowing is admirable in its freedom and largeness, and his technique is equal to any demands that may be made on it. Every note comes out with perfect clearness, and the artist plays with equal brilliancy and precision. His cantabile playing is beautiful in its broad simplicity. On the other hand, he is lacking in elegance, his style, though pure, is stolid and pedagogic, and his tone, though full, is too often marred by rasping and scratching. At his best, however, he proved to be an artist well worth the hearing, and his success was overwhelming. He was applauded with immense enthusiasm, and recalled three times with tremendous fervor. The programme for the next concert is: Symphony No. 4, Beethoven; "Carnival in Paris," Svensden (first time); Overture, "Euryanthe," Weber. Mr. Ignace J. Paderewski is to be the soloist, and will play a concerto of his own composition, a waltz and impromptu [illegible] Rhapsodie Hongroise."

Boston Transcript

MONDAY, NOVEMBER 30, 1891.

Music Hall: Boston Symphony Orchestra.

The programme of the Seventh Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Gluck: Overture to "Iphigénie en Aulide."
Brahms: Violin Concerto in D, Op. 77.
Schubert: Symphony No. 9, in C.
Mr. Adolph Brodsky was the violinist.

Wagner did more things than one for the overture to Gluck's "Iphigénie en Aulide;" he wrote a *coda* to it—the overture, in its original shape, having no ending, but joining on to the first number of the opera—and he invented a theory about the proper way of playing it. Wagner had pet theories about the performing of several classic compositions, some of them being based upon purely technical points in the text. His arguments were always plausible, but, unluckily, seldom convincing. He tried to prove that a certain *sforzando* mark in the "Freischütz" overture was really a *diminuendo* mark, and that consequently the *coda* of the overture ought to begin *piano*, instead of *fortissimo*. He noticed that Gluck had not written the word "*allegro*" after a double-bar in the overture to "Iphigénie en Aulide," and argued that the movement that had always been played *allegro* ought to go much slower. Other people argued that the omission of the word *allegro* in the score was only an oversight of Gluck's, who was notoriously careless in his writing. Last Saturday evening Mr. Nikisch gave us an approximate sample of Wagner's idea, and we must say that the notion seems utterly untenable. Gluck could not have meant the movement to go so slowly; it is more than flesh and blood can stand.

The great Schubert Symphony is always a welcome guest; it is not an immaculate work, but it is unquestionably a great one. Except for the last movement, not much is to be said in favor of the performance on Saturday evening. The wind instruments were not in tune, and played roughly; the strings were by no means up to their habitual mark of precision. The *Finale*, however, was splendidly read, and some of the short, quick *crescendos* in the strings were immensely effective.

Mr. Brodsky played the wonderful Brahms concerto in a way that showed him to be an artist of very superior ability. His technique, if not to the highest degree polished, is sure, brilliant and facile; his tone is beautiful, except now and then in passages of an impetuous character, in which he is a little liable to scrape. But, intellectually and emotionally, his playing is on a very high plane, as it also has the virtue of holding the attention fast. The audience was rapturous in its applause.

The next programme is: Beethoven, symphony No. 4, in B-flat; Paderewski, pianoforte concerto; Svendsen, "Carnival in Paris;" Chopin, impromptu, valse; Liszt, rhapsodie hongroise; Weber, overture to "Euryanthe." Mr. ignace J. Paderewski will be the pianist.

Boston Journal.

TEN PAGES.

MONDAY, NOVEMBER 30, 1891.

THE SYMPHONY CONCERT.

As the season advances, Conductor Nikisch seems to be gradually approaching a climax of interest in the make-up of his programmes. So, when he chose Mr. Adolph Brodsky, the new concert master of the New York Damrosch Symphony Orchestra, to act as soloist for last Saturday evening it seemed as though, according to the opinions of musical critics elsewhere, he was the one artist to fill the step next to the phenomenal and only Paderewski, who will bring to Boston next week more originality and genius than has been carried in the head and heart of any musical artist since the appearance of Rubinstein. Mr. Brodsky is a jovial, good-natured, whole-souled looking man, as though he were on the best of terms with his violin and the world, but scarcely impresses one as the student who would resign everything for the perfection of his art; so in his rendition of the severely difficult test of an artist's depth of feeling and expression that is found in the Branm's concerto in D, op. 77, there appeared a certain mixture of worldliness, if one may use such a term, and art that disappointed the ear and mind patiently waiting to be inspired and uplifted beyond the interest of accuracy, fine technique and skillful performance.

The labyrinth of difficulties to be overcome with ease in this concerto is an acquirement to be reached only by a violinist of unusual ability, but beyond that one felt a lack of true greatness.

His cadenza in the allegro more nearly approached the ideal performance than any of the other movements, and the audience showed their approval of his work by giving him three hearty recalls. The orchestral work in Gluck's Iphigenia, with Wagner's ending, was given with a glowing warmth of interpretation and nicety of finish that our magnetic director always draws forth from his responsive co-artists, and the Schubert Symphony in C major No. 9 was rendered in a most masterly manner, all the delightful beauties of composition and original orchestral coloring being given with true appreciation, never overstepping the bounds of a classic or unduly exaggerating an effect.

Every music lover will be on the qui vive to hear Mr. Ignace J. Paderewski, the incomparable pianist, who will play a concerto of his own, as well as solos from Chopin and Liszt next week, and for a background to this exceptional performer the orchestra will give Beethoven's Symphony No. 4, Svendsen's Carnival in Paris and Weber's overture "Euryanthe."

NQUIRER, Philadelphia, Pa.

e 11-29

Second Boston Symphony Concert.

The second Boston Symphony Concert will take place at the Academy of Music on Monday evening, December 7, when the following programme will be rendered:

Symphony in A major, No. 7 ..... Beethoven
Concerto for Pinaoforte in D minor. Rubinstein
Prelude, Adagio and Gravotte for String Orchestra (arr. by Bachrich) .... Bach
Overture Euryanthe .... Weber
Soloist .... Mr. Alfred Grunfeld

Mr. Grunfeld will be remembered as the pianist who, with his brother Heinrich, was recently heard with so much pleasure at the Chestnut Street Opera House. He is a remarkably fine player.

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 30, 1891.

The Symphony Concert.

One could scarcely sympathize very much with the ultra-dramatic Gluck who appeared on the programme on Saturday; the overture to "Iphigenia in Aulis" was overswollen, and an effort was made to introduce modern sensationalism into what should have been a classical specimen of the dawn of dramatic music. It was not the Wagnerian ending which gave this effect to the work, for the great master of dramatic music has evidently written a coda entirely in the vein of his predecessor but it was the palpable desire to make the work more intense than its contents, the effort to give a 19th century color to a composition that should have suggested a purer and more primitive vein, that led to this result. The ensemble was not good, and at times the attacks were very ragged.

Now followed Brahms' violin concerto in D, with Mr. Adolph Brodsky as soloist. The new violinist made an excellent impression. His surety was almost marvellous, the great difficulties of the work considered; his intonation was pure and reliable, even in the highest positions, in the most difficult double-stopped passages, and in the artificial harmonics. There was a solidity about his work that suited the Brahms' style well, and yet there was a sufficiency of feeling displayed in the pastoral simplicity of the second movement. The only fault one could find was that, for the evidently heavy bowing of the artist, there was at times rather a scratchy than a broad tone produced. The orchestral support was demoralized in the second movement, but good in the first, and excellent in the last movement. The concert closed with the great instrumental masterpiece, the C major symphony by Schubert.

Schubert charms, not by any especial development of themes (the musician's delight, and the cornerstone of symphonic treatment) but by beautiful melodies and tasteful contrasts, and therefore his work is always most keenly appreciated by the general public, and is in fact, the neutral ground where musician and non-musician can meet. The symphony is full to the brim with Hungarian touches, a result of Schubert's stay at Zelesz. The horn which began the introduction was played too loudly, and dropped very abruptly from this dynamic force into a *pianissimo* end, a suddenness of shading which Schubert never contemplated. The grand effect of the trombones in the coda (Schubert certainly understood the use of those instruments better than any of his contemporaries or predecessors, except Mozart) was at first unequal, but ended triumphantly enough; this noble antiphony between tenor and bass trombones is as inspiring as the sound of the clash of warriors' swords. Our orchestra is fortunate in having the proper instruments to give such phrases with (although one might demand a better bass trombone) for many orchestras try to produce the passage with two tenor trombones,—a poor makeshift. The final augmentation of the horn phrase of the introduction, for the movement symmetrically ends as it began, was broadly, but not very unitedly given.

In the second movement the first oboe won the honors, and played its important theme with much delicacy. One need not quarrel with the conductor for having used the blue pencil in this movement, and eliminating one appearance of the chief theme, for the work only gained by the excision, since Schubert often repeated themes unnecessarily. The finale was taken at a furious pace, which bore bad fruit towards the end of it, but at first the strings, upon whom the brunt of the work falls, stood it well. The terrific figure of four accented notes was given with all possible force; it is remarkable to note the way in which Schubert has here reproduced the central thought of the first movement of Beethoven's violin concerto.

Summing up the performance of the whole symphony, one can emphatically say that it was an epitome of all the merits and effects of our orchestra as it is at present. There was all possible dash and energy, every iota of the Hungarian spice was preserved, and even added to, and all the delicate refinements of shading were lost. There was plenty of enthusiasm and very little of precision; there was the maximum of breadth, but the minimum of balance. At times the sub-themes disappeared altogether, and the scherzo and its trio were the acme of roughness.

Yet it would be folly to ignore the great value of the fiery and brilliant reading, only the public, which is very prone to value musical pepper above everything else, must learn to know that there are other, subtler, qualities which must not be lost in the obtaining of it. Excess in either direction is to be deprecated; one can also have too much of precision; I can recall a perfectly symmetrical performance of the first movement of Beethoven's Ninth symphony which was spoilt because of its precision, and which would have been glorious with some of that *abandon* which our present conductor knows so well how to impart to a work, but there seems to be no need that this *abandon* should cause our orchestra to lose the elegance of performance which it was so many years in acquiring.

LOUIS C. ELSON.

Boston Courier.

SUNDAY MORNING, NOV. 29, 1891.

THE SYMPHONY.

Nothing in the shape of novel works was presented at the seventh Symphony rehearsal and concert. Nevertheless, one can go home from a concert, after listening to Schubert's great ninth Symphony in C, and to a splendid performance of Brahms' Violin Concerto, opus 77, by one of the greatest violinists now resident in this country, with the feeling that his time has not been ill-spent.

The soloist was Mr. Adolph Brodsky, the noted virtuoso, whom Mr. Walter Damrosch was far-seeing enough to secure as concert-master for his new "Symphony Orchestra, of New York." Mr. Brodsky's large, well shaped head, agreeable yet determined cast of countenance, and massive physique, indicating immense reserve force, at once told plainly that the modern Beethoven's tortuous difficulties could have no terrors for him.

Brahms' first thought, when he settles himself for composition, is not to write "thankful" passages. That sounds ambiguous; but it is likely to prove true which ever way it may be construed. Careful consideration of the many murderously difficult mechanical combinations that he has put into his larger works for solo only leaves one in a state of perplexity as to whether his chief aim was to give what he conceived to be adequate expression to certain colossal ideas, or whether it was to create obstacles that would surely stagger all contemporary virtuosos. There are passages in this concerto, for example, that even Mr. Brodsky's strong and skillful hand could not make really musical in effect; that is, unless we throw over all preconceived notions of musical effect which have become second nature through a long season of contact with older and less angular masters and accept Brahms as the only true combiner of musical sounds.

We willingly recognize the nobility of his thought, the greatness of purpose that give to almost every page of his music a character that prevents their being passed over lightly. There is something in even the obscurest of them that enchains the attention, that fascinates, as an ugly yet characterful face first repels and finally enslaves. It is possible that Brahm's creations are the true type of the music of the future. No doubt Beethoven shocked the ears and reason of the great majority of his listeners with equal facility; and as for Schumann, even the present generation is not yet wholly reconciled to his dissonances. But with the Schubert symphony ringing in one's ears, it is hard to believe that Brahms is the true prophet.

Mr. Brodsky's playing was strong, fluent and masterful. There was no lack of courage evinced in attacking some much-to-be-dreaded portions of the concerto, and no apparent evasion of the greatest difficulties. His tone in melodious and sustained passages was full and warm, and his rendering of the last movement was fiery in accent and brilliant in execution. He was enthusiastically applauded, and was recalled several times.

The symphony was on the whole splendidly performed, though some of the playing here and there seemed rather perfunctory than zealous in character. The scherzo was especially well given, and from beginning to end Mr. Niksich gave an emphasis to the dramatic side of the work, and threw into relief its gorgeous tone coloring with the sure hand of a born leader. Gluck's overture to "Iphigenia in Aulis" was the first number, its style contrasting well with the concerto which followed.

THE KNEISEL QUARTET.

The second concert of the Kneisel Quartet was given in Union Hall last Monday evening. It was made expressly noteworthy by the performance of a new quintet for piano and strings in E minor, and by the appearance of Mr. Ferrucio B. Busoni, pianist. Christian Sinding is a Norwegian, is thirty years old, and comes from a family talented in the arts. His musical studies were conducted in Christiana, Dresden, Munich and Leipzig; and his compositions include piano pieces, songs and a suite for violin and piano. The quintet is one of the most original, best constructed and attractive new works of this class that have been heard here for a good while. It not only possesses a brilliancy that makes it interesting both to the pianist who likes plenty of opportunities for display and the concert-goer who wants to be pleased without making too much mental exertion, but characteristics which appeal strongly to the musician who listens with the hope of hearing something that indicates talent of an unusual order. The extreme movements are full of strength and fire, and the excellent thematic material is very ingeniously handled. The andante, too, is instinct with feeling and melodic beauty; while the scherzo, like many such movements, is the most fascinating and most directly appealing part of the work. The quintet was magnificently played. The quartet were at their very best, and Mr. Busoni's playing was not only as finished as usual, but was quite in accord with the spirit of the music, which means that it was also imbued with poetic feeling and brilliancy. The other numbers were Haydn's string quartet in D and Schumann's in A, opus 41, both of which were delightfully played. A large and demonstrative audience was present.

RECORD, Philadelphia, Pa.

Date 11-29

Second Boston Symphony Concert

THE SECOND Boston Symphony concert will take place at the Academy of Music on Monday evening, December 7, when the following programme will be rendered:

Symphony in A major, No. 7, Beethoven.
Concerto for pianoforte in D minor, Rubinstein.
Prelude, Adagio and Gavotte for string orchestra (arranged by Bachrich.......... Bach.
Overture, Euryanthe.......... Weber.
Soloist, Alfred Grunfeld.

Mr. Grunfeld will be remembered as the pianist who, with his brother Heinrich, was recently heard with so much pleasure at the Chestnut Street Opera House. There have been heard here many foreign pianists who were better managed, and better advertised, but none of more solid musicianly attainments.

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Gazette

BOSTON, SUNDAY MORNING, NOV. 29.

On Monday evening the Kneisel Quartet, assisted by Mr. Ferruccio Busoni, gave the second in their this season's series of chamber concerts in Union Hall. The concert began with a quartet by Haydn in D, a lovely work in its composer's most delightful vein, and fascinating from beginning to end. After all, there is a charm in pure music of this order that is wholly lacking in the labored, self-conscious and feverish music of our time which has pushed it almost out of sight. In the musical reaction that is inevitable at no late date the music of the past is certain to come to the front again, and to renew its influence on the composers of the future. The quartet was exquisitely played, and its performance was a worthy companion to the wonderful interpretation of the Mozart quartet at the previous concert. Schumann's quartet in A, op. 41, No. 3, followed, and was perfectly given. Then came a remarkable quintet for strings and piano by Christian Sinding, a Norwegian composer. Its originality is both refreshing and delightful. There is decided novelty in keeping the strings apart as a quartet by themselves, and leaving the piano to its own independent work without marring the unity of the whole. The sustained fire and easy flow of the quintet are astonishing. The scherzo in its wealth of melody, its vicacity and its finely contrasting effects is one of the most strikingly beautiful and masterly bits of writing that contemporary musical art has produced. Its appreciation by the audience was instant and enthusiastic. The playing of the difficult and wholly interesting piano part by Mr. Busoni is above all praise. Nothing could have been more brilliant, more artistic and more able in every essential. The next concert will take place Monday evening, Dec. 28.

The sixth concert of the Boston Symphony Orchestra in Music Hall on the evening of the 21st inst., presented several novelties. First was Lalo's overture to "Le Roi d'Ys," a thoroughly unconventional work, unquestionably strong and effective, but not easy to understand on a single hearing. It is carefully written throughout, and the labor that has been bestowed on it obtrudes itself constantly. The opening portions of the overture are no doubt expressive of the gloomy color of the story they illustrate, and heard before the opera, may prepare the hearer for what is to come; but heard in the concert-room as music pure and simple, they say nothing edifying. There are, however, some exquisite moments of beauty in the work, notably the lovely 'cello theme, which is appealingly tender and refined. The orchestration is rich, and the skill of a master is shown in the discreet and impressive use of tone color. It was well played, and met with a favorable reception. Another novelty was Mr. C. M. Loeffler's "Les Vielles de l'Ukraine," a suit for violin and orchestra, and inspired by some stories by the eccentric and debased Russian author Golgol. There are four movements, the first an introduction and pastorale, easy in its melodic flow, delightful in its rhythmic devices, inspiriting in its graceful swing, and musicianlike in all things. It is, perhaps, spun out to somewhat to great a length; in fact, with the exception of the finale, the various movements would be benefited by compression. The second and third movements, though abundant in fine feeling, charming harmonies, and admirable instrumental color are, in their general color, too much alike, and it must be confessed that they result in producing the effect of monotony, despite the beauties in which they abound. The finale is full of life, and brings the whole to an inspiring conclusion. From beginning to end Mr. Loeffler has shown unerring artistic taste, and the work gives him a prominent place among the best of our young resident composers. It is the achievement of a thorough musician, and the same refined judgment that is manifested in the rest of the suite is shown in the writing of the solo part, which is not given up to deliberate virtuoso display, but takes its place in preserving the due balance of the whole. This is a rare virtue in a soloist who composes his own music, and deserves the heartiest recognition. There is one important thing that still remains to be mentioned, and that is the inaudibility of the solo part through a great part of the performance. Mr. Loeffler is not lacking in a fine and searching violin tone, as has been amply evidenced by his playing on Music Hall stage; but on this occasion it did not make itself felt. It is true that the orchestra steadily played over-loud, but the fault is not there. It is to be found in the orchestration, and is to be attributed to the persistent use of the oboe when the solo part is written on the upper part of the violin, and to the equally persistent use of the horn when the solo lies on the lower notes of the violin. In both cases the wind instruments are so closely in sympathy with the violin that they absorb and neutralize its tones when they are kept on the same plane with it, and it is peculiar that nearly all through the work the oboe has been made to prevail when the violin is playing what may be called oboe tones, and the horn when the violin is playing what may in turn be called horn tones. A revision of the score in this repect would, we are sure, restore to the violin the prominence it should maintain, and the work would profit accordingly. The solo part, it will be taken for granted, was played with that elegant finish, warmth of feeling and charm of style that make Mr. Loeffler's performances always interesting and delightful. The artist was welcomed with cordial heartiness, and at the end of the suite was greeted with enthusiastic applause and impetuously recalled. The concert ended with Raff's "Lenore" symphony, which was, on the whole, sympathetically read and acceptably played. Miss Marguerite Hall appeared as a soloist and sang a setting for voice and orchestra of Heine's poem, "There was an Ancient King," by Mr. Georg Henschel. Of the music there is not much to be said in the way of praise. The simple verses are treated in a pretentious style wholly out of keeping with their simple character, and the effect of the work was dull, dry and unimpressive. There was over much of heavy orchestration, and not enough of genuine feeling. Miss Hall's voice is not of an order to impart force and interest to the ballad and a failure was the result. Later in the evening she sang a group of songs by Schubert, and here again her selection was not felicitous, for the songs are among the least pleasing of their composer's efforts. In them, however, she was heard to slightly better advantage, though her voice is hardly of the calibre to produce any striking effect in a large concert room.

The seventh concert of the Boston Symphony Orchestra in Music Hall last night attracted a large audience. The performances began with Gluck's noble overture to "Iphegenie en Aulis." It was badly read, and proved, on the whole, one of the worst perversions of a composer's plain and unmistakable intentions that Mr. Nikisch has as yet ventured upon. The opening bars of the allegro were pumped out at an inexcusably slow pace, and without discernible meaning, except the conductor's desire for new readings of old masters at any cost. Not only this, but it was played with miserable roughness, the group of three notes that occur in the opening bars of the allegro and that are repeated so often, being given in a clumsy, "catch it as you can" fashion that would have done no credit to an ordinary theatre orchestra. The playing of this fine orchestra has steadily degenerated until it is but a shadow of what it once was in regard to finish, precision and purity. Coarseness has become a characteristic of the strings and bad intonation a feature of the wind. There is no longer unity of attack on the part of either strings or wind, owing probably in a large measure to the indecisive but showy way in which the conductor uses his baton. There is too much stick flourishing; too persevering an effort to play the music with the baton instead of using it decisively to beat the time and mark the rhythm, and the consequence is that the players are confused instead of led. In brief, there is too much personal display on the part of the conductor at the expense of the most desirable musical results. But whatever may be the cause, it is certain that the orchestra has sadly deteriorated in style from what it was. Schubert's Symphony in C—the great one—ended the concert. It was fairly read, but here again the playing was lacking in finish, and was rough and noisy. It would seem as if the nucleus of the orchestra had been sustained musically thus far on the magnificent state of discipline in which it had been left by Mr. Gericke, and that it has slowly and surely depreciated until it has reached the unsatisfactory condition in which it now is. The change is inexpressibly saddening. The soloist of the occasion was Mr. Adolph Brodsky, who gave a masterly reading of Brahms's concerto. His intonation is exquisitely true, his bowing is admirable in its freedom and largeness, and his technique is equal to any demands that may be made on it. Every note comes out with perfect clearness, and the artist plays with equal brilliancy and precision. His cantabile playing is beautiful in its broad simplicity. On the other hand, he is lacking in elegance, his style, though pure, is stolid and pedagogic, and his tone, though full, is too often marred by rasping and scratching. At his best, however, he proved to be an artist well worth the hearing, and his success was overwhelming. He was applauded with immense enthusiasm, and recalled three times with tremendous fervor. The programme for the next concert is: Symphony No. 4, Beethoven; "Carnival in Paris," Svendsen (first time); Overture, "Euryanthe," Weber. Mr. Ignace J. Paderewski is to be the soloist, and will play a concerto of his own composition, a waltz and impromptu [illegible] Rhapsodie Hongroise."

Boston Transcript

MONDAY, NOVEMBER 30, 1891.

Music Hall: Boston Symphony Orchestra.

The programme of the Seventh Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Gluck: Overture to "Iphigénie en Aulide."
Brahms: Violin Concerto in D, Op. 77.
Schubert: Symphony No. 9, in C.
Mr. Adolph Brodsky was the violinist.

Wagner did more things than one for the overture to Gluck's "Iphigénie en Aulide;" he wrote a *coda* to it—the overture, in its original shape, having no ending, but joining on to the first number of the opera—and he invented a theory about the proper way of playing it. Wagner had pet theories about the performing of several classic compositions, some of them being based upon purely technical points in the text. His arguments were always plausible, but, unluckily, seldom convincing. He tried to prove that a certain *sforzando* mark in the "Freischütz" overture was really a *diminuendo* mark, and that consequently the *coda* of the overture ought to begin *piano*, instead of *fortissimo*. He noticed that Gluck had not written the word "*allegro*" after a double-bar in the overture to "Iphigénie en Aulide,' and argued that the movement that had always been played *allegro* ought to go much slower. Other people argued that the omission of the word *allegro* in the score was only an oversight of Gluck's, who was notoriously careless in his writing. Last Saturday evening Mr. Nikisch gave us an approximate sample of Wagner's idea, and we must say that the notion seems utterly untenable. Gluck could not have meant the movement to go so slowly; it is more than flesh and blood can stand.

The great Schubert Symphony is always a welcome guest; it is not an immaculate work, but it is unquestionably a great one. Except for the last movement, not much is to be said in favor of the performance on Saturday evening. The wind instruments were not in tune, and played roughly; the strings were by no means up to their habitual mark of precision. The *Finale*, however, was splendidly read, and some of the short, quick *crescendos* in the strings were immensely effective.

Mr. Brodsky played the wonderful Brahms concerto in a way that showed him to be an artist of very superior ability. His technique, if not to the highest degree polished, is sure, brilliant and facile; his tone is beautiful, except now and then in passages of an impetuous character, in which he is a little liable to scrape. But, intellectually and emotionally, his playing is on a very high plane, as it also has the virtue of holding the attention fast. The audience was rapturous in its applause.

The next programme is: Beethoven, symphony No. 4, in B-flat; Paderewski, pianoforte concerto; Svendsen, "Carnival in Paris;" Chopin, impromptu, valse; Liszt, rhapsodie hongroise; Weber, overture to "Euryanthe." Mr. ignace J. Paderewski will be the pianist.

Boston Journal.

TEN PAGES.

MONDAY, NOVEMBER 30, 1891.

THE SYMPHONY CONCERT.

As the season advances, Conductor Nikisch seems to be gradually approaching a climax of interest in the make-up of his programmes. So, when he chose Mr. Adolph Brodsky, the new concert master of the New York Damrosch Symphony Orchestra, to act as soloist for last Saturday evening it seemed as though, according to the opinions of musical critics elsewhere, he was the one artist to fill the step next to the phenomenal and only Paderewski, who will bring to Boston next week more originality and genius than has been carried in the head and heart of any musical artist since the appearance of Rubinstein. Mr. Brodsky is a jovial, good-natured, whole-souled looking man, as though he were on the best of terms with his violin and the world, but scarcely impresses one as the student who would resign everything for the perfection of his art; so in his rendition of the severely difficult test of an artist's depth of feeling and expression that is found in the Brahm's concerto in D, op. 77, there appeared a certain mixture of worldliness, if one may use such a term, and art that disappointed the ear and mind patiently waiting to be inspired and uplifted beyond the interest of accuracy, fine technique and skillful performance.

The labyrinth of difficulties to be overcome with ease in this concerto is an acquirement to be reached only by a violinist of unusual ability, but beyond that one felt a lack of true greatness.

His cadenza in the allegro more nearly approached the ideal performance than any of the other movements, and the audience showed their approval of his work by giving him three hearty recalls. The orchestral work in Gluck's Iphigenia, with Wagner's ending, was given with a glowing warmth of interpretation and nicety of finish that our magnetic director always draws forth from his responsive co-artists, and the Schubert Symphony in C major No. 9 was rendered in a most masterly manner, all the delightful beauties of composition and original orchestral coloring being given with true appreciation, never overstepping the bounds of a classic or unduly exaggerating an effect.

Every music lover will be on the qui vive to hear Mr. Ignace J. Paderewski, the incomparable pianist, who will play a concerto of his own, as well as solos from Chopin and Liszt next week, and for a background to this exceptional performer the orchestra will give Beethoven's Symphony No. 4, Svendsen's Carnival in Paris and Weber's overture "Euryanthe."

NQUIRER, Philadelphia, Pa. 11-29

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Second Boston Symphony Concert.

The second Boston Symphony Concert will take place at the Academy of Music on Monday evening, December 7, when the following programme will be rendered:

Symphony in A major, No. 7.... Beethoven
Concerto for Pinaoforte in D minor. Rubinstein
Prelude, Adagio and Gravotte for String Orchestra (arr. by Bachrich).......... Bach
Overture Euryanthe.......... Weber
Soloist.......... Mr. Alfred Grunfeld

Mr. Grunfeld will be remembered as the pianist who, with his brother Heinrich, was recently heard with so much pleasure at the Chestnut Street Opera House. He is a remarkably fine player.

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, NOV. 30, 1891.

The Symphony Concert.

One could scarcely sympathize very much with the ultra-dramatic Gluck who appeared on the programme on Saturday; the overture to "Iphigenia in Aulis" was overswollen, and an effort was made to introduce modern sensationalism into what should have been a classical specimen of the dawn of dramatic music. It was not the Wagnerian ending which gave this effect to the work, for the great master of dramatic music has evidently written a coda entirely in the vein of his predecessor but it was the palpable desire to make the work more intense than its contents, the effort to give a 19th century color to a composition that should have suggested a purer and more primitive vein, that led to this result. The ensemble was not good, and at times the attacks were very ragged.

Now followed Brahms' violin concerto in D, with Mr. Adolph Brodsky as soloist. The new violinist made an excellent impression. His surety was almost marvellous, the great difficulties of the work considered; his intonation was pure and reliable, even in the highest positions, in the most difficult double-stopped passages, and in the artificial harmonics. There was a solidity about his work that suited the Brahms' style well, and yet there was a sufficiency of feeling displayed in the pastoral simplicity of the second movement. The only fault one could find was that, for the evidently heavy bowing of the artist, there was at times rather a scratchy than a broad tone produced. The orchestral support was demoralized in the second movement, but good in the first, and excellent in the last movement. The concert closed with the great instrumental masterpiece, the C major symphony by Schubert.

Schubert charms, not by any especial development of themes (the musician's delight, and the cornerstone of symphonic treatment) but by beautiful melodies and tasteful contrasts, and therefore his work is always most keenly appreciated by the general public, and is in fact, the neutral ground where musician and non-musician can meet. The symphony is full to the brim with Hungarian touches, a result of Schubert's stay at Zelesz. The horn which began the introduction was played too loudly, and dropped very abruptly from this dynamic force into a *pianissimo* end, a suddenness of shading which Schubert never contemplated. The grand effect of the trombones in the coda (Schubert certainly understood the use of those instruments better than any of his contemporaries or predecessors, except Mozart) was at first unequal, but ended triumphantly enough; this noble antiphony between tenor and bass trombones is as inspiring as the sound of the clash of warriors' swords. Our orchestra is fortunate in having the proper instruments to give such phrases with (although one might demand a better bass trombone) for many orchestras try to produce the passage with two tenor trombones,—a poor makeshift. The final augmentation of the horn phrase of the introduction, for the movement symmetrically ends as it began, was broadly, but not very unitedly given.

In the second movement the first oboe won the honors, and played its important theme with much delicacy. One need not quarrel with the conductor for having used the blue pencil in this movement, and eliminating one appearance of the chief theme, for the work only gained by the excision, since Schubert often repeated themes unnecessarily. The finale was taken at a furious pace, which bore bad fruit towards the end of it, but at first the strings, upon whom the brunt of the work falls, stood it well. The terrific figure of four accented notes was given with all possible force; it is remarkable to note the way in which Schubert has here reproduced the central thought of the first movement of Beethoven's violin concerto.

Summing up the performance of the whole symphony, one can emphatically say that it was an epitome of all the merits and effects of our orchestra as it is at present. There was all possible dash and energy, every iota of the Hungarian spice was preserved, and even added to, and all the delicate refinements of shading were lost. There was plenty of enthusiasm and very little of precision; there was the maximum of breadth, but the minimum of balance. At times the sub-themes disappeared altogether, and the scherzo and its trio were the acme of roughness.

Yet it would be folly to ignore the great value of the fiery and brilliant reading, only the public, which is very prone to value musical pepper above everything else, must learn to know that there are other, subtler, qualities which must not be lost in the obtaining of it. Excess in either direction is to be deprecated; one can also have too much of precision; I can recall a perfectly symmetrical performance of the first movement of Beethoven's Ninth symphony which was spoilt because of its precision, and which would have been glorious with some of that *abandon* which our present conductor knows so well how to impart to a work, but there seems to be no need that this *abandon* should cause our orchestra to lose the elegance of performance which it was so many years in acquiring.

LOUIS C. ELSON.

[illegible]

[illegible] NOV. 29, 1891.

SYMPHONY CONCERT.

Violinist Adolph Brodsky Receives Favorable Consideration.

The seventh in the series of symphony concerts was given in Music Hall last evening, and cordial plaudits were won from an audience which, as usual, taxed the capacity of the hall. The programme offered no novelties, but Bostonians heard for the first time Mr. Adolph Brodsky, a violinist who recently came from Russia to become the concert meister of the New York Symphony Society.

He played the exacting but not always enjoyable Brahms concerto for violin and orchestra in D. Only an artist of conscious ability would care to essay the performance of such a work before the Symphony orchestra. To state that he won enthusiastic applause and three recalls is a stronger indorsement of his playing than could be given in the few words of review possible in the limited space obtainable in this morning's paper.

His technique is, of course, above reproach, for no violinist could at this day obtain distinction who had not mastered the mechanics of his art. His tone is good, and he phrases with artistic effect and musicianly judgment.

Gluck's overture, "Iphigenia in Aulis," with Wagner's ending, and Schubert's symphony in C, No. 9, were the welcome offerings by the orchestra. More pleasing readings of this lovely symphony have been heard here than were offered yesterday by Mr. Nikisch, but the performance was generally satisfactory.

Following is the programme for the next concert: Symphony No. 4, Beethoven; concerto for pianoforte, Poderewski; carnival in Paris, Svendsen; solos for piano, impromptu, Chopin; valse, Chopin; rhapsodie Hongroise, Liszt; overture "Euryanthe," Weber. Soloist, Mr. Ignace J. Paderewski.

SUNDAY HERALD.

BOSTON, NOVEMBER 29, 1891.

THE SYMPHONY CONCERT.

At the seventh of the season's concerts by the Boston Symphony orchestra, in Music Hall, last evening, Mr. Nikisch gave Mr. Adolph Brodsky, concert master of the Damrosch orchestra of New York, an introduction to Boston, and the selection he made was the concerto for violin and orchestra in D, op. 77, by Brahms.

Possibly the advance information supplied in regard to the new player led to an excessive estimate of his abilities. Certain it is that there was a feeling of disappointment as he concluded his task. He is a remarkably accurate player, and is easily the master of even the maze of technical difficulties which Brahms has introduced into the opening and final movements of this concerto. He met the requirements of the opening allegro most satisfactorily, though at times his tone was pushed beyond a musical quality, and became far from pleasing. The adagio, while being given with mechanical accuracy, lacked the expression, sentiment and refinement demanded for a perfect interpretation of its beauty, and the playing in the rondo had little of the brilliancy which should characterize its performance. Mr. Brodsky has no reason to complain of the reception given him, however, and he was complimented with the usual recalls after the concerto.

Mr. Nikisch began his programme with Gluck's overture, "Iphigenie en Aulis" (with Wagner's ending), which he read with excellent taste, and ended it with an admirable performance of the ever enjoyable C major symphony No. 9, by Schubert.

Next week's concert will introduce Mr. Ignace J. Paderewski, the Polish pianist, as soloist, in an original concerto and solo numbers by Chopin and Liszt.

TIMES-STAR, Cincinnati, O.

Date 11/28

Mme. Lillian Nordica is one of the few really great sopranos to be heard in Cincinnati this season. That she is to appear in concert at the Odeon Monday evening is a fact due to the management of the College of Music subscription series of concerts. It is said that Mme. Nordica is even more marvelous in the power, range and flexibility of voice than when last heard here. It will be remembered with delight the impression she then created upon music lovers. She comes to Cincinnati fresh with triumphs from critical Boston and New York, where, in conjunction with the celebrated Boston Symphony orchestra, the concert season was given a most auspicious opening. At the Academy of Music, Philadelphia, Mme. Nordica was accorded an ovation rarely ever before shown any of the renowned artists who have appeared on that stage. Of the local artists who will assist Mme. Nordica—Signor Gorno, pianist; Signor Mattioli, violoncellist, and Prof. Benj. Guckenberger, the accompanist, nothing further than the mere mention of their names is necessary to insure lovers of music a really enjoyable concert of high artistic attainments.

STAR, Washington, D. C.

Date 12-2

Boston Symphony Orchestra.

The announcement of the series of five concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will be welcomed by a great number of admirers of that superb organization. The destruction of Metzerott Hall threatened for a time to deprive the public of these entertainments, which have become a leading feature of each musical season.

By arrangement with the music committee of the Congregational Church the concerts are to be given in the church under their auspices. The dates are Wednesday evenings, December 9, January 13, February 10, March 16 and April 27. Mme. Lillian Nordica, Mr. and Mrs. Georg Henschel, Mrs. Julie M. Wyman and other distinguished soloists will appear in the series. [illegible] season tickets will open next Satur[illegible] Ellis & Co.'s, 937 Penn[illegible]

N. Y. FIGARO

GERMAN WEEKLY.

Sonnabend, den 28. November 1891.

(Für den „N. Y. Figaro.")

Aus Providence, R. I.

Providence, 26. Nov. 1891.

Es ſoll uns freuen, wenn die Manager der verſchiedenen Konzertgeſellſchaften die Kraft des hieſigen muſikaliſchen Publikums nicht unterſchätzt haben. Es iſt ein gefährliches Spiel, den Providencern womöglich jeden Abend ein Konzert zu bieten, wenn es aber zu zwei Konzerten an einem Abend kommt und ſich dieſes Ereigniß drei oder noch mehrere Male wiederholt, dann wird es gefährlich. Wir wollen aber doch der raſch pulſirenden Mannigfaltigkeit der Konzerte die vollſte Anerkennung zollen, da dieſelbe für die Zunahme des populären Muſikverſtändniſſes von weittragendſter Bedeutung iſt, daß dieſelbe aber für die Taſchen der Manager einträglich iſt, möxten wir beinahe bezweifeln und halten wir für kaum möglich.

Das zweite Konzert des Boston Symphony Orcheſters gab uns wieder den erfreulichſten Beweis von der Gediegenheit des Orcheſters. Daß dieſe Konzerte jetzt „populär" werden, bezeugt der anwachſende Beſuch derſelben. Das muſikaliſche Publikum in unſerer Stadt iſt ſehr konſervativ und erſt, wenn es überzeugt wird, daß ihm von Allem nur Gutes geboten wird, iſt es zu bewegen, Konzerte zu beſuchen.

Frau Arthur Nikiſch, eine mit reicher Erfahrung ausgeſtattete Sängerin, triumphirte unter großem Beifall mit ihren gut gewählten Solis. Der Violoncelliſt Schröder brachte ſeine Solis in befriedigender Weiſe zu Gehör, doch war die Auswahl ſeiner Nummern von muſikaliſchem Standpunkte, außer Bach's „Sarabande", nicht auf der Höhe eines gediegenen und gewiſſenhaften Muſikers.

H. M.

TIMES-STAR, Cincinnati, O.

Date 11/30

To-night the Nordica-Gorno-Mattioli concert at the Odeon in the College of Music subscription series. Madam Lillian Nordica is one of the vocalists of to-day, taking high rank as a soprano. As soloist with the Boston Symphony orchestra she was a potent factor in assisting to the brilliancy of the season. Signor Albino Gorno's powers as a pianist are well recognized. He takes high rank in the profession. His forte lies in the interpretation of brilliant selections, and he will be a strength with Nordica on the programme.

But this is not all, for Signor Lino Mattioli, the already famous 'cellist, is one of the tripartite attraction, and with Benj. Guckenberger as accompanist, finish is promised in that direction. Nordica will be heard in the aria "La Reine de Saba" from Gounod, the polacca from "Mignon," and in the nocturne of Chopin, in which she will be accompanied by Messrs. Mattioli and Guckenberger. Gorno will play the "Variation Serieuse" of Mendelssohn, the "Bells of Geneva" from Liszt, and the Kermiss from the Faust of St. Saens. Mattioli's numbers will be the Romance in A, from Schubert, the "Spinning Song" (Pepper) and the "Chanson Grecque" of Seligman. A charming programme truly.

COMMERCIAL ADVERTISER, Buffalo, N. Y.

Date 12/2

The First Orchestra Concert.

The first of the series of orchestra concerts will be given at Music Hall tomorrow beginning with a matinee at 2.45 P. M., for which the small sum of 25 cents is charged. The evening concert will commence at 8. The soloist, Mme. Lillian Nordica, is conceded to be one of the greatest singers in this country. The program for both concerts is as follows.

Symphonic poem, "Romeo and Juliet" .... John Srndsen
Aria from "The Queen of Sheba" .... Chas. Gounod
Mme. Lillian Nordica.
Suite Sylvia .... L. Delibes
La belle dormant aux bois... P. Tschaikowsky
Melody for string orchestra .... Edw. Grieg
Intermezzo surfonics from "Cavalleria Rusticana" .... Pietro Mascagni
Aria from "Tannhaeuser" .... Wagner
Mme. Nordica.
Overture, "Rienzi" .... Wagner

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 2, 1891.

Kneisel Quartet.—The Kneisel Quartet Club will give its second concert this season in Sherry's new concert hall, Thirty-seventh street and Fifth avenue, on Friday evening, December 11, with the assistance of Mr. Ferruccio B. Busoni, pianist. The program is as follows: Quartet in D, Haydn; quartet in A, opus 41, No. 3, Schumann; quintet for piano and strings in E minor, Sinding, first time in New York.

Boston Symphony Concert.—The Boston Symphony Orchestra will give its second concert this season at Chickering Hall next Tuesday evening, December 8. The program is as follows: Symphony poem, "Don Juan," Richard Strauss; concerto for violoncello in A minor, opus 33, Volkmann; unfinished symphony in B minor, Schubert; prelude, "Die Meistersinger," Wagner. Mr. Alwin Schroeder will be the soloist.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891–92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY EVENING, DECEMBER 3, AT 7.45.

PROGRAMME.

E. A. MACDOWELL.	SUITE in A minor, op. 42. IN A HAUNTED FOREST. (Largamente misterioso; Allegro furioso; Maestoso). SUMMER IDYL. (Allegretto grazioso). THE SHEPHERDESS SONG. (Andantino, Semplice). FOREST SPIRITS. (Molto Allegro; Misterioso; Molto Allegro; Presto).
RUBINSTEIN.	CONCERTO for PIANOFORTE in G major. Moderato con moto.—Andante.—Allegro.
BEETHOVEN.	SYMPHONY in A, No. 7. Poco sostennto; Vivace.—Allegretto.—Presto; Assai meno presto; Tempo primo.—Allegro con brio.

SOLOIST:

MADAME HELEN HOPEKIRK.

The Piano used is a Knabe.

MAIL AND EXPRESS, New York, N. Y.

Date 12-1

The Kneisel Quartet Club will have the assistance of Mr. Ferruccio Bussoni, pianist, at their next concert in Sherry's new concert hall, Thirty-seventh street and Fifth avenue, on Friday evening, December 11. Haydn's quartet in D, Schumann's quartet in A, op. 41, No. 3, and a quintet for pianoforte and strings, in E minor, by Sinding, given for the first time in New York, constitute the programme.

Boston Sunday Globe.

SUNDAY, NOV. 29, 1891.

SYMPHONY CONCERT.

Violinist Adolph Brodsky Receives Favorable Consideration.

The seventh in the series of symphony concerts was given in Music Hall last evening, and cordial plaudits were won from an audience which, as usual, taxed the capacity of the hall. The programme offered no novelties, but Bostonians heard for the first time Mr. Adolph Brodsky, a violinist who recently came from Russia to become the concert meister of the New York Symphony Society.

He played the exacting but not always enjoyable Brahms concerto for violin and orchestra in D. Only an artist of conscious ability would care to essay the performance of such a work before the Symphony orchestra. To state that he won enthusiastic applause and three recalls is a stronger indorsement of his playing than could be given in the few words of review possible in the limited space obtainable in this morning's paper.

His technique is, of course, above reproach, for no violinist could at this day obtain distinction who had not mastered the mechanics of his art. His tone is good, and he phrases with artistic effect and musicianly judgment.

Gluck's overture, "Iphigenia in Aulis," with Wagner's ending, and Schubert's symphony in C, No. 9, were the welcome offerings by the orchestra. More pleasing readings of this lovely symphony have been heard here than were offered yesterday by Mr. Nikisch, but the performance was generally satisfactory.

Following is the programme for the next concert: Symphony No. 4, Beethoven; concerto for pianoforte, Poderewski; carnival in Paris, Svendsen; solos for piano, impromptu, Chopin; valse, Chopin; rhapsodie Hongroise, Liszt; overture "Euryanthe," Weber. Soloist, Mr. Ignace J. Paderewski.

SUNDAY HERALD.

BOSTON, NOVEMBER 29, 1891.

THE SYMPHONY CONCERT.

At the seventh of the season's concerts by the Boston Symphony orchestra, in Music Hall, last evening, Mr. Nikisch gave Mr. Adolph Brodsky, concert master of the Damrosch orchestra of New York, an introduction to Boston, and the selection he made was the concerto for violin and orchestra in D, op. 77, by Brahms.

Possibly the advance information supplied in regard to the new player led to an excessive estimate of his abilities. Certain it is that there was a feeling of disappointment as he concluded his task. He is a remarkably accurate player, and is easily the master of even the maze of technical difficulties which Brahms has introduced into the opening and final movements of this concerto. He met the requirements of the opening allegro most satisfactorily, though at times his tone was pushed beyond a musical quality, and became far from pleasing. The adagio, while being given with mechanical accuracy, lacked the expression, sentiment and refinement demanded for a perfect interpretation of its beauty, and the playing in the rondo had little of the brilliancy which should characterize its performance. Mr. Brodsky has no reason to complain of the reception given him, however, and he was complimented with the usual recalls after the concerto.

Mr. Nikisch began his programme with Gluck's overture, "Iphigenie en Aulis" (with Wagner's ending), which he read with excellent taste, and ended it with an admirable performance of the ever enjoyable C major symphony No. 9, by Schubert.

Next week's concert will introduce Mr. Ignace J. Paderewski, the Polish pianist, as soloist, in an original concerto and solo numbers by Chopin and Liszt.

TIMES-STAR, Cincinnati, O.

Date 11/28

Mme. Lillian Nordica is one of the few really great sopranos to be heard in Cincinnati this season. That she is to appear in concert at the Odeon Monday evening is a fact due to the management of the College of Music subscription series of concerts. It is said that Mme. Nordica is even more marvelous in the power, range and flexibility of voice than when last heard here. It will be remembered with delight the impression she then created upon music lovers. She comes to Cincinnati fresh with triumphs from critical Boston and New York, where, in conjunction with the celebrated Boston Symphony orchestra, the concert season was given a most auspicious opening. At the Academy of Music, Philadelphia, Mme. Nordica was accorded an ovation rarely ever before shown any of the renowned artists who have appeared on that stage. Of the local artists who will assist Mme. Nordica—Signor Gorno, pianist; Signor Mattioli, violoncellist, and Prof. Benj. Guckenberger, the accompanist, nothing further than the mere mention of their names is necessary to insure lovers of music a really enjoyable concert of high artistic attainments.

STAR, Washington, D. C.

Date 12-2

Boston Symphony Orchestra.

The announcement of the series of five concerts by the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will be welcomed by a great number of admirers of that superb organization. The destruction of Metzerott Hall threatened for a time to deprive the public of these entertainments, which have become a leading feature of each musical season.

By arrangement with the music committee of the Congregational Church the concerts are to be given in the church under their auspices. The dates are Wednesday evenings, December 9, January 13, February 10, March 16 and April 27. Mme. Lillian Nordica, Mr. and Mrs. Georg Henschel, Mrs. Julie M. Wyman and other distinguished soloists will appear in the series. The sale of season tickets will open next Saturday morning at J. F. Ellis & Co.'s, 937 Pennsylvania avenue.

N.-Y. FIGARO

GERMAN WEEKLY,

Sonnabend, den 28. November 1891.

(Für den „N. Y. Figaro.")

Aus Providence, R. I.

Providence, 26. Nov. 1891.

Es ſoll uns freuen, wenn die Manager der verſchiedenen Konzertgeſellſchaften die Kraft des hieſigen muſikaliſchen Publikums nicht unterſchätzt haben. Es iſt ein gefährliches Spiel, den Providencern womöglich jeden Abend ein Konzert zu bieten, wenn es aber zu zwei Konzerten an einem Abend kommt und ſich dieſes Ereigniß drei oder noch mehrere Male wiederholt, dann wird es gefährlich. Wir wollen aber doch der raſch pulſirenden Mannigfaltigkeit der Konzerte die vollſte Anerkennung zollen, da dieſelbe für die Zunahme des populären Muſikverſtändniſſes von weittragendſter Bedeutung iſt, daß dieſelbe aber für die Taſchen der Manager einträglich iſt, möchten wir beinahe bezweifeln und halten wir für kaum möglich.

Das zweite Konzert des Boſton Symphony Orcheſters gab uns wieder den erfreulichſten Beweis von der Gediegenheit des Orcheſters. Daß dieſe Konzerte jetzt „populär" werden, bezeugt der anwachſende Beſuch derſelben. Das muſikaliſche Publikum in unſerer Stadt iſt ſehr konſervativ und erſt, wenn es überzeugt wird, daß ihm von Allem nur Gutes geboten wird, iſt es zu bewegen, Konzerte zu beſuchen.

Frau Arthur Nikiſch, eine mit reicher Erfahrung ausgeſtattete Sängerin, triumphirte unter großem Beifall mit ihren gut gewählten Solis. Der Violoncelliſt Schröder brachte ſeine Solis in befriedigender Weiſe zu Gehör, doch war die Auswahl ſeiner Nummern von muſikaliſchem Standpunkte, außer Bach's „Sarabande", nicht auf der Höhe eines gediegenen und gewiſſenhaften Muſikers.

H. M.

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TIMES-STAR, Cincinnati, O.

Date 11/30

To-night the Nordica-Gorno-Mattioli concert at the Odeon in the College of Music subscription series. Madam Lillian Nordica is one of the vocalists of to-day, taking high rank as a soprano. As soloist with the Boston Symphony orchestra she was a potent factor in assisting to the brilliancy of the season. Signor Albino Gorno's powers as a pianist are well recognized. He takes high rank in the profession. His forte lies in the interpretation of brilliant selections, and he will be a strength with Nordica on the programme.

But this is not all, for Signor Lino Mattioli, the already famous 'cellist, is one of the tripartite attraction, and with Benj. Guckenberger as accompanist, finish is promised in that direction. Nordica will be heard in the aria "La Reine de Saba" from Gounod, the polacca from "Mignon," and in the nocturne of Chopin, in which she will be accompanied by Messrs. Mattioli and Guckenberger. Gorno will play the "Variation Serieuse" of Mendelssohn, the "Bells of Geneva" from Liszt, and the Kermiss from the Faust of St. Saens. Mattioli's numbers will be the Romance in A, from Schubert, the "Spinning Song" (Pepper) and the "Chanson Grecque" of Seligman. A charming programme truly.

COMMERCIAL ADVERTISER, Buffalo, N. Y.

Date 12/2

The First Orchestra Concert.

The first of the series of orchestra concerts will be given at Music Hall tomorrow beginning with a matinee at 2.45 P. M., for which the small sum of 25 cents is charged. The evening concert will commence at 8. The soloist, Mme. Lillian Nordica, is conceded to be one of the greatest singers in this country. The program for both concerts is as follows.

Symphonic poem, "Romeo and Juliet"	John Srndsen
Aria from "The Queen of Sheba"	Chas. Gounod
Mme. Lillian Nordica.	
Suite Sylvia	L. Delibes
La belle dormant aux bois	P. Tschaikowsky
Melody for string orchestra	Edw. Grieg
Intermezzo surfonics from "Cavalleria Rusticana"	Pietro Mascagni
Aria from "Tannhaeuser"	Wagner
Mme. Nordica.	
Overture, "Rienzi"	Wagner

THE MUSICAL COURIER.

A WEEKLY PAPER

NEW YORK, WEDNESDAY, DECEMBER 2, 1891.

Kneisel Quartet.—The Kneisel Quartet Club will give its second concert this season in Sherry's new concert hall, Thirty-seventh street and Fifth avenue, on Friday evening, December 11, with the assistance of Mr. Ferruccio B. Busoni, pianist. The program is as follows: Quartet in D, Haydn; quartet in A, opus 41, No. 3, Schumann; quintet for piano and strings in E minor, Sinding, first time in New York.

Boston Symphony Concert.—The Boston Symphony Orchestra will give its second concert this season at Chickering Hall next Tuesday evening, December 8. The program is as follows: Symphony poem, "Don Juan," Richard Strauss; concerto for violoncello in A minor, opus 33, Volkmann; unfinished symphony in B minor, Schubert; prelude, "Die Meistersinger," Wagner. Mr. Alwin Schroeder will be the soloist.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

III. CONCERT.

THURSDAY EVENING, DECEMBER 3, AT 7.45.

PROGRAMME.

E. A. MACDOWELL.	SUITE in A minor, op. 42. IN A HAUNTED FOREST. (Largamente misterioso; Allegro furioso; Maestoso). SUMMER IDYL. (Allegretto grazioso). THE SHEPHERDESS SONG. (Andantino, Semplice). FOREST SPIRITS. (Molto Allegro; Misterioso; Molto Allegro; Presto).
RUBINSTEIN.	CONCERTO for PIANOFORTE in G major. Moderato con moto.—Andante.—Allegro.
BEETHOVEN.	SYMPHONY in A, No. 7. Poco sostennto; Vivace.—Allegretto.—Presto; Assai meno presto; Tempo primo.—Allegro con brio.

SOLOIST:

MADAME HELEN HOPEKIRK.

The Piano used is a Knabe.

MAIL AND EXPRESS, New York, N. Y.

Date 12-1

The Kneisel Quartet Club will have the assistance of Mr. Ferruccio Bussoni, pianist, at their next concert in Sherry's new concert hall, Thirty-seventh street and Fifth avenue, on Friday evening, December 11. Haydn's quartet in D, Schumann's quartet in A, op. 41, No. 3, and a quintet for pianoforte and strings, in E minor, by Sinding, given for the first time in New York, constitute the programme.

Boston Symphony Orchestra.

••• Season of 1891-92. •••

DECEMBER ITINERARY.

Leave Boston Sunday, Dec. 6, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, Dec. 7, at 7 A.M. Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Dec. 8, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Dec. 9, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Dec. 10, at noon.

Concert at Academy Concert Hall at 8 P.M.

Leave Baltimore, Thursday, Dec. 10, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Dec. 11, at 7 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Dec. 12, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues. Take Flatbush Avenue Horse-cars at Fulton Street.

Arrive Boston Sunday, Dec. 13, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, December 5, 1891.

BOSTON HOME JOURNAL.
SATURDAY, DECEMBER 5, 1891

BOSTON SYMPHONY ORCHESTRA.

The seventh concert was given before the usual magnificent audience. The program was: Overture, "Iphigenia in Aulis," Gluck; concerto for violin and orchestra, op. 77, Brahms; symphony in C major, Schubert. Mr. Adolph Brodsky was the soloist.

The performance of the overture was the least satisfactory of any rendering of an important work yet given by Mr. Nikisch. The exceeding roughness of the strings, the untunefulness of the wood wind and the entire lack of precision in the brass throughout the concert, call to mind painfully the extraordinary precision in the attack and beautiful tonal quality of the orchestra under Mr. Gericke. The opening bars of the overture were taken so slowly that the effect was a sentimentality entirely foreign to all traditional readings of the work. The allegro though taken at the proper tempo was greatly marred by the rasping fortissimos in which the various sections of strings seemed to vie with one another.

Mr. Brodsky is a violinist of magnificent parts. His tone is broad and full, his bowing remarkably free, his intonation all but perfect, and his technique fully equal to the demands of the amazing difficulties of the Brahms concerto, but much harm is done to the many fine qualities here enumerated by an over inclination to roughness, which in the cadenza of the first movement (Mr. Brodsky's own we believe) very seriously marred the effect of the entire *allegro non troppo*. Mr. Brodsky's best work was in the adagio, which was given with rare grace and that breadth only possessed by the greatest virtuosos. His success was unqualified and he was three times recalled. Mr. Nikisch redeemed himself by a fine reading of Schubert's great symphony in C major. The opening theme played in unison by the two horns was perfectly done, being in striking contrast to the coarse work of the horns in the Lenore symphony last week. The clumsiness of the heavy brass instruments is becoming proverbial. Their sound is articulated evidently an instant later than that of the rest of the orchestra. This was very evident throughout the symphony and was a severe blemish upon what would otherwise have been a notably fine rendition. Mr. Nikisch wisely omitted the long repetitions in the first and last movements. The program of the eighth concert will be as follows:

Beethoven	Symphony No. 4
Paderewski	Concerto for Pianoforte
Svendsen	Carnival in Paris

(FIRST TIME.)

Soli for Piano.

a Chopin	Impromptu
b Chopin	Valse
c Liszt	Rhapsodie Hongroise
Weber	Overture, "Euryanthe"

Soloist, Mr. Ignace J. Paderewski.

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, DECEMBER, 5, 1891.

After the riot of latter-day romantic music a fortnight ago, Mr. Nikisch's programme last Saturday seemed a severely classic one. Gluck's music is much too seldom heard in America, and the overture to 'Iphigeneia in Aulis' was most welcome. It was artistically, warmly and dramatically played—a bit too warmly perhaps; for somehow, with all its appeal to the emotions, Gluck's music has a touch of austerity, a sort of unworldly purity and severe beauty, akin to that of the Greek drama and especially difficult of interpretation. Mr. Nikisch, moreover, chose to use Wagner's amended score. It was well enough, perhaps, for Wagner to add a *coda*; but why, forsooth, should he tinker Gluck? 'There were kings before Agamemnŏn.' The more familiar symphony (No. 9 in C) by Schubert, in its gentleness, tenderness, occasional playfulness and pervading delicacy was an excellent foil to the overture. Its performance, however, was sadly uneven, now thoroughly good and now condemnably careless. Mr. Adolf Brodsky, the first violin of Mr. Damrosch's orchestra, played the Brahms concerto, a work better suited to his powers than to those of most violinists. His *technique*, of which, it goes without saying, the concerto gave ample proof, is excellent, at times even brilliant; he understands and interprets the abstract and purely intellectual qualities of Brahms's music; but he is manifestly deficient in warmth of feeling.

Ignaz Jan Paderewski, the famous Polish pianist, will be heard for the first times in Boston at the Symphony rehearsal and concert this week. To-night he will play his own concerto, a waltz and an *impromptu* by Chopin and one of Liszt's Hungarian Rhapsodies. Next Wednesday night, December 9, at Music Hall, he will appear with Walter Damrosch's orchestra, playing altogether with orchestra. On Monday afternoon next, also at Music Hall, he begins a series of recitals with a representative programme from Beethoven, Schumann, Schubert, Chopin, Rubinstein and Liszt. Other recitals will be given on the afternoons of December 8, 23, 28 and 29.

The programme for the Symphony concert to-night includes, beside the concerto and the shorter pieces for Paderewski, Weber's overture 'Euryanthe,' Svendsen's 'Carnival in Paris' (first time) and Beethoven's fourth symphony.

Boston Journal.
MONDAY, DECEMBER 7, 1891.

PADEREWSKI.

The Thin Man From Poland Conquers Boston.

The eighth Symphony Concert was given Saturday evening in Music Hall. The programme included Beethoven's symphony No. 4, Paderewski's concerto for pianoforte, Svendsen's "Carnival in Paris" and Weber's overture "Euryanthe." Mr. Paderewski was the pianist, and he was heard in his own concerto as well as in the Chopin impromptu in F sharp, the Chopin waltz in C sharp minor and the twelfth rhapsodie and the "Campanella" of Liszt, which latter piece was played in response to the unbounded applause.

The fact that the concert of Saturday evening was primarily a symphony concert was apparently forgotten. Orchestra, director and purely orchestral music were all absorbed in the display of the personality of Ignace Jan Paderewski. Many fretted through the symphony, for they waited for Paderewski. Svendsen's "Carnival" was heard for the first time, and with its charming episodes and its ingenious instrumentation it would no doubt have excited attention on any other occasion, but Paderewski followed it, and it was nought. Even the fiery opening of the overture seemed tame after the Hungarian tumult that had just shaken the keys of the pianoforte. Nor is all this surprising, nor is it to be deplored. For the scene of excitement was not merely a triumph of virtuosoship; it was the revelation of an extraordinary individuality.

Pianists rise constantly above the musical horizon. Some shine with a steady and a serene light. Others dazzle for a season, "wandering stars, to whom is reserved the blackness of darkness forever." And even the greatest of them differ, as one star differeth from another star in glory. Perfection of mechanism, absolute technique, massive chords and electrical bravura—these no longer compel extraordinary admiration; they are expected, they are demanded. But the manner in which the mechanism is used, the physical and mental character of the man that stands as an interpreter between the composer and the hearer—these distinguish a pianist of to-day and set him apart. It is individuality, or temperament, or call it what you will, that exalts a few above their fellows. Now the individuality of Paderewski is unnatural, almost supernatural.

We all heard of this man before he crossed the ocean. The trumpet of his fame was blown with no uncertain sound. The story of his triumphs was shouted from the house tops. Yet these triumphs were not without alloy. The Berlin critics, who too often look at strangers askew, whispered in his ear that he was mortal. They argued from the arrangement of his hair that he was a dealer in the sensational. He was the lion of the season in Paris; and some—as Pougin—were bold enough to say that occasionally in his playing he shook a mane twisted in curl papers and showed neatly trimmed claws that he might not frighten the women who crowded the hall to hear him roar. In London he swept everything before him, and he received the honor of a caricature in Punch.

At last he came upon the stage of Music Hall, this strange being whose fiery temperament seems to have been poured into a frail body as a dangerous liquid into a Venetian glass. A romantic player, he recalls the legends loved by the old romantic school; the unknown teacher of the Sirens; the tamer of were-wolves; Hunold Singuf, who charmed the rats and the women and children of Hameln; Rath Krespel, who broke open violins and hunted their souls. Tall, thin, with eyes that seem to shed no light, with prominent cheek-bones and an apologetic chin, with a nimbus of hair of "orange shading into old gold," with feline step and bearing—here is one whom Hoffman might have dreamed of when at midnight the spirits tried to stop his pen. Without affectation, for no designed eccentricity could accentuate his personality; modest, for he knows full well his power—he could spare a little of his mechanism without throwing dice for success.

He was heard in works of the modern and the romantic school, and it is possible, nay probable, that as all other pianists, he has his limitations; but he is none the less remarkable, if this turns out to be true. Surely last Saturday he gave abundant evidence in support of his reputation. But how is it possible to describe his playing? Take down all the adjectives of praise from the shelf, dust them and arrange them properly; they are not worth a pure, full and liquid tone of his cantabile or a flash of his bravura. Prismatic words grow dull and pale, and the devices of the rhapsodist are in vain. Or put it under the microscope, or subject it to analytical tests. Call attention to his marvelous use of the pedals; point out the devitalization of certain portions of the arms by which he gains effects, or tell of any of his mechanical processes; can you thus convey to one that did not hear him, the strength, the beauty, the charm of his performance? Let it be admitted that he occasionally pounded, as in the rhapsodie; that in the waltz, delightful as it was, there was perhaps too great a desire to say something new; what then is left to the severest critic as a legitimate subject for fault-finding? This androgynal pianist combines the qualities most esteemed in man and woman—strength and beauty, manliness and grace. His phrasing is that of a born composer; he has the poet's taste; and his great mechanism serves simply to present adequately his thoughts, that they may be understood.

This much is certainly true of his first performance, and the scenes of enthusiasm that followed each and every number are of rare occurrence in this town. But Paderewski has not yet been heard here in the works of Beethoven or Schumann or their predecessors. He will give several recitals, the first this afternoon. The opening chapters of his continued story are strong and impressive. A final judgment should not be pronounced before all of his characters are introduced and play their parts to the end.

PHILIP HALE.

BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, DEC. 7, 1891.

Paderewski at the Symphony Concert.

There were none of the effects and impressions of an orthodox symphony concert in Music Hall Saturday evening. There was a Paderewski concert, and this to be sure is a very new kind of concert. It is a concert in which the man Paderewski might easily upset almost any rules of music that have heretofore fettered the human mind, and his divine right to do so would be accepted with but the slightest questioning. Such indeed was Paderewski with the music that he played. It is not of present import that he did not play any such representative work as appeals to the understanding, such for example as Beethoven's op. 53, 57 or 106, the great Mozart concerto in D minor, or the equally great Brahms concerto in B minor. To judge an artist from the point of view of any such art work as he does not attempt to perform, and to either praise or condemn him accordingly, is a habit that prevails among certain young students in this vicinity, who are too apt to leave a concert hall after hearing a great artist just as though they "know everything"—to quote our country store philosopher, the late Josh Billings "but who really know nothing except how to spill 'vittles' on their clothes." So, if there are any of these barnacle critics in this city just at the present time, as there have been upon so many occasions when great artists have been here, it is to be hoped that they may respect the pianoforte playing of Paderewski none the less as they bear in mind the very opportune suggestion of the late Mr. Billings.

It should be stated, furthermore, that the Paderewski who played in New York to Boston musicians and a New York audience, on Nov. 24, and the Parerewski who played in Music Hall Saturday evening, are in no spiritual acceptation of the term quite the same. Not to be too paradoxical the fault of the Paderewski of the first occasion seemed with just such individualism for Bach, Beethoven, and Schumann as was then both superfluous and inartistic, but that for Paderewski, the composer, and Chopin and Liszt on Saturday evening was superbly meritorious. The Latin word genius had a particular application to him at the concert referred to in New York, in that the word originally signified the divine nature which is innate in all human beings.

In a far broader sense is Paderewski a genius, for he proved himself equal on Saturday evening to an inherently able interpretation of just the divine nature that one finds imbedded in any great art-work. There can be no two opinions as to the merit of the artist's first appearance before a Boston audience. With his own concerto, and none the less with the music of Chopin and Liszt, he magnificently set forth that he has something more than "talent which is in man's possession." He also has, to quote the lamented James Russell Lowell, the very "genius in whose possession man is."

We should not forget that this man's genius made its first Boston appearance many months ago, when Mme. Julie Rivé-King most ably played his concerto at one of the symphony concerts, and with all respect to any performer who might have played it before, one can but feel that the work was heard here for the first time from the composer himself on Saturday evening. This work plainly addresses itself to the imagination through the senses. In it there is far greater symmetry of form than one is apt to find in almost any other modern concerto. Either one of the concertos of Liszt, for example, is simply a virtuoso's concertos. Quite to the reverse, there will abundantly be found in the work that was performed on Saturday evening just such art-contents, as in the proper adjustment of the high and the low, the long and the short tones of music, is a charming masterpiece.

Even the hypercritical Heraclitus of old might easily perceive the fundamental art-principles upon which this concerto is founded; for the fundamental principles of art have been the same for ages, and are much the same in sculpture and painting as in music. The work is neither strange nor bold. It is a normal art work. The time has passed, let us bear in mind, when one can reasonably expect that there will be created any musical composition that is really and completley new. Now Paderewski is by no means fastidious in aiming for the mere effects of originality. He prefers instead to invest his creations with just such charms of naturalness as are at least synonyms of some actual newness in art. The first allegro, perhaps, bears less the impress of deep thought than of real sentiment. In the second movement especially there is a fine, broad and original vein of melody which, with all its heart feeling, is wonderfully supported by the artistic skill of a real master.

Of the three movements it seems but natural that the finale should have been most favorably received, as its spirit throughout with all its lively, fresh and vigorous rhythms is exceedingly lighthearted and joyous. Here, as in other portions of the work, the composer has had his say in a perfectly natural and straightforward manner, yet with all the musical genius, and no less with all the vigor, skill and propriety of a whole souled and superbly educated musician. The performance of it was correspondingly great, whether or not when rated by the extraordinary technique that the pianist displayed, or from the psychologist's standpoint. In polyphonic passages especially, Mr. Paderewski is amazingly successful in bringing out the theme whenever it appears. Not only with his own concerto, but later in the evening his ecstatic embrace of some of the most uncompromising difficulties was no less effective than was the swaying, swinging, piquant, buoyancy with which for example he treated the waltz in C sharp minor by Chopin. With Liszt's Campanella which he played for an encore, there was the nicest elasticity, promptness and accuracy noticeable in his treatment of the skips.

Paderewski's fortissimos it is true are occasionally somewhat harsh and bawdish. On the other hand, no such perfectly clear, limpid, far reaching and ethereal pianissimi were probably never heard in a Boston music hall as on Saturday evening, not even from Thalberg. An inexplicable feature of his success, too, is that his virtuosic resources are on such intimate terms with his will. Yes, his pearly, drop-like whispering touch often responds with ethereal effect to the delicately fine and artistic feeling of the singing artist that he unquestionably is.

Last season a phenominal pianist with a "one story intellect" created an extraordinary sensation at one of the symphonies. It is a pleasure to bear record that he is followed this year by a far greater pianist with the "three story intellect," of the pianist, musician and composer. Paderewski created the most impressive sensation on Saturday evening that Boston has experienced from any musical artist since Rubinstein was here. The concert began with Beethoven's fourth symphony, which was delightfully played, and the programme also included the "Carnival of Paris," music by Saint Saens, and Weber's overture to Euryanthe.

C. L. CAPEN.

Boston Symphony Orchestra.

Season of 1891–92.

DECEMBER ITINERARY.

Leave Boston Sunday, Dec. 6, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, Dec. 7, at 7 A.M. Broad Street Station Penna. R R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Dec. 8, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Dec. 9, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Dec. 10, at noon.

Concert at Academy Concert Hall at 8 P.M.

Leave Baltimore, Thursday, Dec. 10, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Dec. 11, at 7 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Dec. 12, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues. Take Flatbush Avenue Horse-cars at Fulton Street.

Arrive Boston Sunday, Dec. 13, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, December 5, 1891.

BOSTON HOME JOURNAL.
SATURDAY, DECEMBER 5, 1891

BOSTON SYMPHONY ORCHESTRA.

The seventh concert was given before the usual magnificent audience. The program was: Overture, "Iphigenia in Aulis," Gluck; concerto for violin and orchestra, op. 77, Brahms; symphony in C major, Schubert. Mr. Adolph Brodsky was the soloist.

The performance of the overture was the least satisfactory of any rendering of an important work yet given by Mr. Nikisch. The exceeding roughness of the strings, the untunefulness of the wood wind and the entire lack of precision in the brass throughout the concert, call to mind painfully the extraordinary precision in the attack and beautiful tonal quality of the orchestra under Mr. Gericke. The opening bars of the overture were taken so slowly that the effect was a sentimentality entirely foreign to all traditional readings of the work. The allegro though taken at the proper tempo was greatly marred by the rasping fortissimos in which the various sections of strings seemed to vie with one another.

Mr. Brodsky is a violinist of magnificent parts. His tone is broad and full, his bowing remarkably free, his intonation all but perfect, and his technique fully equal to the demands of the amazing difficulties of the Brahms concerto, but much harm is done to the many fine qualities here enumerated by an over inclination to roughness, which in the cadenza of the first movement (Mr. Brodsky's own we believe) very seriously marred the effect of the entire *allegro non troppo*. Mr. Brodsky's best work was in the adagio, which was given with rare grace and that breadth only possessed by the greatest virtuosos. His success was unqualified and he was three times recalled. Mr. Nikisch redeemed himself by a fine reading of Schubert's great symphony in C major. The opening theme played in unison by the two horns was perfectly done, being in striking contrast to the coarse work of the horns in the Lenore symphony last week. The clumsiness of the heavy brass instruments is becoming proverbial. Their sound is articulated evidently an instant later than that of the rest of the orchestra. This was very evident throughout the symphony and was a severe blemish upon what would otherwise have been a notably fine rendition. Mr. Nikisch wisely omitted the long repetitions in the first and last movements. The program of the eighth concert will be as follows:

Beethoven	Symphony No. 4
Paderewski	Concerto for Pianoforte
Svendsen	Carnival in Paris

(FIRST TIME.)

Soli for Piano.

a Chopin	Impromptu
b Chopin	Valse
c Liszt	Rhapsodie Hongroise
Weber	Overture, "Euryanthe"

Soloist, Mr. Ignace J. Paderewski.

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, DECEMBER, 5, 1891.

After the riot of latter-day romantic music a fortnight ago, Mr. Nikisch's programme last Saturday seemed a severely classic one. Gluck's music is much too seldom heard in America, and the overture to 'Iphigeneia in Aulis' was most welcome. It was artistically, warmly and dramatically played—a bit too warmly perhaps; for somehow, with all its appeal to the emotions, Gluck's music has a touch of austerity, a sort of unworldly purity and severe beauty, akin to that of the Greek drama and especially difficult of interpretation. Mr. Nikisch, moreover, chose to use Wagner's amended score. It was well enough, perhaps, for Wagner to add a *coda*; but why, forsooth, should he tinker Gluck? 'There were kings before Agamemnon.' The more familiar symphony (No. 9 in C) by Schubert, in its gentleness, tenderness, occasional playfulness and pervading delicacy was an excellent foil to the overture. Its performance, however, was sadly uneven, now thoroughly good and now condemnably careless. Mr. Adolf Brodsky, the first violin of Mr. Damrosch's orchestra, played the Brahms concerto, a work better suited to his powers than to those of most violinists. His *technique*, of which, it goes without saying, the concerto gave ample proof, is excellent, at times even brilliant; he understands and interprets the abstract and purely intellectual qualities of Brahms's music; but he is manifestly deficient in warmth of feeling.

Ignaz Jan Paderewski, the famous Polish pianist, will be heard for the first times in Boston at the Symphony rehearsal and concert this week. To-night he will play his own concerto, a waltz and an *impromptu* by Chopin and one of Liszt's Hungarian Rhapsodies. Next Wednesday night, December 9, at Music Hall, he will appear with Walter Damrosch's orchestra, playing altogether with orchestra. On Monday afternoon next, also at Music Hall, he begins a series of recitals with a representative programme from Beethoven, Schumann, Schubert, Chopin, Rubinstein and Liszt. Other recitals will be given on the afternoons of December 8, 23, 28 and 29.

The programme for the Symphony concert to-night includes, beside the concerto and the shorter pieces for Paderewski, Weber's overture 'Euryanthe,' Svendsen's 'Carnival in Paris' (first time) and Beethoven's fourth symphony.

Boston Journal.
MONDAY, DECEMBER 7, 1891.

PADEREWSKI.

The Thin Man From Poland Conquers Boston.

The eighth Symphony Concert was given Saturday evening in Music Hall. The programme included Beethoven's symphony No. 4, Paderewski's concerto for pianoforte, Svendsen's "Carnival in Paris" and Weber's overture "Euryanthe." Mr. Paderewski was the pianist, and he was heard in his own concerto as well as in the Chopin impromptu in F sharp, the Chopin waltz in C sharp minor and the twelfth rhapsodie and the "Campanella" of Liszt, which latter piece was played in response to the unbounded applause.

The fact that the concert of Saturday evening was primarily a symphony concert was apparently forgotten. Orchestra, director and purely orchestral music were all absorbed in the display of the personality of Ignace Jan Paderewski. Many fretted through the symphony, for they waited for Paderewski. Svendsen's "Carnival" was heard for the first time, and with its charming episodes and its ingenious instrumentation it would no doubt have excited attention on any other occasion, but Paderewski followed it, and it was nought. Even the fiery opening of the overture seemed tame after the Hungarian tumult that had just shaken the keys of the pianoforte. Nor is all this surprising, nor is it to be deplored. For the scene of excitement was not merely a triumph of virtuosoship; it was the revelation of an extraordinary individuality.

Pianists rise constantly above the musical horizon. Some shine with a steady and a serene light. Others dazzle for a season, "wandering stars, to whom is reserved the blackness of darkness forever." And even the greatest of them differ, as one star differeth from another star in glory. Perfection of mechanism, absolute technique, massive chords and electrical bravura—these no longer compel extraordinary admiration; they are expected, they are demanded. But the manner in which the mechanism is used, the physical and mental character of the man that stands as an interpreter between the composer and the hearer—these distinguish a pianist of to-day and set him apart. It is individuality, or temperament, or call it what you will, that exalts a few above their fellows. Now the individuality of Paderewski is unnatural, almost supernatural.

We all heard of this man before he crossed the ocean. The trumpet of his fame was blown with no uncertain sound. The story of his triumphs was shouted from the house tops. Yet these triumphs were not without alloy. The Berlin critics, who too often look at strangers askew, whispered in his ear that he was mortal. They argued from the arrangement of his hair that he was a dealer in the sensational. He was the lion of the season in Paris; and some—as Pougin—were bold enough to say that occasionally in his playing he shook a mane twisted in curl papers and showed neatly trimmed claws that he might not frighten the women who crowded the hall to hear him roar. In London he swept everything before him, and he received the honor of a caricature in Punch.

At last he came upon the stage of Music Hall, this strange being whose fiery temperament seems to have been poured into a frail body as a dangerous liquid into a Venetian glass. A romantic player, he recalls the legends loved by the old romantic school; the unknown teacher of the Sirens; the tamer of were-wolves; Hunold Singuf, who charmed the rats and the women and children of Hameln; Rath Krespel, who broke open violins and hunted their souls. Tall, thin, with eyes that seem to shed no light, with prominent cheek-bones and an apologetic chin, with a nimbus of hair of "orange shading into old gold," with feline step and bearing—here is one whom Hoffman might have dreamed of when at midnight the spirits tried to stop his pen. Without affectation, for no designed eccentricity could accentuate his personality; modest, for he knows full well his power—he could spare a little of his mechanism without throwing dice for success.

He was heard in works of the modern and the romantic school, and it is possible, nay probable, that as all other pianists, he has his limitations; but he is none the less remarkable, if this turns out to be true. Surely last Saturday he gave abundant evidence in support of his reputation. But how is it possible to describe his playing? Take down all the adjectives of praise from the shelf, dust them and arrange them properly; they are not worth a pure, full and liquid tone of his cantabile or a flash of his bravura. Prismatic words grow dull and pale, and the devices of the rhapsodist are in vain. Or put it under the microscope, or subject it to analytical tests. Call attention to his marvelous use of the pedals; point out the devitalization of certain portions of the arms by which he gains effects, or tell of any of his mechanical processes; can you thus convey to one that did not hear him, the strength, the beauty, the charm of his performance? Let it be admitted that he occasionally pounded, as in the rhapsodie; that in the waltz, delightful as it was, there was perhaps too great a desire to say something new; what then is left to the severest critic as a legitimate subject for fault-finding? This androgynal pianist combines the qualities most esteemed in man and woman—strength and beauty, manliness and grace. His phrasing is that of a born composer; he has the poet's taste; and his great mechanism serves simply to present adequately his thoughts, that they may be understood.

This much is certainly true of his first performance, and the scenes of enthusiasm that followed each and every number are of rare occurrence in this town. But Paderewski has not yet been heard here in the works of Beethoven or Schumann or their predecessors. He will give several recitals, the first this afternoon. The opening chapters of his continued story are strong and impressive. A final judgment should not be pronounced before all of his characters are introduced and play their parts to the end.

PHILIP HALE.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, DEC. 7, 1891.

Paderewski at the Symphony Concert.

There were none of the effects and impressions of an orthodox symphony concert in Music Hall Saturday evening. There was a Paderewski concert, and this to be sure is a very new kind of concert. It is a concert in which the man Paderewski might easily upset almost any rules of music that have heretofore fettered the human mind, and his divine right to do so would be accepted with but the slightest questioning. Such indeed was Paderewski with the music that he played. It is not of present import that he did not play any such representative work as appeals to the understanding, such for example as Beethoven's op. 53, 57 or 106, the great Mozart concerto in D minor, or the equally great Brahms concerto in B minor. To judge an artist from the point of view of any such art work as he does not attempt to perform, and to either praise or condemn him accordingly, is a habit that prevails among certain young students in this vicinity, who are too apt to leave a concert hall after hearing a great artist just as though they "know everything"—to quote our country store philosopher, the late Josh Billings "but who really know nothing except how to spill 'vittles' on their clothes." So, if there are any of these barnacle critics in this city just at the present time, as there have been upon so many occasions when great artists have been here, it is to be hoped that they may respect the pianoforte playing of Paderewski none the less as they bear in mind the very opportune suggestion of the late Mr. Billings.

It should be stated, furthermore, that the Paderewski who played in New York to Boston musicians and a New York audience, on Nov. 24, and the Parerewski who played in Music Hall Saturday evening, are in no spiritual acceptation of the term quite the same. Not to be too paradoxical the fault of the Paderewski of the first occasion seemed with just such individualism for Bach, Beethoven, and Schumann as was then both superfluous and inartistic, but that for Paderewski, the composer, and Chopin and Liszt on Saturday evening was superbly meritorious. The Latin word genius had a particular application to him at the concert referred to in New York, in that the word originally signified the divine nature which is innate in all human beings.

In a far broader sense is Paderewski a genius, for he proved himself equal on Saturday evening to an inherently able interpretation of just the divine nature that one finds imbedded in any great art-work. There can be no two opinions as to the merit of the artist's first appearance before a Boston audience. With his own concerto, and none the less with the music of Chopin and Liszt, he magnificently set forth that he has something more than "talent which is in man's possession." He also has, to quote the lamented James Russell Lowell, the very "genius in whose possession man is."

We should not forget that this man's genius made its first Boston appearance many months ago, when Mme. Julie Rivé-King most ably played his concerto at one of the symphony concerts, and with all respect to any performer who might have played it before, one can but feel that the work was heard here for the first time from the composer himself on Saturday evening. This work plainly addresses itself to the imagination through the senses. In it there is far greater symmetry of form than one is apt to find in almost any other modern concerto. Either one of the concertos of Liszt, for example, is simply a virtuoso's concertos. Quite to the reverse, there will abundantly be found in the work that was performed on Saturday evening just such art-contents, as in the proper adjustment of the high and the low, the long and the short tones of music, is a charming masterpiece.

Even the hypercritical Heraclitus of old might easily perceive the fundamental art-principles upon which this concerto is founded; for the fundamental principles of art have been the same for ages, and are much the same in sculpture and painting as in music. The work is neither strange nor bold. It is a normal art work. The time has passed, let us bear in mind, when one can reasonably expect that there will be created any musical composition that is really and completley new. Now Paderewski is by no means fastidious in aiming for the mere effects of originality. He prefers instead to invest his creations with just such charms of naturalness as are at least synonyms of some actual newness in art. The first allegro, perhaps, bears less the impress of deep thought than of real sentiment. In the second movement especially there is a fine, broad and original vein of melody which, with all its heart feeling, is wonderfully supported by the artistic skill of a real master.

Of the three movements it seems but natural that the finale should have been most favorably received, as its spirit throughout with all its lively, fresh and vigorous rhythms is exceedingly lighthearted and joyous. Here, as in other portions of the work, the composer has had his say in a perfectly natural and straightforward manner, yet with all the musical genius, and no less with all the vigor, skill and propriety of a whole souled and superbly educated musician. The performance of it was correspondingly great, whether or not when rated by the extraordinary technique that the pianist displayed, or from the psychologist's standpoint. In polyphonic passages especially, Mr. Paderewski is amazingly successful in bringing out the theme whenever it appears. Not only with his own concerto, but later in the evening his ecstatic embrace of some of the most uncompromising difficulties was no less effective than was the swaying, swinging, piquant, buoyancy with which for example he treated the waltz in C sharp minor by Chopin. With Liszt's Campanella which he played for an encore, there was the nicest elasticity, promptness and accuracy noticeable in his treatment of the skips.

Paderewski's fortissimos it is true are occasionally somewhat harsh and bawdish. On the other hand, no such perfectly clear, limpid, far reaching and ethereal pianissimi were probably never heard in a Boston music hall as on Saturday evening, not even from Thalberg. An inexplicable feature of his success, too, is that his virtuosic resources are on such intimate terms with his will. Yes, his pearly, drop-like whispering touch often responds with ethereal effect to the delicately fine and artistic feeling of the singing artist that he unquestionably is.

Last season a phenominal pianist with a "one story intellect" created an extraordinary sensation at one of the symphonies. It is a pleasure to bear record that he is followed this year by a far greater pianist with the "three story intellect," of the pianist, musician and composer. Paderewski created the most impressive sensation on Saturday evening that Boston has experienced from any musical artist since Rubinstein was here. The concert began with Beethoven's fourth symphony, which was delightfully played, and the programme also included the "Carnival of Paris," music by Saint Saens, and Weber's overture to Euryanthe.

C. L. CAPEN.

Boston Post
MONDAY MORNING, DEC. 7, 1891.

THE SYMPHONY CONCERT.

Paderewski's Performance Enraptures One of Boston's Most Critical Audiences.

THE YOUNG PIANIST RECALLED THREE TIMES.

Such Wonderful Technique, Such a Strong Yet Delicate Touch, and Such Shading, Have Not Been Heard Here Since the Visit of Rubinstein.

At the eighth concert of the Boston Symphony Orchestra series, which took place Saturday evening at Music Hall, the following programme was rendered:

Beethoven's Symphony, No. 4, in B flat.

Paderewski's concerto for piano and orchestra, in A minor, op. 17.

Svendsen's Episode, "Carnival in Paris," three soli for pianoforte, and Weber's toverture "Euryanthe."

The fourth symphony is one of the most enjoyable things the orchestra plays, for Nikisch's interpretation of it is excellent. The adagio allegro vivace was well rendered, but in the second movement, which is very much dependent on the wind instruments, there seemed to be no roundness of tone. The effect in the closing measure of the allegro was splendid. The "Carnival in Paris" was new to Boston. It is the composition of Johan Leverin Svendsen, a native of Christiania, is of a high character, remarkable for strong individuality and finish. There are some splendid orchestral effects in it and it teems with color.

The Weber overture fell upon unheeding ears, as the entire audience was enraptured with Paderewski's wonderful performance. Reports concerning his phenomenal gifts have been circulated freely through the city, but even with this preparation the audience was not disposed to overwhelm with praise the unassuming man who quietly walked across the platform and took his seat at the piano. He is slight in build, delicate and refined in feature, with a wonderful head of yellow hair that has been described as a "chrysanthemum" head. He played his own composition, which has received a previous rendering in Boston. After he had played the opening measures the interest was intense, and at the close the greatest enthusiasm prevailed throughout the hall. An immense laurel wreath tied with the Polish colors, red and white, was presented the young pianist, who was recalled three times before the excitement of the audience had subsided. Such wonderful technique, such a strong yet delicate touch and such shading have not been heard here since the visit of Rubinstein. The Chopin impromptu and valse and the Rhapsodie Hongroise, which were played as piano solos, brought out his subtile gifts of interpretation, his real force and sentiment. Contrary to the usual custom at these concerts, he responded to the continued applause of the audience with another selection—a violin solo of Paganini's, arranged for piano by Liszt. Certainly Paderewski has no cause to complain of his reception by Boston's musical public, and he has forever established his position as a composer and performer of rare merit.

The first two of the five piano recitals to be given at Music Hall by Paderewski take place this afternoon and tomorrow. Today's programme is as follows:

Sonata in F minor, op. 57	L. van Beethoven
Impromptu, Minuet, Moment musical	Franz Schubert
Divertissement Hongroise	Schubert-Liszt
Fantasie, op. 17	Robert Schumann
Etude, Nocturne, Valse, Mazurka, Scherzo	Fred Chopin
Barcarolle	Anton Rubinstein
Cracovienne	Paderewski
Rhapsodie Hongroise	Franz Liszt

Boston Sunday Globe.
SUNDAY, DEC. 6, 1891.

—Mme. Nordica showed great strength of character and courage of will in keeping her engagement with Mr. C. A. Ellis, her manager, at Cincinnati, Monday night. She had only heard of the sudden death of her mother in London late on Saturday, and took the train Sunday for Boston to meet her sister, Mrs. Baldwin, returning in time for the concert, Monday. There was something very pathetic in her solos, never more beautifully sung than on that night, which touched her audience deeply, although but few knew of the pain she was suffering. She was exquisitely gowned in black lace, the front of the skirt of flashing jet.

WELCOME TO PADEREWSKI.

A Famous Pianist Enthusiastically Applauded at the Symphony Concert—"Cavalleria Rusticana" Sung by the Minnie Hauk Company.

Bostonians have at last had an opportunity of passing judgment upon the piano playing of Ignace J. Paderewski, an artist who has probably been more written and talked about in American musical circles during the last few weeks than was any pianist who has come to this country since the visit of Rubinstein.

It was only a few months ago that the name of Paderewski was almost unknown here, but so extensively was his coming [illegible], and so eulogistic were the [illegible] praises of his talents, that his appearance [illegible] was awaited as the most important [illegible] our musical world for many sea-

His first concert in New York fairly electrified the piano enthusiasts of the metropolis, and the several recitals that he has given there not only sustained but rather increased the fever of enthusiasm aroused over his playing.

His successes there naturally awakened much interest here, so it was not surprising that the capacity of Music Hall should have been taxed at both the Friday afternoon and Saturday evening concerts of the Symphony orchestra. Indeed many hundred people were refused even admission tickets to these concerts, so general was the desire to hear this wonderful master of the pianoforte.

The uncommon demand upon space in the columns of this morning's paper makes it impossible to give an extended review of his performance last evening. His successes in New York have already been chronicled in THE GLOBE, so an idea of his ability may be suggested by stating that the Boston Symphony audiences seemed to heartily indorse all the eulogisms regarding his playing which have come from New York.

It is not often that the usually sedate and reserved Symphony patrons are stirred to demonstrative expressions of approval, but precedents were forgotten yesterday. The audience not only applauded but actually cheered Paderewski's performance, and insisted upon an encore number being added to his programme announcements.

Some admirer sent him a huge wreath of laurel decked with the Polish national colors and bearing in letters of gold words of homage. This was something unusual at a Symphony concert, but the audience gave cord al approval.

Mr. Paderewski first played a concerto for piano and orchestra of his own composition. It was the first concerto that he has written, and while it may not be entitled to a very high rank among the many concertos that have been written by masters of other days, it is a piece which commands admiration for its display of musicianly attainments, sympathetic and poetic sentiment and command of orchestral resources. Its melodies are Polish in character, suggestive of folk songs, and are delightfully fresh and devoid of affectation in treatment. The finale movement is the most brilliant, both for solo instrument and orchestra. It is a work that can be repeatedly heard with pleasure.

Mr. Paderewski also played three short [illegible], an impromptu and a waltz by Chopin, and a rhapsodie by Liszt. His performance [illegible] although technically [illegible] make a marked impres- [illegible] little waltz, however, [illegible]

[illegible] been stated in these [illegible] Mr. Paderewski was more at [illegible] interpretation of Liszt than in [illegible] the works of Chopin. Last [illegible] performance served to confirm [illegible] statement.

Several pianists have recently been heard [illegible] playing possesses certain quali- [illegible] excelled by Mr. Paderewski's art, but few, if any, have shown such general ability in interpreting the works of the [illegible] widely different classes of music composed for the pianoforte.

[illegible] Mr. Paderewski is not the greatest of living [illegible]

Boston Courier.
SUNDAY MORNING, NOV. 29, 1891.

THE SYMPHONY CONCERT.

Ignace Jean Paderewski made his first appearances in Boston at the eighth rehearsal and concert of the Boston Symphony Orchestra. His success was complete and overwhelming. No other pianist, except De Pachmann, has aroused a symphony audience to such a pitch of genuine enthusiasm since the concerts were instituted, if memory serves us right.

Paderewski is a tremendously advertised artist; and doubtless Boston's interest in the brilliant Pole, first aroused by little Otto Hegner's exquisite performance of the now famous "Menuet a l'Antique," and since constantly kept warm by the reports that have been freely circulated concerning his astonishing triumphs in Europe, had not a little to do with his reception. But this interest, bordering on curiosity, was not the real cause of his success. Paderewski is undeniably a genius; there could have been few out of the vast audience that filled every seat and every foot of standing room on Friday afternoon who were not strongly impressed with this fact.

Besides this gift Paderewski possesses a personality which instantly calls out the sympathies of his listeners. His modest, winning appearance; his graceful bearing; his slender, supple figure; his fine, well-poised head covered with a mass of soft, curly hair of reddish hue; his well cut features, delicate to the verge of effeminancy; his amiable though serious expression, all command instant attention. And by the time he has finished his own concerto, many other things are revealed, One realizes with a throb of pleasure that here at last is a great musical performer who has not yet lost the indescribable enthusiasm of youth. He plays for dollars, perhaps, but surely for the love of his art. Moreover, the music he plays is to him fraught with meaning. His phrasing is not the phrasing of a player of mere talent; his fitting together of the parts of a musical composition is not that of the cultivated artisan. His readings of the works of the masters are instinct with the imagination, the poectic fervor, the true fire of a born musician. When he plays something that appeals to his nature with unusual force, his countenance is as much a study as are his readings, or his technical feats. When he gave that unforgettable performance of the Schubert-Liszt "Erl King" for an encore Friday afternoon, the pathos and intensity expressed in his face were almost as thrilling as was his playing.

Paderewski's touch is wholly beautiful. His singing tone is unsurpassed; his scale-playing is exquisitely clear and pearly in quality; his pianissimo is wonderful; his fortissimo is full and resonant; and his bravura is glittering and dazzling, but withal is never unmusical. Without doubt he has his limitations. When we heard him at a recital in New York the other day, we thought we discovered weaknesses that seemed inherent. Whether this may eventually prove to be the case or not, there were no such indications in his performance of his own concerto, or the Chopin impromptu in F sharp, the waltz in C sharp minor, and the twelfth rhapsodie of Liszt.

Paderewski's fame does not rest wholly upon his pianoforte playing. His concerto is a strong work, full of ideas which are clearly, poetically and brilliantly expressed; and it will undoubtedly become a favorite with pianists when it is better known. In the pianoforte part its composer has shown a conservatism as regards modern technical difficulties that is surprising. There is no attempt to create obstacles of this sort merely for the sake of affording opportunities for the display of virtuosity. Nevertheless it shows a knowledge of the resources of the pianoforte which only a skilful pianist can possess; while the instrumentation evinces an equally clear understanding of the nature of orchestral instruments, and their proper combinations. His many smaller piano pieces too are full of poetic charm; and it is rumored that he is the composer of unpublished works for orchestra of much greater importance than any that he has yet given out.

Between the concerto and the solos came a work by Svendsen, new to Boston, an episode "Carnival in Paris." It is a brilliant piece of orchestral scoring and suggests in a marked degree the various characteristics of the kind of scene it attempts to depict in tone. The symphony, which came first, was Beethoven's fourth and the closing number was the overture to Euryanthe. The orchestral playing was generally fine, the accompaniment to the concerto being given with unusual care and finish.

SUNDAY HERALD.
BOSTON, DECEMBER 6, 1891.

PADEREWSKI'S TRIUMPH.

The appearance of Paderewski, the pianist, at last evening's concert by the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, called out an audience that tested the fullest capacity of Music Hall.

It was the first appearance of this pianist here, and all present were evidently eager to determine individually the correctness of the extravagant claims put forward regarding the player. The term "extravagant" is used advisedly, for the supply of English adjectives has been completely exhausted in the press comments of this country and Europe upon this pianist's performances, and there is absolutely not a complimentary phrase left for those who are compelled, at this late day, to express an opinion regarding Paderewski's abilities.

As a matter of fact, words lose their value in an attempt to use them to convey a correct impression of the results got by this player, and there is a decided inclination to say "go and hear him," rather than to make any effort to say what his playing is like.

His own concerto in A minor, op. 17, heard here a couple of seasons ago, was the work he selected for his introduction to Boston, and it was a bit curious to see the development of the enthusiasm of the audience as its performance progressed. Paderewski's entrance was so quiet and unpretentious, and he went about his work in such a businesslike fashion, that there was a disposition to suspend judgment for a time and await evidence justifying concurrence in the opinions of other musical centres concerning the gifts of the newcomer.

This inclination vanished, however, after the pianist had played his opening passages in the concerto, and at the close of the first movement he had Boston at his feet, and from that onward it was but a question of degree in the enthusiastic recognition of his abilities by his first audience here.

The opening movement gave a hint of the singular purity of tone which he produces at all times, and a suggestion of his technical attainments. It remained for the beautiful romance making the second movement to serve as an exhibition of the wonderful delicacy, refinement and expression of his playing and the rare faculty he has of making the instrument sing under his skilful touch. The final allegro then served as an illustration of his absolute mastery of the keyboard and his ability in the line of pyrotechnical piano playing that has dazzled the publics of all the great cities abroad.

He is a pianist who knows to a nicety his power over his audience, and he mastered all who heard him with as much certainty as though each and every one had been his only listener. Great as was his triumph in the concerto it was not until he was heard as a solo player in a Chopin impromptu and valse and a Liszt rhapsodie that the audience fully realized the genius of the pianist. His playing of Chopin is fairly fascinating for the grace and beauty of his interpretation and the delicacy of his tone tints in such compositions surpasses all description and gives the listener most rapturous delight. The Liszt rhapsodie again revealed the skill and resources of this veritable giant, and his brilliant playing of this number made a fitting climax to his evening's triumph.

Mr. Paderewski has no cause to complain of the Boston public in the reception given him, and it is gratifying that his first hearing here should so effectually settle the position he is to be accorded by local music lovers. His future here is one of conquest, and his recitals will unquestionably show how well the Boston public appreciates such a genius.

Lack of space prevents comment upon the very enjoyable orchestral programme arranged for the evening by Mr. Nikisch. It included the fourth of the Beethoven symphonies, Weber's "Euryanthe" overture, and, as a pleasing novelty, Svendsen's "Carneval in Paris."

The Buffalo Commercial
FRIDAY EVENING. DECEMBER 4, 1891.

The Orchestra Concert.

The season of concerts by the Buffalo Orchestra opened very brilliantly last evening, the regular matinee preceding the evening performance. Large audiences were in attendance, and the program was attractive. It opened with Svendsen's beautiful symphonic Poem "Romeo and Juliette," which was followed by Delibe's Suite "Sylvia" the Intermezzo and Pizzicatti of which are more familiar to concert goers than the Prelude and "Cortege de Bacchus," and it was a pleasure to hear the four numbers together, they were carefully played and in the afternoon the Pizzicatti had to be repeated. The Grieg melody for string orchestra was one of the most delightful numbers, and though the Intermezzo from "Cavalleria Rusticana" by Mascagni may be somewhat out of place in the opera, it makes a charming concert piece and it received a good reading last evening. It was played a second time. The Rienzi overture is always enjoyable, but the playing in this number was not as even as it should have been; a feeling of uncertainty seemed to be present. The work of the orchestra, however, indicates that the concerts will indeed be thoroughly enjoyable and educational, as the programs will be well rendered.

Madame Lillian Nordica was introduced to Buffalonians, and better choice of soloist for the opening concert could not have been made. Her selections, arias from Gounod's "Queen of Sheba" and Wagner's "Tannhauser" were artistically sung, especially in the latter, Elizabeth's greeting to the hall, did Mme. Nordica's beautiful, clear soprano voice bespeak the careful training and artistic ability of its possessor, and an encore was demanded and the selection was repeated. That Mme. Nordica more than came up to the expectations of many listeners is undoubtedly true, and the two vast audiences were perfectly charmed with her singing, as she was called out again and again.

Gazette
BOSTON, SUNDAY MORNING, DEC. 6.

The Symphony Concert.

There was an enormous audience at Music Hall, last evening, the occasion being the first appearance here of Mr. Ignace J. Paderewski, to whom the immense attendance was undoubtedly due. As he came forward to take his place at the piano, he was greeted with much enthusiasm and whatever may have been his confidence in his powers, such a reception could not but have steadied it by convincing him that he was about to play before a company friendly to him from the very outset. The personal presence of the artist caused a buzz of interest to pass through the hall. He is tall and slim, pallid of countenance, his face is long and thin, and with sharply-cut features. His hair, which is profuse, is of a reddish hue, and stands up as if it were electrified. A slight moustache decks his upper lip, and a very long neck protrudes above his collar—a peculiar and striking individuality generally; almost uncanny in the effect it produces at first sight, but tempered by a quiet, modest and dignified bearing. He played his own concerto in A minor, a work that was heard at these concerts in March last, when it was performed by Mrs. Julia Rive-King. It is built on the traditional model, and has little if any affinity with the modern concerto. In other words, the composer has not attempted to blend the piano and the orchestra equally, but has given full prominence to the solo part for the display of the artist's skill. The style is wholly modern, and so is the color; but it is lucid, melodious and free from that contemporaneous striving after mere novelty at the expense of all that is pleasing in art. It is abundant in life, is always clear, and is admirable in the richness and the varied contrasts of its effects. The orchestration is of a high order, and the work, as a whole, is impressive in its fine and well-sustained vigor and its genuine musical interest. It illustrates the most advanced stage of modern piano technique and that it is tremendously difficult will go without saying. Of the artist's marvellous performance of his work it is not easy to write with moderation. His technique is extraordinary in its scope and perfection; but technique of the most brilliant order has become of late so far from uncommon that we have learned to exact it rather than to be surprised into wonder or admiration over it; and were this all that made Paderewski's playing memorable, the subject could be easily dismissed, despite the beauty of his touch, the extraordinary evenness and pearliness of his scale runs, the pure singing quality he draws from the piano, and the utter freedom from all trickery that marks his playing. Those who went to be dazzled by mere finger work had enough and to spare in the way of the astonishing; but there is vastly more than finger-play in Paderewski; there are infinite purity of style, poetic feeling, deep artistic intelligence, grace and tenderness in equal measure with fire and power; youthful fervor leavened with mature and refined sentiment. His octave playing is almost bewilderingly free and impetuous; his bravura is exciting in its swing and sweep. An occasional tendency in him to thump the piano unmercifully causes a shock, and emphasizes the sad reflection that nothing is perfect in this world; but he soon causes you to forget the fault in some rare beauty of expression or caressing grace of feeling that follows. The playing of the concerto aroused a furore of enthusiasm the like of which has not been often heard in Music Hall. The applause was deafening, and did not cease until the artist had been recalled four times. Later in the evening he played an Impromptu and Waltz by Chopin and a Liszt Rhapsodie Hongroise, No. 12, if we are not mistaken. His Chopin playing, in its chaste poetic feeling, its elegant phrasing and its delicate warmth, was indescribably fine. The sentiment was never overwrought, the taste was always pure, while a fine intellectuality dominated the whole. His readings differed from any that we had heard before, but they were so natural that they seemed as if they must be just what the composer intended. The waltz especially was given with a bewitching beauty and finish. The vulgar and brutal Liszt Rhapsody jarred on the senses after these; and it must be confessed that the artist here sank to the vulgarity and brutality of the work; for he pounded the instrument unmercifully at times, producing anything but a musical tone from it. Any other piano than a Steinway would have given way under such treatment. The display of technique at other times was dazzling but it did not atone for the noise and thumping. Again the audience went wild over him, and recalled him four times in a fury of applause, to which he responded the last time, with a fascinatingly delicate and brilliant performance of Liszt's "Campanella" His success through the whole concert was overwhelming. He fairly earned and fully deserved it. The orchestral performances were Beethoven's fourth symphony, an episode, "Carnival in Paris," by Svendsen, given for the first time at these concerts, and brilliant in its orchestration, though not clear in its meaning; and Weber's Euryanthe" overture. The next concert is to be in memory of Mozart, and will be devoted wholly to that composer's music. The soloists are to be Mme. Fursch-Madi, Mr. C. M. Loeffler and Mr. Franz Kneisel.

Boston Post

MONDAY MORNING, DEC. 7, 1891.

THE SYMPHONY CONCERT.

Paderewski's Performance Enraptures One of Boston's Most Critical Audiences.

THE YOUNG PIANIST RECALLED THREE TIMES.

Such Wonderful Technique, Such a Strong Yet Delicate Touch, and Such Shading, Have Not Been Heard Here Since the Visit of Rubinstein.

At the eighth concert of the Boston Symphony Orchestra series, which took place Saturday evening at Music Hall, the following programme was rendered:

Beethoven's Symphony, No. 4, in B flat.

Paderewski's concerto for piano and orchestra, in A minor, op. 17.

Svendsen's Episode, "Carnival in Paris," three soli for pianoforte, and Weber's overture "Euryanthe."

The fourth symphony is one of the most enjoyable things the orchestra plays, for Nikisch's interpretation of it is excellent. The adagio allegro vivace was well rendered, but in the second movement, which is very much dependent on the wind instruments, there seemed to be no roundness of tone. The effect in the closing measure of the allegro was splendid. The "Carnival in Paris" was new to Boston. It is the composition of Johan Leverin Svendsen, a native of Christiania, is of a high character, remarkable for strong individuality and finish. There are some splendid orchestral effects in it and it teems with color.

The Weber overture fell upon unheeding ears, as the entire audience was enraptured with Paderewski's wonderful performance. Reports concerning his phenomenal gifts have been circulated freely through the city, but even with this preparation the audience was not disposed to overwhelm with praise the unassuming man who quietly walked across the platform and took his seat at the piano. He is slight in build, delicate and refined in feature, with a wonderful head of yellow hair that has been described as a "chrysanthemum" head. He played his own composition, which has received a previous rendering in Boston. After he had played the opening measures the interest was intense, and at the close the greatest enthusiasm prevailed throughout the hall. An immense laurel wreath tied with the Polish colors, red and white, was presented the young pianist, who was recalled three times before the excitement of the audience had subsided. Such wonderful technique, such a strong yet delicate touch and such shading have not been heard here since the visit of Rubinstein. The Chopin impromptu and valse and the Rhapsodie Hongroise, which were played as piano solos, brought out his subtile gifts of interpretation, his real force and sentiment. Contrary to the usual custom at these concerts, he responded to the continued applause of the audience with another selection—a violin solo of Paganini's, arranged for piano by Liszt. Certainly Paderewski has no cause to complain of his reception by Boston's musical public, and he has forever established his position as a composer and performer of rare merit.

The first two of the five piano recitals to be given at Music Hall by Paderewski take place this afternoon and tomorrow. Today's programme is as follows:

Sonata in F minor, op. 57	L. van Beethoven
Impromptu, Minuet, Moment musical	Franz Schubert
Divertissement Hongroise	Schubert-Liszt
Fantasie, op. 17	Robert Schumann
Etude, Nocturne, Valse, Mazurka, Scherzo	Fred Chopin
Barcarolle	Anton Rubinstein
Cracovienne	Paderewski
Rhapsodie Hongroise	Franz Liszt

Boston Sunday Globe.

SUNDAY, DEC. 6, 1891.

—Mme. Nordica showed great strength of character and courage of will in keeping her engagement with Mr. C. A. Ellis, her manager, at Cincinnati, Monday night. She had only heard of the sudden death of her mother in London late on Saturday, and took the train Sunday for Boston to meet her sister, Mrs. Baldwin, returning in time for the concert, Monday. There was something very pathetic in her solos, never more beautifully sung than on that night, which touched her audience deeply, although but few knew of the pain she was suffering. She was exquisitely gowned in black lace, the front of the skirt of flashing jet.

WELCOME TO PADEREWSKI.

A Famous Pianist Enthusiastically Applauded at the Symphony Concert—"Cavalleria Rusticana" Sung by the Minnie Hauk Company.

Bostonians have at last had an opportunity of passing judgment upon the piano playing of Ignace J. Paderewski, an artist who has probably been more written and talked about in American musical circles during the last few weeks than was any pianist who has come to this country since the visit of Rubinstein.

It was only a few months ago that the name of Paderewski was almost unknown here, but so extensively was his coming advertised, and so eulogistic were the advance praises of his talents, that his appearance was awaited as the most important event in our musical world for many seasons.

His first concert in New York fairly electrified the piano enthusiasts of the metropolis, and the several recitals that he has given there not only sustained but rather increased the fever of enthusiasm aroused over his playing.

His successes there naturally awakened much interest here, so it was not surprising that the capacity of Music Hall should have been taxed at both the Friday afternoon and Saturday evening concerts of the Symphony orchestra. Indeed many hundred people were refused even admission tickets to these concerts, so general was the desire to hear this wonderful master of the pianoforte.

The uncommon demand upon space in the columns of this morning's paper makes it impossible to give an extended review of his performance last evening. His successes in New York have already been chronicled in THE GLOBE, so an idea of his ability may be suggested by stating that the Boston Symphony audiences seemed to heartily indorse all the eulogisms regarding his playing which have come from New York.

It is not often that the usually sedate and reserved Symphony patrons are stirred to demonstrative expressions of approval, but precedents were forgotten yesterday. The audience not only applauded but actually cheered Paderewski's performance, and insisted upon an encore number being added to his programme announcements.

Some admirer sent him a huge wreath of laurel decked with the Polish national colors and bearing in letters of gold words of homage. This was something unusual at a Symphony concert, but the audience gave cord al approval.

Mr. Paderewski first played a concerto for piano and orchestra of his own composition. It was the first concerto that he has written, and while it may not be entitled to a very high rank among the many concertos that have been written by masters of other days, it is a piece which commands admiration for its display of musicianly attainments, sympathetic and poetic sentiment and command of orchestral resources. Its melodies are Polish in character, suggestive of folk songs, and are delightfully fresh and devoid of affectation in treatment. The finale movement is the most brilliant, both for solo instrument and orchestra. It is a work that can be repeatedly heard with pleasure.

Mr. Paderewski also played three short solos, an impromptu and a waltz, by Chopin, and a rhapsodie by Liszt. His performance of the impromptu, although technically flawless, did not make a marked impression. The difficult little waltz, however, created a sensation.

It has already been stated in these columns that Mr. Paderewski was more at home in the interpretation of Liszt than in presenting the works of Chopin. Last evening's performance served to confirm this statement.

Several pianists have recently been heard here whose playing possesses certain qualities not excelled by Mr. Paderewski's art, but few, if any, have shown such general ability in interpreting the works of the widely different classes of music composed for the pianoforte.

If Mr. Paderewski is not the greatest of living pianists, his rank is so near the first that it requires exceedingly exact discrimination to properly place him.

The programme offered by Director Nikisch consisted of Beethoven's fourth symphony, Svendsen's "Carnival of Paris" (a novelty here) and Weber's "Euryanthe" overture. The orchestra gave a very satisfactory performance of all these selections. The next concert will be exclusively of Mozart's music, and the soloists will be Mme. Fursch-Mardi, C. M. Loeffler and [illegible]

Boston Courier.

SUNDAY MORNING, NOV. 29, 1891.

THE SYMPHONY CONCERT.

Ignace Jean Paderewski made his first appearances in Boston at the eighth rehearsal and concert of the Boston Symphony Orchestra. His success was complete and overwhelming. No other pianist, except De Pachmann, has aroused a symphony audience to such a pitch of genuine enthusiasm since the concerts were instituted, if memory serves us right.

Paderewski is a tremendously advertised artist; and doubtless Boston's interest in the brilliant Pole, first aroused by little Otto Hegner's exquisite performance of the now famous "Menuet a l'Antique," and since constantly kept warm by the reports that have been freely circulated concerning his astonishing triumphs in Europe, had not a little to do with his reception. But this interest, bordering on curiosity, was not the real cause of his success. Paderewski is undeniably a genius; there could have been few out of the vast audience that filled every seat and every foot of standing room on Friday afternoon who were not strongly impressed with this fact.

Besides this gift Paderewski possesses a personality which instantly calls out the sympathies of his listeners. His modest, winning appearance; his graceful bearing; his slender, supple figure; his fine, well-poised head covered with a mass of soft, curly hair of reddish hue; his well cut features, delicate to the verge of effeminancy; his amiable though serious expression, all command instant attention. And by the time he has finished his own concerto, many other things are revealed. One realizes with a throb of pleasure that here at last is a great musical performer who has not yet lost the indescribable enthusiasm of youth. He plays for dollars, perhaps, but surely for the love of his art. Moreover, the music he plays is to him fraught with meaning. His phrasing is not the phrasing of a player of mere talent; his fitting together of the parts of a musical composition is not that of the cultivated artisan. His readings of the works of the masters are instinct with the imagination, the poectic fervor, the true fire of a born musician. When he plays something that appeals to his nature with unusual force, his countenance is as much a study as are his readings, or his technical feats. When he gave that unforgettable performance of the Schubert-Liszt "Erl King" for an encore Friday afternoon, the pathos and intensity expressed in his face were almost as thrilling as was his playing.

Paderewski's touch is wholly beautiful. His singing tone is unsurpassed; his scale-playing is exquisitely clear and pearly in quality; his pianissimo is wonderful; his fortissimo is full and resonant; and his bravura is glittering and dazzling, but withal is never unmusical. Without doubt he has his limitations. When we heard him at a recital in New York the other day, we thought we discovered weaknesses that seemed inherent. Whether this may eventually prove to be the case or not, there were no such indications in his performance of his own concerto, or the Chopin impromptu in F sharp, the waltz in C sharp minor, and the twelfth rhapsodie of Liszt.

Paderewski's fame does not rest wholly upon his pianoforte playing. His concerto is a strong work, full of ideas which are clearly, poetically and brilliantly expressed; and it will undoubtedly become a favorite with pianists when it is better known. In the pianoforte part its composer has shown a conservatism as regards modern technical difficulties that is surprising. There is no attempt to create obstacles of this sort merely for the sake of affording opportunities for the display of virtuosity. Nevertheless it shows a knowledge of the resources of the pianoforte which only a skilful pianist can possess; while the instrumentation evinces an equally clear understanding of the nature of orchestral instruments, and their proper combinations. His many smaller piano pieces too are full of poetic charm; and it is rumored that he is the composer of unpublished works for orchestra of much greater importance than any that he has yet given out.

Between the concerto and the solos came a work by Svendsen, new to Boston, an episode "Carnival in Paris." It is a brilliant piece of orchestral scoring and suggests in a marked degree the various characteristics of the kind of scene it attempts to depict in tone. The symphony, which came first, was Beethoven's fourth and the closing number was the overture to Euryanthe. The orchestral playing was generally fine, the accompaniment to the concerto being given with unusual care and finish.

SUNDAY HERALD.

BOSTON, DECEMBER 6, 1891.

PADEREWSKI'S TRIUMPH.

The appearance of Paderewski, the pianist, at last evening's concert by the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, called out an audience that tested the fullest capacity of Music Hall.

It was the first appearance of this pianist here, and all present were evidently eager to determine individually the correctness of the extravagant claims put forward regarding the player. The term "extravagant" is used advisedly, for the supply of English adjectives has been completely exhausted in the press comments of this country and Europe upon this pianist's performances, and there is absolutely not a complimentary phrase left for those who are compelled, at this late day, to express an opinion regarding Paderewski's abilities.

As a matter of fact, words lose their value in an attempt to use them to convey a correct impression of the results got by this player, and there is a decided inclination to say "go and hear him," rather than to make any effort to say what his playing is like.

His own concerto in A minor, op. 17, heard here a couple of seasons ago, was the work he selected for his introduction to Boston, and it was a bit curious to see the development of the enthusiasm of the audience as its performance progressed. Paderewski's entrance was so quiet and unpretentious, and he went about his work in such a businesslike fashion, that there was a disposition to suspend judgment for a time and await evidence justifying concurrence in the opinions of other musical centres concerning the gifts of the newcomer.

This inclination vanished, however, after the pianist had played his opening passages in the concerto, and at the close of the first movement he had Boston at his feet, and from that onward it was but a question of degree in the enthusiastic recognition of his abilities by his first audience here.

The opening movement gave a hint of the singular purity of tone which he produces at all times, and a suggestion of his technical attainments. It remained for the beautiful romance making the second movement to serve as an exhibition of the wonderful delicacy, refinement and expression of his playing and the rare faculty he has of making the instrument sing under his skilful touch. The final allegro then served as an illustration of his absolute mastery of the keyboard and his ability in the line of pyrotechnical piano playing that has dazzled the publics of all the great cities abroad.

He is a pianist who knows to a nicety his power over his audience, and he mastered all who heard him with as much certainty as though each and every one had been his only listener. Great as was his triumph in the concerto it was not until he was heard as a solo player in a Chopin impromptu and valse and a Liszt rhapsodie that the audience fully realized the genius of the pianist. His playing of Chopin is fairly fascinating for the grace and beauty of his interpretation and the delicacy of his tone tints in such compositions surpasses all description and gives the listener most rapturous delight. The Liszt rhapsodie again revealed the skill and resources of this veritable giant, and his brilliant playing of this number made a fitting climax to his evening's triumph.

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The Buffalo Commercial

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The Orchestra Concert.

The season of concerts by the Buffalo Orchestra opened very brilliantly last evening, the regular matinee preceding the evening performance. Large audiences were in attendance, and the program was attractive. It opened with Svendsen's beautiful symphonic Poem "Romeo and Juliette," which was followed by Delibe's Suite "Sylvia" the Intermezzo and Pizzicatti of which are more familiar to concert goers than the Prelude and "Cortege de Bacchus," and it was a pleasure to hear the four numbers together, they were carefully played and in the afternoon the Pizzicatti had to be repeated. The Grieg melody for string orchestra was one of the most delightful numbers, and though the Intermezzo from "Cavalleria Rusticana" by Mascagni may be somewhat out of place in the opera, it makes a charming concert piece and it received a good reading last evening. It was played a second time. The Rienzi overture is always enjoyable, but the playing in this number was not as even as it should have been; a feeling of uncertainty seemed to be present. The work of the orchestra, however, indicates that the concerts will indeed be thoroughly enjoyable and educational, as the programs will be well rendered.

Madame Lillian Nordica was introduced to Buffalonians, and better choice of soloist for the opening concert could not have been made. Her selections, arias from Gounod's "Queen of Sheba" and Wagner's "Tannhauser" were artistically sung, especially in the latter, Elizabeth's greeting to the hall, did Mme. Nordica's beautiful, clear soprano voice bespeak the careful training and artistic ability of its possessor, and an encore was demanded and the selection was repeated. That Mme. Nordica more than came up to the expectations of many listeners is undoubtedly true, and the two vast audiences were perfectly charmed with her singing, as she was called out again and again.

Gazette

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The Symphony Concert.

There was an enormous audience at Music Hall, last evening, the occasion being the first appearance here of Mr. Ignace J. Paderewski, to whom the immense attendance was undoubtedly due. As he came forward to take his place at the piano, he was greeted with much enthusiasm and whatever may have been his confidence in his powers, such a reception could not but have steadied it by convincing him that he was about to play before a company friendly to him from the very outset. The personal presence of the artist caused a buzz of interest to pass through the hall. He is tall and slim, pallid of countenance, his face is long and thin, and with sharply-cut features. His hair, which is profuse, is of a reddish hue, and stands up as if it were electrified. A slight moustache decks his upper lip, and a very long neck protrudes above his collar—a peculiar and striking individuality generally; almost uncanny in the effect it produces at first sight, but tempered by a quiet, modest and dignified bearing. He played his own concerto in A-minor, a work that was heard at these concerts in March last, when it was performed by Mrs. Julia Rive-King. It is built on the traditional model, and has little if any affinity with the modern concerto. In other words, the composer has not attempted to blend the piano and the orchestra equally, but has given full prominence to the solo part for the display of the artist's skill. The style is wholly modern, and so is the color; but it is lucid, melodious and free from that contemporaneous striving after mere novelty at the expense of all that is pleasing in art. It is abundant in life, is always clear, and is admirable in the richness and the varied contrasts of its effects. The orchestration is of a high order, and the work, as a whole, is impressive in its fine and well-sustained vigor and its genuine musical interest. It illustrates the most advanced stage of modern piano technique and that it is tremendously difficult will go without saying. Of the artist's marvellous performance of his work it is not easy to write with moderation. His technique is extraordinary in its scope and perfection; but technique of the most brilliant order has become of late so far from uncommon that we have learned to exact it rather than to be surprised into wonder or admiration over it; and were this all that made Paderewski's playing memorable, the subject could be easily dismissed, despite the beauty of his touch, the extraordinary evenness and pearliness of his scale runs, the pure singing quality he draws from the piano, and the utter freedom from all trickery that marks his playing. Those who went to be dazzled by mere finger work had enough and to spare in the way of the astonishing; but there is vastly more than finger-play in Paderewski; there are infinite purity of style, poetic feeling, deep artistic intelligence, grace and tenderness in equal measure with fire and power; youthful fervor leavened with mature and refined sentiment. His octave playing is almost bewilderingly free and impetuous; his bravura is exciting in its swing and sweep. An occasional tendency in him to thump the piano unmercifully causes a shock, and emphasizes the sad reflection that nothing is perfect in this world; but he soon causes you to forget the fault in some rare beauty of expression or caressing grace of feeling that follows. The playing of the concerto aroused a furore of enthusiasm the like of which has not been often heard in Music Hall. The applause was deafening, and did not cease until the artist had been recalled four times. 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The display of technique at other times was dazzling but it did not atone for the noise and thumping. Again the audience went wild over him, and recalled him four times in a fury of applause, to which he responded the last time, with a fascinatingly delicate and brilliant performance of Liszt's "Campanella" His success through the whole concert was overwhelming. He fairly earned and fully deserved it. The orchestral performances were Beethoven's fourth symphony, an episode, "Carnival in Paris," by Svendsen, given for the first time at these concerts, and brilliant in its orchestration, though not clear in its meaning; and Weber's Euryanthe" overture. The next concert is to be in memory of Mozart, and will be devoted wholly to that composer's music. The soloists are to be Mme. Fursch-Madi, Mr. C. M. Loeffler and Mr. Franz Kneisel.

[66]

THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 6, 1891

THE SYMPHONIES.

SEVENTH CONCERT.

The programme of the seventh Symphony concert in Music hall Saturday, November 28, was:

Glück.	Overture. "Iphigenie en Aulis." (with Wagner's ending.)
Brahms.	Concerto for Violin and Orchestra in D, op. 77. Allegro non troppo.—Adagio.—Rondo. — Allegro giocoso, ma non troppo vivace.
Schubert.	Symphony in C major, No. 9. Andante; Allegro ma non troppo.— Scherzo (Allegro vivace.)— Andante con moto.—Finale (Allegro vivace.)

Soloist: Mr. Adolph Brodsky.

Glück's overture is real music, of the pleasant kind that all can appreciate, laymen, as well as professionals. Only one fault can be found with it, and that is, there is too much honey and very little vinegar, so it satiates quickly and leaves no lasting impressions of its beauties behind it. For so easy, playable a piece of music, the orchestra have nothing to feel proud of, for their playing was characterized by gross carelessness in their attack of many phrases. In this respect it can safely be said the playing was bad, so bad it gave the appearance of inadequate rehearsals. This orchestra is composed of unsurpassed material, making it unpardonable in them to play so carelessly. What if the music be simple, almost able to play itself, is that a good reason to let it do so? Notwithstanding this, there was some good playing by the strings, making the overture very enjoyable.

Brahms's violin concerto introduced Mr. Adolph Brodsky as the soloist. It is always agreeable to hear new comers, if they be true artists, and Mr. Brodsky certainly is one; but what about the celebrated Gewandhaus orchestra? If all the leading artists of that organization continue to come here, what is to become of that famous organization? It must have a large contingent to draw from or it will soon become extinct at the rate they are now coming. Mendelssohn will, by and by, rise up from his grave and exclaim, "O, ye ungrateful men, why do you leave my hallowed, my sanctified, my *liebling* orchestra for the wilds of America, where the dollar, not art, is God?" Mr. Brodsky is a fine, noble looking man, and his playing is of the same nature. He is master of his instrument, an artist in a technical sense, but he fails to reach far into the heart. His tone is in the main good, his musical intelligence of a high order. In a word, he is an artist. Farther than this there is not much to be said. The adagio of the concerto is lovely, the most musically interesting writing we have ever heard of Brahms'. The concerto, as a whole, is interesting, the last movement being the least so of the three.

Schubert was a prolific writer, as well as a poetic one. There is nothing unpleasant about any of his compositions, but the C major Symphony is an exceptionally interesting one. The first movement is the finest; the last is the least interesting. The orchestra, barring the bassoons and horn, did its best work of the evening on the symphony. In the first movement, and also the last, they succeeded in producing some very good crescendos and diminuendos.

JAMES M. TRACY.

Eagle Brooklyn
N.Y.

12/6

THE PHILHARMONIC CONCERT.

The Boston symphony orchestra will return this week to Brooklyn, where it was heard a few weeks ago with surprise by those to whom its playing was new and with enthusiasm both by those who were making acquaintance with it and by those who were familiar with its excellences. It is as near perfection as one is likely to hear in these days, and its playing is not only smooth and melodious, but it is spirited, expressive and the instrumental coloring is delightful, for each member of the band is a soloist. Band and leader are mutually inspirative. On Friday afternoon the band will publicly rehearse and on Saturday night it will play again, in precisely the same manner—because it could hardly be better—Goldmark's "Prometheus Bound" overture; the delicious waldweben, with its rustling leaves and piping birds, from "Siegfried," and Brahms' second symphony. The soloist at this concert will be worth hearing likewise, for he is Ignace Paderewski, one of the greatest players on the pianoforte that is now living and a composer of mark as well. His part in the programme will be the performance of his own concerto and a group of solos by Chopin and Liszt. As an executant he is wonderful, but the charm of his work abides largely in its purity and poetry. At this concert he will be heard under the most favorable conditions.

RECORD, Philadelphia, Pa.

Date 12/6

Second Boston Symphony Concert.

THE SECOND Boston Symphony Concert will be given under the direction of Mr. Nikish at the Academy of Music to-morrow evening. The programme, one of great merit and attractiveness, contains four numbers, namely: Beethoven, Symphony in A major, No. 7; Rubinstein, Concerto for Piano-forte in D minor; Bach, Prelude Adagio and Gavotte for string orchestra (arranged by Bachrich), and Weber, overture "Euryanthe."

BUFFALO ENQUIRER

FRIDAY, DECEMBER 4, 1891.

HAPPILY OPENED.

The Season of Orchestra Concerts Starts Out Well—Other Musical Events.

The season of Buffalo orchestra concerts was opened brilliantly yesterday. The concerts which were given in the afternoon and evening were attended by large audiences, making a total attendance for the two performances of considerably over 3,000 people. The work of the orchestra was such as to assure the music-loving public that it may now look forward to a series of concerts of high artistic merit.

The boxes at the matinee were occupied by pupils of St. Margaret's School and Holy Angel's Academy. The audience was a sympathetic one. In the evening there was a fashionable house. The stage was set with a garden scene and in front were plants and floral decorations arranged so as to give a charming effect. Herr Lund was given a flattering reception as he took his stand in front of the orchestra and raised his baton for the performance of Johan Svendson's symphonic poem, "Romeo and Juliet," which opened the evening's entertainment. Besides this the programme of orchestral selections contained two selections by two composers who are very much the rage now, Pietro Mascagni and Peter Tschaikowsky, the familiar "Sylvia" suite by Leo Delibes, the magnificent overture to Wagner's "Rienzi" and the delightful melody for string orchestra, "The First Meeting," by Edward Grieg. The work of the orchestra throughout was at once smooth and spirited and justified the remark recently made by a local musical director regarding the musicians that they seemed to take the interest of true artists in putting soul into their performances. The ravishing Intermezzo, "Valse Lente," of the suite "Sylvia" and the vivacious and delicate Pizzicatti of the same suite were received with especial warmth. The Tschaikowsky selection, "La Belle au bois Dormant," and the melody for string orchestra by Grieg were each most pleasingly rendered while the popular Intermezzo from "Cavalleria Rusticana" so charmed the audience that a repetition was insisted on.

The greatest enthusiasm of the evening was aroused by the appearance of Mme. Lillian Nordica. In her first selection, an aria from "The Queen of Sheba," by Charles Gounod, she made a most favorable impression, and in her second appearance, when she sang an aria from "Tannhauser," the applause was so determined and long-continued that after several times coming out and acknowledging the compliment she repeated the solo. Since the May Festival no musical artist who has made an appearance here has been greeted so warmly. Mme. Nordica's voice is pleasing in many particulars, but, perhaps, most pleasing in its singular purity and smoothness in almost its entire range. It is not often that a Buffalo audience is moved to show the pleasure that her hearers did last night.

This review should not close without a favorable comment upon one feature of the programme, namely the request upon it which read: "The audience is requested not to rise during the last number." This request was heeded by almost every one, and the result in the quietness that prevailed until the echoes from the last notes of the last selection had died away was very gratifying. The next concert will be on Dec. 17, with Franz Rummell, the pianist, as the soloist.

Clipping No. Telegraph

Clipping from

~~BULLETIN~~, Philadelphia, Pa.

Date 12/5

LOCAL AMUSEMENTS.

—The programme for the concert to be given by the Boston Symphony Orchestra at the Academy of Music next Monday evening is made up of classical masterpieces. The symphony will be that bright, joyous, melodious composition Beethoven's seventh in A major, with which the concert will begin. The overture placed last is Weber's *Euryanthe*, and an arrangement for string orchestra from Bach and Rubinstein's D minor concerto complete the programme. There will be some interest felt by musical people in comparing the performance by Mr. Alfred Grunfeld, of the great Rubinstein's pianoforte concerto with that recently given by Paderewski.

Mme. Janauschek has. for the

INQUIRER, Philadelphia, Pa.

Date 2/6

The Boston Symphony Concert.

The programme for the concert to be given by the Boston Symphony Orchestra at the Academy of Music to-morrow evening is made up of classical masterpieces. The symphony will be that bright, joyous, melodious composition, Beethoven's seventh in A major, with which the concert will begin. The overture, placed last, is Weber's "Euryanthe," and an arrangement for string orchestra from Bach and Rubinstein's D minor concerto complete the programme. How the strings of the orchestra will play Bachrich's arrangement of the Bach prelude, adagio and gavotte can readily be imagined, and there will probably be much interest felt by musical people in comparing the performance by Mr. Alfred Grunfeld, of the great Rubinstein's pianoforte concerto with that recently given Paderewski. Those who heard Mr. Grunfeld play at the Chestnut Street Opera House a few weeks ago will look forward with pleasure to his reappearance. The ticket office is at 1119 Chestnut.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia,

Monday Evening, December 7, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets with reserved seats for the remaining five concerts, and single tickets now on sale at 1119 Chestnut Street.

Chickering Hall, - - New York,

Tuesday Evening, Dec. 8, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.
F. A. SCHWAB, Acting Manager New York Concerts.

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ELSEWHERE IN ARCHIVES

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ELSEWHERE IN ARCHIVES

Congregational Church, - Corner Tenth and G Streets,

UNDER THE AUSPICES OF THE MUSIC COMMITTEE.

Wednesday Evening, December 9, at 8 o'clock.

BOSTON SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

1

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets with reserved seats, $5 and $6, according to location, on sale at J. F. Ellis & Co.'s, 937 Penna. Avenue, Saturday, December 5, at 9 A.M.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy Concert Hall, - Baltimore,

Thursday Evening, December 10, at 8.

BOSTON SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

Boston Transcript

MONDAY, DECEMBER 7, 1891.

Music Hall: Boston Symphony Orchestra.

The programme of the eighth symphony concert was as follows:

Beethoven: Symphony No. 4, in B-flat, op. 60.
Paderewski: Concerto in A minor, op. 17.
Svendsen: Episode, "Carnival in Paris."
Chopin: Impromptu in F-sharp, op. 36.
Chopin: Valse in C-sharp minor, op. 64, No. 2.
Liszt: Rhapsodie hongroise No. 2, in C-sharp minor.
Weber: Overture to "Euryanthe."

Mr. Ignace J. Paderewski was the pianist.

A memorable concert! The ever beautiful B-flat symphony made a noble beginning. There was, now and then, a little roughness in the playing, but the performance as a whole was an excellent one. The *Adagio* was especially well given: never have we heard the violins and violas creep in so imperceptibly, adding their warmth of color to the wooden wind, in the wonderful cadence that comes just before the entrance of the "conclusion theme."

Svensden's "Carnival" shows, if nothing else-good grounds for the great popularity he enjoyed in Paris during his sojourn there; it certainly has most of the vices of modern French music, the characteristics which delight the Parisian concert-goer today. It suggested to us some thoughts on descriptive and picturesque music in general. We could not help thinking what an exceedingly ephemeral life a composition of this sort must have, if its life is to depend mainly upon its descriptive or suggestive virtue. So much depends upon the point of view of this or that age! Take this piece of Svendsen's; suppose (if you can) that it could have been heard in Father Haydn's day! It would then indubitably have been set down as a daring tone painting of hell-fire and brimstone. Come down a few generations, say to Berlioz's time, and you would find it recognized as a musical picture of a witches' Sabbath. Today it calls itself a representation of carnival revelry and merriment; but who knows, if it live to be heard by our grandchildren, that they will not find in it a vivid suggestion of five o'clock tea? So do things lose their savor with time! To us last Saturday evening the piece suggested mainly a troop of intoxicated undergraduates trying to sing the march in the "Fille du Régiment," and not being able quite to catch the tune. It was exceedingly brilliantly played.

The "Euryanthe" overture was grandly given; we were especially glad to find Mr. Nikisch take the *cantabile* second theme not so very much slower than the principal *tempo*.

And Paderewski? Ah, there is a man like few! During the last two or three days we have heard many people insist upon it that he was a *poet*. This reminds us a little of what Robert Browning once said to a lady who asked him to read a certain sermon by Theodore Parker, telling him that he would find it a perfect prose-poem. "For heaven's sake don't bring me any prose-poems," cried Browning: "that is a *genre* for which we poets have no respect at all!" We have had so many "poets" of the pianoforte of late years that the term has lost a good deal of its dignity. These gentry have, as a rule, had one grave failing in common; in becoming "poets" they have too often ceased to be musicians; their playing has been so very poetic that it has well-nigh knocked all the music out of the compositions they played. Let us not rank Paderewski with such as these. We will admit freely that he is as poetic as you please; but he is mainly and predominantly a *musician*, and this is—in his circumstances—far more important. He comes to us both as composer and pianist; let us take the composer first—*a tout seigneur tout honneur*!

In his A minor concerto it is probably the poetic, imaginative side that presents itself most strongly to the average hearer; but the more careful, experienced listener is struck far more forcibly with the way in which he has made his glowing poetic imagination obedient to normal musical conditions. In this beautiful work he has given to the world something a thousand times higher and better than a tone-poem, namely, a really poetic *composition*. Note the wealth of healthy melodic invention in the work; the stout, natural, organic construction of each one of the three movements. Note, not merely the richness and variety, but the well-considered balance of the orchestral coloring, the careful minding of what painters would call the values. His orchestration is as truly organic as his musical form; there are no random flashes of color, but every shade shows its connection with, and dependence upon, something else. This is music, and all the better for being poetic music; it is no mere half musical imaginative *Pfuscherei*. In a word, this concerto seems to us one of the finest of its kind we have heard for some time.

As a pianist Paderewski naturally belongs to the *hors concours* class. Whatever respect one may have for adjectives, one need have no hesitation in calling him great. A highly poetic player he certainly is; but what we admire most in his playing, as in his writing, is its fine musical quality. There is infinite variety of light and shade in it, a well-nigh unparalleled warmth of feeling, an ideal poetic quality; but there is also a fine sense for musical beauty—beauty of tone, beauty of outline, beauty of relation—such as is all too rare today. In the power of exciting enthusiasm, of carrying an audience along with him unresisting, he is second to no pianist we have ever heard. His phrasing is a marvel of perfection. We had rather have had him leave the second Liszt rhapsody to young ladies' seminaries, and must say that his giving the Liszt-Paganini "Campanella" was out of place at a symphony concert—wonderfully as he played it. But his playing of his own concerto and of the two things by Chopin was a pure delight not soon to be forgotten. Only a genius can play so.

The next programme (Dec. 19) is: Overture to "Die Zauberflöte;" symphonic concerto for violin and viola; symphony in E-flat; two arias—all by Mozart. Mme. Fursch-Madi will be the singer, Mr. C. M. Loeffler the violinist, and Mr. Franz Kneisel the violist.

NEWS, Buffalo, N. Y.

Date 12/6

Madame Lillian Nordica, the vocalist of the concert, possesses a clear musical voice which the critics in the house were not slow to appreciate. In the selections chosen by Madame Nordica (arias from "The Queen of Sheba" and "Tannhaeuser") she had little opportunity to display her execution, which is said to be wonderful. The singer was liked best in the "Tannhaeuser" aria, which a rapturous audience compelled her to repeat. In high and low registers her notes rang out pure and sweet and in a rippling melody that was irresistibly charming.

The popular matinee was attended by over 1800 persons, and like the more pretentious evening performance was an emphatic success. The boxes were occupied by students of the St. Margaret's school and the Holy Angels' Academy.

SUN, New York, N. Y.

Date 12/6

The Boston Symphony Orchestra will give its second concert on Monday evening, at Chickering Hall, with the following programme: Schubert's Unfinished Symphony in B minor; prelude to "Die Meistersinger;" symphonic poem, "Don Juan," by Richard Strauss, and Volkmann's concerto for the violoncello in A minor, opus 33, to be played by Mr. Alwin Schroeder.

The Knersel Quartet will give its second concert at Sherry's on Friday evening, Dec. 11, with the following programme: Haydn's quartet in D; Schumann's quartet in A, op. 41, and a quintet for pianoforte and strings, by Sinding, in which the musicians will have the assistance of Mr. Ferruccio B. Busoni, pianist.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Brooklyn.

Friday Afternoon, December 11, at 3 o'clock.
Saturday Evening, December 12, at 8 o'clock.
Under the auspices of the
PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON SYMPHONY ORCHESTRA
SEASON - 1891-92
PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets, including reserved seats for the remaining series of five rehearsals, or for the series of five concerts, $3.50, $4.50, and $6.50, according to location, and single tickets now on sale at CHANDLER'S MUSIC STORE, 300 Fulton Street.

STANDARD-UNION, Brooklyn, N. Y.

Date 12-7

Lovers of music in Brooklyn are on the qui vive for the next concert by the Boston Symphony Orchestra, the second in their series, which will take place on Saturday evening next at the Academy of Music under the auspices of the Philharmonic Society. The second public rehearsal will be given next Friday afternoon. It is unnecessary to speak of the ability of the wonderful orchestra so skillfully directed by Mr. Nikisch. By universal consent it ranks among the great orchestras, not merely of this country, but of the world. The interest of the occasion is to be immensely heightened by the first appearance here of the pianist, Paderewski. This great artist comes to this country unheralded, but he has been heard in New York sufficiently to show that those who now hear him will have an experience that is seldom vouchsafed in a lifetime. Mr. Nikisch has selected a brilliant and attractive programme, in which Paderewski will play his own concerto, with orchestra, and solos by Chopin and Liszt. Tickets for these concerts, as well as for the balance of the course, are on sale at Chandler's.

Beacon, Dorchester, Mass.

Date 12-5

—The Boston Symphony orchestra is being elbowed on its own ground by New York's lusty musical infant.

Boston Daily Globe.

FRIDAY, DEC. 11.

Boston Artists in Baltimore.

BALTIMORE, Dec. 10.—The Boston Symphony Orchestra came over from Washington today and gave their second concert of the season here tonight in the Academy concert hall before an immense audience, which was very enthusiastic. Mr. Alfred Greenfield was the soloist of the evening. The programme was as follows:

Symphony No. 3, in E-flat (Rhenish), Op. 97. ......Schuman
Vivace. Molto moderato. Andante. Religioso. Vivace.
Concerto for Pianoforte in D minor, No. 4, Op. 70 ......Rubinstein
Moderato. Moderato assai. Allegro assai.
Prelude, Adagio, and Gavotte for strings......Bach
For string orchestra. Arranged by Bachrich.
Overture, "Euryanthe."......Weber

[69]

Boston Daily Globe.

THURSDAY, DEC. 10.

CONCERT SEASON OPENED.

Mme. Nordica and Mr. Schroeder Appear Before a Washington Audience.

WASHINGTON, Dec. 9.—The first of this season's concerts, under the auspices of the music committee, by the Boston Symphony orchestra, was given in the Congregational church tonight, before an audience that filled the edifice to overflowing.

It was a brilliant audience, too, senators and representatives, with their wives and daughters, going to make up the crowd.

Mme. Lilian Nordica and Mr. Alvin Schroeder were the soloists. Nordica sang Gounod's aria from the "Queen of Sheba," and Wagner's aria, "O Lovely Halls," from Tannhauser, while Schroeder played Tschaikowsky's suite, op. 55. Both were warmly received.

The programme was as follows:

Overture, Leonore, No. 3..................Beethoven
Aria from The Queen of Sheba..............Gounod
Suite, op. 55......................Tschaikowsky
Elegie.
Valse Melancholique.
Scherzo.
Tema con Variazioni.
Soli for 'cello.
(a) Sarabande..........................Bach
(b) Serenata......................Hans Sitt
(c) Spinnlied........................Popper
Aria, O Lovely Halls, from Tannhauser...Wagner
Prelude, Die Meistersinger...............Wagner

POST, Washington, D. C.

Date 12-6

A widespread interest exists in the coming series of concerts by the Boston Symphony Orchestra under its accomplished conductor, Arthur Nikisch, and the many admirers of this fine organization are to be congratulated on the outlook. Five concerts are announced to be given in the Congregational Church on Wednesday evenings, December 9, January 13, February 10, March 16, and April 27. In the expectation that the new Music Hall would be available for the concerts, the management had arranged for a season of especial brilliancy and attractiveness. The plans made will be fully carried out, though for a time the destruction of the new hall threatened to deprive the musical public of these splendid entertainments. The superiority of the Boston Orchestra is too well known in this city through its concerts of past seasons to require extended notice. The organization is now in its eleventh year, and is said to be in better form than ever before. Sterling programmes will be presented, and every effort made to maintain the high standard of artistic achievement already established. During his summer in Europe Mr. Nikisch secured a number of worthy novelties, some of which will be heard here during the season. A notable and delightful feature of the concerts will be the appearance with the orchestra of a number of famous solo artists. Engagements have already been made with Mme. Lillian Nordica, Mr. and Mrs. Georg Henschel, Mrs. Julie M. Wyman, and Mr. Alwin Schroeder.

Madame Nordica, who will be the soloist at the first concert next Wednesday evening, fairly ranks as one of the world's great singers. The brilliant success of her artistic career on the other side of the Atlantic is a source of pride to all music-loving Americans. So constant is the demand for her services in London in opera and oratorio that she has found little time for several years to visit her native land. The last time she was heard here was as a member of Mr. Abbey's Patti-Tamagno opera company. The programme in full for next Wednesday's concert is as follows:

Overture—"Lenore No. 3"............Beethoven
Aria "La Reine de Saba"................Gounod
Madame Nordica.
Suite for Orchestra No. 3.........Tschaikowsky
Soli for Violoncello,
Mr. Schroeder.
Elizabeth's aria from Tannhaeuser......Wagner
Madame Nordica.
Vorspiel "Die Meistersinger"............Wagner

Season tickets for the five concerts are now on sale at J. F. Ellis & Co.'s, 937 Pennsylvania avenue. Single tickets for the first concert will be ready on Tuesday. The difficulty experienced in finding a house for these concerts once more emphasized the need in this city for such an auditorium as Mr. Metzerott expects to provide by another season. Though Messrs. Albaugh and Rapley showed every desire to accommodate the orchestra the engagements of their theaters made it impossible to provide the needed dates. The musical community is indebted to the music committee of the Congregational Church for making the necessary arrangements to give the concerts in the church.

* * *

THE SUN,

WEDNESDAY DECEMBER 9,

Boston Symphony Orchestra.

The happy thought which led Mr. Walter Damrosch to give Boston a *quid pro quo* for her generosity in lending us her orchestra, once in a while, allows our New England sister to hear some excellent work this week from New York musicians. And the programme will be a much more brilliant and attractive one than that offered to us by Mr. Nickisch last evening, for Damrosch has an especial talent in assembling and contrasting music upon a concert scheme, whereas, for some reason, the programme set before the audience at the Boston Symphony concert last night made rather a dull and dreary impression. As a novelty, there was a symphonic poem, by Richard Strauss, entitled "Don Juan," representing, undoubtedly, that gentleman's (we mean Don Juan's) characteristic and continual strivings after happiness. It was suggested by a poem of Nikolaus Lenaus, and in Mr. John P. Jackson's translation the first few lines runs thus:

O magic realm, illimited, eternal,
Of gloried woman, loveliness supernal!
Fain would I in the storm of stressful bliss
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms kneel down to each,
And, if for one brief moment, win delight.

* * * * * * *

I flee from surfeit and from rapture's cloy,
Keeping fresh for Beauty service and employ,
Grieving the one that all I may enjoy.

The music is not beautiful, scarcely descriptive, unless we recognize the intense restlessness which is its chief point as portraying the hero's roving propensities. There are no broad themes, and no variety of instrumentation, but a constant weaving in and out of bits and threads of musical phrases which one could hardly dignify with the name "ideas." Strauss is still a very young man of only 28, who, through the influence of Raff and Von Bulow came into prominence a few years ago, and who has written two symphonies, several symphonic poems, and many other smaller compositions. Strauss was appointed successor to Von Bulow, as conductor of the Meiningen orchestra, afterward going to Munich as assistant conductor, and later to Weimar as court conductor, which position he still holds. Whatever his other compositions may hold of charm or worth, the one presented last evening certainly made an unpleasing impression. This was presently removed, however, by Alwin Schroeder's admirable playing of Volkmann's concerto for violoncello, opus 33. It is a valuable contribution to 'cello literature, to which Mr. Scroeder's artistic rendering did full justice.

By all odds the finest performance of the evening was the "Prelude to the Meistersinger." Mr. Nikisch took it in much slower tempo than that to which we are accustomed under Seidl's bâton, but the effect was excellent, though a little pedantic and didactic, as every one of Nikisch's interpretations are. What it gained, and that in which it surpassed any former rendering, was in the clearness of the separate themes. There is but little fire or enthusiasm about Boston's conductor, but much precision and elegance. Schubert's "Unfinished Symphony" made the only remaining number of the programme.

The Washington Post.

WASHINGTON, DECEMBER 10, 1891.

UNDER NIKISCH'S BATON

The Boston Symphony Concert at the Congregational Church.

A PROGRAMME OF NOVELTIES

Mme. Lillian Nordica in Magnificent Voice — Mr. Schroeder's Distinct Success—A Fashionable and Appreciative Audience Filled the House.

The first Boston Symphony concert of this season was the attraction sufficient to fill the Congregational Church last evening with an audience of music lovers. In spite of the difficulties in the way of securing a suitable hall, persistent efforts succeeded finally in the opening of the church, which was the most desirable quarters to be had. While in other auditoriums the orchestra might have been heard to greater advantage, the members of the orchestra bravely submitted to such trivial matters as lack of space and poor arrangement of light and made a noble evening's work.

The programme consisted almost wholly of novelties, so great a number of them has hardly before been presented by the orchestra, and Nikisch had inserted but two Wagner numbers. Above all it was an emotional programme, each number being full of sentiment or passion. The third overture to Beethoven's "Leonore" is one of the strongest of overtures, and although full of rarity, deep fear and longing is often compared unfavorably to the Coriolan overture. The "Leonore 3rd" in composition is far above the grade of music demanded by the argument of the opera, and might have applied to any great struggle of the world. The sudden introduction of the trumpet calls, played behind the scenes, was a surprise to those unfamiliar with "Leonore," and the propriety of destroying the unity of the passage in such a manner was questioned, as it is wherever this overture is played. Nikisch has his men in more complete unison than ever, if that were possible, but the overture was only a prelude to a still more effective number, the principal work of the night. Tscuaikowsky, the Russian pupil and disciple of Rubenstein, is gaining in popularity with music lovers, and the suite executed by the Symphony orchestra was calculated to heighten the impression already made. Tschaikowsky is pre-eminently a dramatist in minors, and the tenderness, the plaintive gloom and passion, combined with conciseness of score, were sufficient to enchain the audience. The first movement of the "Elegie" may not have been popular, but was full of melancholy expression. The second, "Valse Melancholique," was by all odds the weirdest of the four, while the scherzo seemed commonplace beside the two previous movements, and was only noticeable for the introduction of triangle, cymbals, and tambourine.

The most lengthy and elaborate movement was the fourth, in which the theme was stated by the first violins and the variations distributed in a subtle manner among groups. In the fourth variation, where a change to the minor key and the theme assumes a new form, the accenting instruments did beautiful work. The violin solo linking the ninth and tenth variations and dominating the latter was another accurate bit, while the finale, displaying the predominant attributes of the composer, gave every instrument a grand opportunity to co-operate with Nikisch in showing how completely the conductor and orchestra can lose themselves in the composer, yet never for a second lose sight of each other.

Mr. Alwin Schroeder, the violoncello soloist, played three numbers, a saraband of Bach, a Hans Sitt serenade, and a spinnlied of Popper's, which all seemed to have been chosen especially to illustrate how very tenderly and daintily the soloist could execute. There was a lack of that virility that has characterized other 'celloists brought here by the Symphony previously, but the sympathetic rendition of three such selections won unlimited applause from the audience.

The beautiful soloist of the evening was Mme. Lillian Nordica, and beside those who went because they admire her so greatly were many quite as eager to hear her for the first time. The career and immense success of Lillian Nordica have always excited great interest. She is a tall, queenly woman, of superb physique and features. She was in prime humor last evening, and accordingly sang magnificently. Her first number, the famous aria from Gounod's "Queen of Sheba," was almost new, having been heard but by few here. The principal thing it proved was that Mme. Nordica's soprano voice was plush-lined, powerful, and flawless. When it came to the Tannhaeuser aria, "O, Lovely Halls," nothing more realistic could have been desired than to see Nordica in Elizabeth's garb and acting as well as singing. Every note was a gesture in itself, and the orchestra hardly seemed to moderate its force at all while Nordica's voice soared above it in a perfect volume of sweetness. The audience called and called for her return, but the rule of "no encores" was rigorously adhered to.

The closing number was the Meistersinger prelude of Wagner's, which was extremely picturesque, especially in the introduction of the fancy instruments.

The audience was a large and fashionable one, in it being Mrs. Cameron and party, Senator and Mrs. Wolcott and party, Mrs. Manderson, Mrs. Anson G. McCook, and Lady Pauncefote and the Misses Pauncefote.

The New-York Times.
TEN PAGES.
NEW-YORK, WEDNESDAY, DEC. 9, 1891.

BOSTON SYMPHONY ORCHESTRA.

The visits of the Boston Symphony Orchestra are as welcome as the flowers in Spring. The auditor rejoices in a sense of security when he drops into his seat in Chickering Hall, knowing full well that, whatever may be the merit of the music, it will be played with a devoted earnestness, with a true artistic purpose, and after careful and detailed preparation. It is unfortunate that one cannot always be sure of all these things at all the orchestral concerts given in this city, but such is the sad and dispiriting fact.

Last night's concert, the second given here this season by the gentlemen of Boston under Mr. Nikisch, derived its chief interest from the performance of two familiar works. The novelty of the evening was Richard Strauss's symphonic poem, "Don Juan." The work was suggested by a poem of Lenau's, in which Don Juan makes a few brief remarks about the beauty and variety of love. The composer has plainly striven to represent the ever fresh and aggressive ardor of the gayest of Lotharios, together with his sensuous romanticism. The final satiety and utter coldness of heart that are the retribution of the libertine, and which are depicted in the closing lines of the poem, are the foundation of the last few measures of the music.

Strauss has made an ambitious attempt at an imposing mood-picture. His orchestration is magnificent in its array of instrumental forces, its distribution of effects, and its variety of color; though it must be said that there is some writing for the trumpets which is, to say the least, experimental. It is certainly a questionable proceeding to wrest instruments from their nature in the search after effect. But the main difficulty with the composition is the baldness of its thematic material and the consequent poverty of its development. The most eloquent passages bear something more than a family resemblance to the musical language of "Tristan und Isolde," and the most striking harmonic effects, which are the best features of the work, are wholly reminiscent of the final period of Wagner's development.

The solo performer of the evening was Alwin Schroeder, first 'cellist of the orchestra, who chose as his vehicle of display Robert Volkmann's 'cello concerto, Opus 33. It is no news that the 'cello is but poorly suited to exhibitions of virtuosity. All the difficult and dazzling feats that are performed on the instrument are foreign to its nature, and the player who essays them enters the region occupied by Liszt's "Études Transcendentales," where technical facility reigns to the utter obscurement of real music. Volkmann's concerto is a virtuoso piece of the most pronounced type, and Mr. Schroeder's cleverness served only to surprise the injudicious while it only bored the sincere music lover. It must be added that the player's tone was by no means as clear and vibrant as could be desired, though it is quite probable that his instrument was to blame for this.

While the orchestra's performance of the Strauss symphonic poem was superb, it was in the two exquisite movements of Schubert's unfinished symphony and in Wagner's prelude to "Die Meistersinger" that the players made the happiest impression on the audience. Both works were performed with that loving attention to details which characterizes Mr. Nikisch's readings, and with the splendid precision and nice balance of tone which are the salient features of the playing of the Boston Symphony Orchestra.

NEW YORK
RECORDER,
DECEMBER 9, 1891.

SOME RARE MUSIC.

Success of the Second Concert of the Boston Symphony Orchestra.

If the late Wolfgang Amadeus Mozart had perchance wandered within the portals of Chickering Hall last night he would have heard the audacious utterances of a bold, fantastic "Don Juan," but a younger cavalier than he, who has been accepted by the world as the ideal musical "Don Juan." The gay young libertine in question was the production of a Cologne composer, Richard Strauss by name, and he is served up in symphonic poem form, if form it can truthfully be said to possess.

Mr. Arthur Nikisch, the conductor of the Boston Symphony Orchestra, is evidently in sympathy with works as radical as this one, and its brilliancy, youthful extravagances and *bizarre* orchestration make one involuntarily think of Berlioz—but a German Berlioz, with more bottom than the fantastic Frenchman and greater thematic gifts. Strauss's "Don Juan" (which Mr. Seidl first gave to New York) is a passionate production that at the very outset leaps into *medias res* and is full of startling climaxes. In this "poem" all the sins of the modern school find lodgment. The overladen color, restless tonality and sometimes strained instrumentation, novel enough in all faith, are present, with strong echoes of Wagner and Berlioz, but with that strong eloquence which stamps the composer as an individual musical thinker. It was wonderfully played by the orchestra, which for delicacy of *nuance* has no equal on this continent.

The solo player of the evening was Mr. Alwin Schroeder, the solo 'cellist of the orchestra, who played Volkmann's A minor concerto in an honest, unaffected manner, his tone being musical but his style rather plegmatic. The Mendelssohn-like cantilena, with which the concerto abounds, invests it with a sentimentalism that soon becomes cloying. Mr. Schroeder has not enough of the virtuoso spirit in his fingers to make it interesting.

The symphony played was Schubert's lovely B minor, the "unfinished." It was read in a fine, free manner by Mr. Nikisch, with several important dynamic innovations, notably in the first movement. The andante was warmly and tenderly given. The concert closed with the prelude to Wagner's "Meistersinger," delivered by the orchestra in a very finished style, but lacking in that wealth of coloring and breadth of expression which we are accustomed to in this city. The wood-wind work was particularly commendable. Indeed it fills a Gothamite with envy—and not a little spleen to listen to such a perfect tonal balance and characteristic musical quality in the wind department of this orchestra. Chickering Hall was crowded to the doors, and as usual inadequately ventilated.

Boston Daily Globe.
SATURDAY, DEC. 12.

HEARD PADEREWSKI.

Famous Pianist and the Boston Symphony Orchestra in Brooklyn.

BROOKLYN, N. Y., Dec. 11.—The Boston Symphony orchestra gave the second of their public rehearsals in the Academy of Music this afternoon, before an audience which completely filled the house.

It is a rare thing for New York people to go to Brooklyn for any cause whatever, but among the vast audience which crowded the academy this afternoon were many well-known New York faces.

The Boston Symphony orchestra was not alone the cause of this pilgrimage to the City of Churches. The fact that Ignace J. Paderewski was the soloist was in part the cause. His success has been phenomenal, and in every city where he has played the people have been charmed and fascinated by him.

The programme today was as follows:

Overture, Prometheus Bound..........Goldmark
Concerto for Piano, No. 4, in C minor, Op. 44,
....Saint-Saens
Allegro moderato; Andante.
Allegro vivace; Andante; Allegro.
Waldweben, from Siegfried..............Wagner
Soli for Piano.
(*a*) Impromptu........................Chopin
(*b*) Rhapsodie Hongroise...................Liszt
Symphony No. 2, in D, Op. 23...........Brahms
Allegro non troppo.
Adagio non troppo.
Allegrettos grazioso (quasi andantino).
Allegro con spirito.

At the concert tomorrow night the same programme will be repeated.

The World
JOSEPH PULITZER.
Published Every Day in the Year at Nos. 53-63 Park Row.
WEDNESDAY, DECEMBER 9, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Mr. Nikisch Secures Another Triumph at Chickering Hall.

The second concert of the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, took place yesterday at Chickering Hall. The soloist was the first 'cello of the orchestra, Mr. Alwin Schroeder. The programme was as follows:

Symphonic Poem, "Don Juan"..Richard Strauss
(First time in this city.)
Concerto for Violoncello, op. 33, A minor.
Volkmann
Mr. Alwin Schroeder.
Symphony, B minor, No. 8, unfinished ...Schubert
Prelude, "Die Meistersinger von Nürnberg."
Wagner

"O magic realm, illimited, eternal,
Of gloried woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss."

This is the motto and gist of the poem of Levant which inspired the symphonic poem by Strauss, heard for the first time last night. The work is brilliant, daring, richly orchestrated, almost too complex to be accurately judged by a single hearing. The first impression left was that the work was too energetic, too nervous, too little concentrated to convey the dreamy sensuousness of the theme. For all this a work of decided individuality and power. Richard Strauss, at present Court Conductor at Weimar, is still a young man, being only thirty-one years old, and has made a decided mark as a composer in Germany. He succeeded Von Bülow as Conductor of the Meininger Band when barely of age, and was, before taking his present position at Weimar, for three years Associate Conductor at Munich. He is incontestably a composer with a future.

In Volkmann's familiar and distinguished concerto Mr. Schroeder gave evidence of talent of a high order, both as artist and virtuoso. His tone is clear, round and sympathetic and his playing, in respect of intonation, phrasing and general style, is far above the ordinary.

It is to Sir George Grove that we owe the rescue of Schubert's despairingly beautiful symphonic fragment, so exquisitely interpreted last evening, from the dust and neglect of forty-five years, and to the same eminent critic the remark that this fascinating, while sorrowful, picture of the deepest emotion, this poem of unrequited, despairing love, is indeed and in truth "unlike the rest of the music of Schubert or of any one else." Criticism was even dumb before such almost weirdly superhuman beauty of thought expressed with such consumate mastery of art.

The interpretation was worthy of the subject, absolute in delicacy, sentiment and precision, instinct with real refinement and free from exaggeration or affectation. A finely, broad and intense reading of the "Meistersinger" prelude brought to a close an exceptionally enjoyable concert.

Each successive hearing only deepens the impression that the Boston Symphony Orchestra, under the most artistic leadership of Mr. Nikisch, is almost beyond criticism. This orchestra need not fear comparison with any other; it is wholly admirable. Possibly the most striking feature in its playing is the wonderful balance of tone. The various elements unite in forming a vast magnificent single instrument, capable of expressing every gradation of feeling, sentiment and emotion with the most delicate pathos or the most commanding and forceful vigor.

The next concert will take place on Tuesday, Jan. 12.

NEW YORK HERALD
NEW YORK, WEDNESDAY, DECEMBER 9, 1891.

BOSTON'S BAND CAN DO BETTER.

The second of the Boston Symphony Orchestra's concert, given under Mr. Nikisch's direction last night in Chickering Hall before a crowded house, was neither so interesting in its programme nor so satisfactory in the performance of the orchestra as might have been expected.

There was a good deal of rough work on the part of the wind instruments—never a strong department of this band—and at no time during the evening was there any such brilliancy upon the part of the strings as might make one forget other shortcomings.

The symphonic poem of Richard Strauss, "Don Juan," is an interesting and admirably scored affair, rather long drawn out, perhaps, but full of clever writing, and the orchestra did its best work with it. Schubert's "Unfinished" symphony was well played, especially the lovely allegro, but the "Meistersinger" prelude was a ragged and confused performance.

Mr. Alwin Schroeder, the soloist of the evening, played Volkmann's rather tedious 'cello concerto with an utter absence of delicacy, sentiment or even technical finish of an ordinary type. Altogether, it was something of an off night with Boston's admirable orchestra.

The Daily Standard-Union.
SATURDAY EVENING, DEC. 12, 1891.

PADEREWSKI

Charmed the Orchestra as Well as the Audience.

His Delightful Playing at the Philharmonic Rehearsal—A Programme of Exceptional Artistic Beauty Rendered by the Boston Symphony Orchestra.

The Boston Symphony Orchestra, at the Philharmonic rehearsal yesterday afternoon, presented a programme of unusual beauty, calculated to attract a much larger audience than that present. It was only a fair house, but fortunately somewhat discriminating and enthusiastic. It is curious that in Brooklyn an audience of 5,000 will gather to hear a meritorious and interesting, but by no means highly finished, performance of the "Messiah," while a concert of such artistic excellence as that offered yesterday by Conductor Nikisch should go begging for listeners. Even so great an attraction as the Polish pianist Paderewski failed to fill the Academy. Obviously something is at fault here. Do Brooklyn people not know a good thing? Or is the trouble with the management?

Mr. Nikisch's interpretation of Goldmark's "Prometheus Bound" overture was marked by his usual careful attention to details. These were in no way allowed, however, to belittle his general conception of it, which is broad and rich. Goldmark as a composer is a modern of moderns. Always melodious, he overwhelms us in the "Prometheus" with his prodigality in this respect. Melodies, picturesque and suggestive, crowd upon us, developed by a man skilled in orchestration, and keenly alive to the resources of the modern orchestra. Regarded from a popular point of view, Goldmark is more of a Frenchman than a German. His work suggests Saint-Saens and Berlioz.

Those who happened to have carried with them yesterday the programmes issued a week ago, must have been confused by the substitution of a concerto by Paderewski, for the one by Saint-Saens. The latter is ably described in the programme at some length by G. H. Wilson, but the description by no means fits the Paderewski concerto, and an attempt at reconciling the two produces discomfort. The Paderewski concerto demonstrates what we have already been told, that the composer is a musician as well as a pianist. The first movement, an allegro, is bright and spirited; it holds the interest perfectly, and is nowhere so elaborate as to be incomprehensible at a first hearing. The tempo is delightful—suave and flowing. The orchestration is rich and full, but never overpowering. The second movement, a "Romanza," is delicately sentimental; the last movement is a brilliant "allegro molto vivace."

About Paderewski himself, what can be said? His arrival in this country was preceded by announcements and quotations from English papers so superlative in character that they failed to carry weight with them. The result was to put the critics on their guard. This, as it turned out, was fortunate, and led to a mast agreeable surprise. Doubtless a great artist like Paderewski often feels that he has failed to reach his ideal. But ordinary mortals should be glad that their perceptions are less keen, and that once in a great while they may for a few minutes enjoy something like a realization of human longings after perfection. Paderewski appeals to the populace with his wonderful technique, and his emotional genius. But he adds to these the balancing power of intellect. From the first, it was evident yesterday that a cordial understanding existed between Mr. Nikisch, the orchestra, and Paderewski. The pianist watched the leader closely, and solo and orchestra parts came together with spirited precision. The two men, both so youthful in appearance, so mature and vigorous in their attainments, formed a most interesting little group, worthy of the brush of an able painter. Mr. Nikisch has a characteristic way of standing with his left thumb in his trousers pocket, a pose he rarely varies except to turn a leaf Both men are very free from affectations. At the close of the concerto, Mr. Nikisch warmly shook Paderewski's hand, and the orchestra joined in the enthusiastic applause. This sympathy between soloist and orchestra, was again apparent when Paderewski played his other selectons, the Chopin impromptu, in "D" sharp minor, opus 36, and the Liszt "Rhapsodie Hongroise." It seemed as though the musicians themselves furnished an audience of the most inspiring kind. They paid close attention, and those in the rear ranks stood up to watch the player as he gave the wonderful crescendo at the end of the rhapsody. If Paderewski had come to this country for spiritual encouragement only, it would not have been necessary yesterday to have an audience at all. The orchestra sufficed.

Paderewsk's playing has been called, perhaps justly, exaggerated, Certainly his rendering of the Liszt rhapsody was exaggerated in the extreme; but Liszt himself is often exaggerated, and nowhere more so than in the Hungarian rhapsodies. Judging by his performance of the impromptu, Paderewski, as a player of Chopin, is beyond criticism.

The other orchestral numbers on the programme were the "Waldweben," from Wagner's "Siegfried," and symphony No. 2, in D, by Brahms. Mr. Nikisch's interpretation of the Siegfried music contained no novelties, but it was finished. The Brahms symphony in D is more tuneful and less elaborate than some of the others. At the best, however, it is a work only to be thoroughly appreciated after frequent hearings. The most attractive movement is the third, a delightful "allegretto grazioso (quasi andantino.)"

The whole symphony was given in a broad spirit, and will doubtless make a deeper impression on the audience at the concert to-night.

THE BOSTON TIMES
BOSTON, SUNDAY, DEC. 13, 1891

THE SYMPHONIES.

EIGHTH CONCERT.

This was the programme for the eighth Symphony concert in Music hall, Saturday evening, December 5:

Beethoven.	Symphony No. 4, in B flat. Adagio; Allegro vivace.— Adagio.—Minuet.— Allegro ma non troppo.
Paderewski.	Concerto for Piano and Orchestra, in A minor, op. 17. Allegro. — Romanza (Andante).— Allegro molto vivace.
Svendsen.	Episode. "Carnival in Paris." (First time at these Concerts.)
	Soli for Piano.
a) Chopin.	Impromptu.
b) Chopin.	Valse.
c) Liszt.	Rhapsodie Hongroise.
Weber.	Overture, "Euryanthe."

Soloist: Mr. Ignace J. Paderewski.

Boston music people turned out in full numbers to hear the famous pianist, Ignace J. Paderewski, at his first appearance here. So much has been written of and said about this remarkable man that Bostonians were ablaze with curiosity, not to say excitement, to see and hear this veritable wizard of the pianoforte keyboard. The personality of this man is striking, if not attractive. He is not small, but somewhat below the average weight. He came on the stage in an undemonstrative manner, first bowing to his audience, then the orchestra, and lastly, but not least, to the pianoforte. We are told he always does this, because he thinks the instrument is a part of himself, human, and deserving recognition just as much as his audience. Once seated at the pianoforte, he adjusts himself to it for the ordeal of the work in hand. A good look at his face shows rather a sad expression at first, which lights up wonderfully as he proceeds, becoming more and more animated, until his face grows radiant with the fire of genius from every point. The color and bristly appearance of his hair gives rather undue prominence to the size of his head, but proves attractive than otherwise, and helps to stamp his great personality.

Paderewski is unlike any other pianist who has visited us, therefore not subject to any comparisons. To illustrate: Within a few weeks we have heard two other good pianists at Music hall. One was an artist in every sense, so far as technique and a finished performance of his work was concerned. He also possessed the physique to enable him to accomplish any amount of difficulties, which he did with apparent ease. Yet, he was only a skilled artist. The other also was an artist in the sense of technical education, playing correctly, like a student who had learned his lesson thoroughly well. There was no special attractiveness about either of the above pianists, except their technical and artistic excellence. Paderewski possesses ample technique for his purposes, but of a different kind,—original, inspired, so to speak, though not so infallibly certain as that of some others heard here. But Paderewski is more than a "technition," a machine, an artist; he is a born genius of the most pronounced stamp.

His Concerto is interestingly constructed, richly orchestrated, and with him in the title rôle commanded the closest attention and created the greatest enthusiasm. He was many times called out. Each time he was recalled he bowed to his pianoforte! He also shook hands with conductor Nikisch for the fine manner in which his orchestra accompanied him.

The solo numbers, "Impromptu in F sharp," as also the "C sharp minor waltz" of Chopin, were most fascinatingly played. The "Second Liszt Rhapsodie" received a notable and original interpretation. There are some doubts if Paderewski ever plays this Rhapsodie twice alike. He made it brilliant, taking, highly interesting, riveting attention from beginning to end, though it was nothing like the traditional interpretation we have many times heard. However, with a genius like Paderewski, there is no use in taking exception to anything he may play, for he is a power unto himself, no doubt, playing just as he feels at the moment. There is, really, no accounting for the playing of such a man.

It would be an act of injustice not to speak of the excellent work of the orchestra. They merit nothing but words of praise. The Symphony was well read, and well played, with but few minor points to criticise. The Episode of Svendsen was certainly interesting from any standpoint.

AMERICAN ART JOURNAL

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, DECEMBER 12, 1891.

Second Boston Symphony Concert.

The Boston Symphony Orchestra gave its second concert on Tuesday evening at Chickering Hall. It was attended by an audience that filled all seating and standing room, as is usually the case at these concerts. Some of the malcontents are beginning to grumble at this series and are heard to suggest that with her almost *embarassmente de riches* in the orchestra line it is quite unnecssary to bring outside talent into New York at the present day. We would respectfully suggest, in return, that their view is a narrow and one-sided one. The Boston orchestra is, in the first place, a most excellent one, trained to a point of perfection that is almost unique. It is the pedantic spirit that animates our modern Athens, that engenders and inspires this peculiar sort of training. New York is more cosmopolitan, and, therefore, broader and more liberal in her views and public spirit, and our orchestral organizations play accordingly. The liberalizing effect that arises from mutual intercourse is always beneficial. We have noticed a marked improvement in many ways in our local orchestras since the Boston Symphony Society gave their first concert here. Mr. Damrosch is taking a step in the right direction, in giving a series of Boston concerts, and we trust and hope that Boston will profit by and enjoy the New York orchestra, as much as we have done their favorites.

The programme was less conservative than usual, the four composers represented being Schubert, Wagner, Volkmann and Richard Strauss, the latter a young man of exceptionally brilliant promise and talent. The symphonic poem, "Don Juan," which was performed upon this occasion, made a favorable impression, due in part to the splendid interpretation of the band under Mr. Nikisch. Richard Strauss is a protege of Von Bülow, who has fostered his genius most carefully. He was concert master of the Meiningen orchestra under Bülow and succeeded that eccentric leader upon his resignation. Strauss is now court conductor at Weimar. The "Don Juan" is based upon Nicholaus Lenau's poem, which has been excellently translated by John P. Jackson, and we quote from the house programme the following verse:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
  Fain would I, in the storm of stressful bliss,
  Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
  Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

The ecstatic plane upon which the poem is based is well expounded in the musical setting, which is as tense and high flown a composition as could be desired. The rhapsodic style is well maintained and there is plenty of melodic beauty. The instrumental effects are at times thrilling in their intensity, and Strauss shows himself to be a master of the resources of the orchestra. The reading of the work by Mr. Nikisch was impassioned in the extreme, and presented the young composer in the best possible light. The work will hardly become popular, however, on account of the continuous strain of effects that only a very skillful leader will keep from overstraining the bounds. Mr. Nikisch received hearty and well deserved applause at its close. It hardly left the tone of the audience in a state to receive the Volkmann concerto for violoncello that followed, in as favorable a mood as one would have desired. After working the sensibilities up to a state of extreme intensity there must come a reaction, and it was in the midst of this reaction that Mr. Alwin Schroeder commenced the Volkmann composition, a work also in the modern style, but so much less inspired, less dramatic, that had it not been for the superb playing of Mr. Schroeder there would have been a serious anticlimax. The work is not devoid of merit; indeed, in the paucity of a suitable répertoire for the 'cello it can be accepted, if not with enthusiasm, at least with gratitude for something to vary the monotony with. It has pleasing themes and melodies, and is most skillfully put together, while the technique of the player is not taxed to the detriment of the composition. Mr. Schroeder's playing was overflowing with inspiration and exquisite sensibility. His tone upon the instrument is not so large, but it is refined and musical, and charms one with its sweetness and deliciously liquid purity. He played with an abandon and passion that was brilliantly effective and he won several most enthusiastic recalls. Schubert's "Unfinished Symphony," most delightfully performed by the orchestra, and the Prelude to Wagner's "Meistersinger" completed the programme.

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BALTIMORE
AMERICAN—FRIDAY
DECEMBER 11, 1891.

MUSIC AND MUSICIANS.

The Boston Symphony's Concert—A Splendid Program.

For the second concert by the Boston Symphony Orchestra, at the Academy Concert Hall last evening, Mr. Nikisch presented one of the strongest programs ever given in this city. There were four composers, Schumann, Rubinstein, Bach and Weber, each with an important, and, at the same time, characteristic work. The "Rhenish Symphony" is undoubtedly Schumann's best. It comes as near the classic form as Schumann could get without cramping himself, and yet it cannot be said to be in any form but Schumann's own; or, in other words, the classic form is altered and amended by Schumann. To Schumann, form was as a home, that he sought only when it rained outside. He regarded it as a result or effect, rather than as a cause or fixed mould, and hence did not consider himself bound to be limited by it. In music, as in everything else, when a form becomes incapable of change, it is dead. Schumann's forms are irregular, but full of life, and the "Rhenish Symphony" is one of his best examples.

As a Schumann conductor, Nikisch is unsurpassed. He is not a believer in set symmetry, and does not like to submit to its slavish tyranny; so he welcomes Schumann, giving him life and liberty. As a consequence, the rendition of the "Rhenish Symphony" was in the vein of the Boston Orchestra's very best work.

After the symphony came the Rubinstein D minor concerto. This requires a fine orchestra, a superb piano, a grand player, and a careful, conscientious and sympathetic leader, and all the conditions were fully met. The concerto is in as classic form as a Russian could be expected to employ. It does not even call for all the modern orchestra; but Rubinstein's will-power is shown all the same. Gruenfeld's rendition of the work is almost beyond praise. He brings to its interpretation the broad discernment and power of an experienced artist having well-balanced intellect, and plays without any trifling with mere virtuoso trickery. After years of playing of every kind of composition written for the piano, he has acquired the wisdom of presenting each composer in his own individual way; and Rubinstein himself could not present his work more loyally than it is given by Gruenfeld. His reception was enthusiastic. After hearing his marvelous performance, one ceases to wonder at his court positions or his universal popularity in the old world. In art, mind and manners he is beyond criticism.

The Bach prelude, adagio and gavotte, for strings, set between the Rubinstein concerto and the Von Weber overture, was like a deep and beautiful vista of the musical past, in which the purely modern dramatic element of music is conspicuously absent. The old style has a charm of its own, which is still further heightened by judicious contrast with the modern. Weber's overture to his opera "Euryanthe" ended the choice program of one of the finest concerts ever heard in this city. Gruenfeld has now been introduced to the Baltimore public in connection with the fine Boston Orchestra, and the lovers of music will be interested to hear his solo and concerted numbers in connection with his brother, the celebrated violoncellist, next Friday evening.

New York, N. Y.

te 12/12

THE KUEISEL QUARTET CONCERT.

Their Second Performance at Sherry's a Great Success.

The Kneisel Quartet, with the assistance of Mr. Ferruccio B. Busoni, piano, gave their second quartet concert at Sherry's New Hall yesterday evening. The following programme was rendered:

Quartet in D	Haydn
Quartet in A, Op. 41, No. 3	Schumann
Quintet for Piano and Strings, E Minor (First time.)	Sinding

Good chamber music, adequately interpreted, suggests a well-painted miniature. The principal charm lies in the perfection of detail; in exquisite finish rather than in breadth or vigor. The playing of the Kneisel Quartet is eminently finished and refined, and from this point of view is wholly admirable. The acoustic properties of Sherry Hall are not remarkable, and a certain lack of sonority in the body of tone of the quartet must be attributed to this. The Haydn quartet, with its dainty if somewhat old-fashioned elegance, was charmingly played. The more elaborate and beautiful Schumann quartet also received a most artistic interpretation. The name of Sinding is an unfamiliar one to concert-goers.

The composer of the pianoforte quintet which closed the programme, is a young Norwegian composer, now resident in Leipsic, where the work was first performed by the Brodsky Quartet. He is also the author of a number of songs, a violin concerto and some additional chamber music.

The pianoforte quintet, heard for the first time last evening, is a bold, forcible, somewhat stormily bizarre and disjointed work, strongly impregnated with what we have come to call "Northern" tone color, both in melodic and harmonic structure. Of its four movements, the opening allegro and the finale are the most original, and the scherzo the most pleasing.

The andante is dull. The composer has evidently drawn considerably on Norse "Volks" music for his material, which he distorts at times somewhat unnecessarily. The piano part was played by Mr. Busoni with both sympathy and intelligence. He has a clear-cut, facile technique, and is, moreover, not lacking in power and imagination. He made a distinct impression as an artist of capability. The next concert will be in January.

TRIBUNE. New York, N. Y.

Date 12/12

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The second public rehearsal of the Boston Symphony Orchestra in its Brooklyn series, held yesterday afternoon, not only showed forth the band itself in its most splendid perfection of form, but was also rendered notable by the appearance of Mr. Paderewski as soloist. The entire programme was made up of works of the most modern spirit. It included Goldmark's "Prometheus" overture, the Waldweben episode from "Siegfried," and Brahms's tender and elegiac second symphony. In his treatment of such music as this Mr. Nikisch is peculiarly sympathetic. The masculine ardor and tenderness of his readings, the exquisite adjustment of phrase and gradation of dynamic effect that he wins from his men, the breadth and dramatic instinct that dominate his conceptions throughout, were never more convincingly shown forth nor more unhesitatingly accepted by his hearers than at this performance.

Mr. Paderewski's desire to play his own concerto with the Boston orchestra, which led to the change of programme from the concerto of Saint-Saens originally announced, received its full justification from the audience when they had heard the beautifully luminous, discreet and glowing interpretation—for such it was—given to the orcestral part by Mr. Nikisch. The composer has divided the musical setting of his ideas so generously with the orchestra that only such loving treatment as Mr. Nikisch gave it could truly show forth the purport and beauty of the concerto. Mr. Paderewski played as if inspired by this fervid and devoted co-operation with matchless fire and passion. If any who heard him had heard his previous interpretation of the same beautiful work, it was almost as if it had rightly been made known for the first time. Mr. Paderewski played also an impromptu of Chopin, and a rhapsodie of Liszt's, to which he was finally persuaded to add Liszt's "Campanella."

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EVENING Wisconsin, Milwaukee. Wis

ate 12-8

MME. NORDICA WILL SING.

Arion Club's Second Concert—Proceeds of "Naiad Queen" Performances.

43

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The net proceeds of the recent performances of the "The Naid Queen" were not nearly sufficient to wipe out the indebtedness of the club. The Arions received only one-half of the profits, which aggregated about $1,000. A debt of about $2,000 was carried over from last year.

HERALD, New York, N. Y.

Date 12/12

BOSTON'S STRING QUARTET.

The Kneisel Quartet, composed of leading members of the Boston Symphony Orchestra, gave its second concert this season at Sherry's Hall last night before a large and well pleased audience. A Haydn quartet, Schumann's quartet in A, op. 41, and a new quintet for strings and piano by Sinding, a composer new to our concert rooms, made up the programme.

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The Kneisel Quartet does very nice work, refined and in good taste. If it lacked in anything the Schumann quartet needed a trifle more strength.

The Sinding quintet, in which Mr. F. B. Busoni played the piano part with an abundance of vigor, is a rather effective composition, which suffers by over elaboration. Its good ideas are spun out to tedious lengths, notwithstanding which it was well worth playing, and a taking scherzo was much applauded.

AMERICAN ART JOURNAL

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, DECEMBER 12, 1891.

Second Boston Symphony Concert.

The Boston Symphony Orchestra gave its second concert on Tuesday evening at Chickering Hall. It was attended by an audience that filled all seating and standing room, as is usually the case at these concerts. Some of the malcontents are beginning to grumble at this series and are heard to suggest that with her almost *embarassmente de riches* in the orchestra line it is quite unnecssary to bring outside talent into New York at the present day. We would respectfully suggest, in return, that their view is a narrow and one-sided one. The Boston orchestra is, in the first place, a most excellent one, trained to a point of perfection that is almost unique. It is the pedantic spirit that animates our modern Athens, that engenders and inspires this peculiar sort of training. New York is more cosmopolitan, and, therefore, broader and more liberal in her views and public spirit, and our orchestral organizations play accordingly. The liberalizing effect that arises from mutual intercourse is always beneficial. We have noticed a marked improvement in many ways in our local orchestras since the Boston Symphony Society gave their first concert here. Mr. Damrosch is taking a step in the right direction, in giving a series of Boston concerts, and we trust and hope that Boston will profit by and enjoy the New York orchestra, as much as we have done their favorites.

The programme was less conservative than usual, the four composers represented being Schubert, Wagner, Volkmann and Richard Strauss, the latter a young man of exceptionally brilliant promise and talent. The symphonic poem, "Don Juan," which was performed upon this occasion, made a favorable impression, due in part to the splendid interpretation of the band under Mr. Nikisch. Richard Strauss is a protege of Von Bülow, who has fostered his genius most carefully. He was concert master of the Meiningen orchestra under Bülow and succeeded that eccentric leader upon his resignation. Strauss is now court conductor at Weimar. The "Don Juan" is based upon Nicholaus Lenau's poem, which has been excellently translated by John P. Jackson, and we quote from the house programme the following verse:

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
  Fain would I, in the storm of stressful bliss,
  Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my
    flight,
  Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

The ecstatic plane upon which the poem is based is well expounded in the musical setting, which is as tense and high flown a composition as could be desired. The rhapsodic style is well maintained and there is plenty of melodic beauty. The instrumental effects are at times thrilling in their intensity, and Strauss shows himself to be a master of the resources of the orchestra. The reading of the work by Mr. Nikisch was impassioned in the extreme, and presented the young composer in the best possible light. The work will hardly become popular, however, on account of the continuous strain of effects that only a very skillful leader will keep from overstraining the bounds. Mr. Nikisch received hearty and well deserved applause at its close. It hardly left the tone of the audience in a state to receive the Volkmann concerto for violoncello that followed, in as favorable a mood as one would have desired. After working the sensibilities up to a state of extreme intensity there must come a reaction, and it was in the midst of this reaction that Mr. Alwin Schroeder commenced the Volkmann composition, a work also in the modern style, but so much less inspired, less dramatic, that had it not been for the superb playing of Mr. Schroeder there would have been a serious anticlimax. The work is not devoid of merit; indeed, in the paucity of a suitable répertoire for the 'cello it can be accepted, if not with enthusiasm, at least with gratitude for something to vary the monotony with. It has pleasing themes and melodies, and is most skillfully put together, while the technique of the player is not taxed to the detriment of the composition. Mr. Schroeder's playing was overflowing with inspiration and exquisite sensibility. His tone upon the instrument is not so large, but it is refined and musical, and charms one with its sweetness and deliciously liquid purity. He played with an abandon and passion that was brilliantly effective and he won several most enthusiastic recalls. Schubert's "Unfinished Symphony," most delightfully performed by the orchestra, and the Prelude to Wagner's "Meistersinger" completed the programme.

BALTIMORE
AMERICAN—FRIDAY
DECEMBER 11, 1891.

MUSIC AND MUSICIANS.

The Boston Symphony's Concert—A Splendid Program.

For the second concert by the Boston Symphony Orchestra, at the Academy Concert Hall last evening, Mr. Nikisch presented one of the strongest programs ever given in this city. There were four composers, Schumann, Rubinstein, Bach and Weber, each with an important, and, at the same time, characteristic work. The "Rhenish Symphony" is undoubtedly Schumann's best. It comes as near the classic form as Schumann could get without cramping himself, and yet it cannot be said to be in any form but Schumann's own; or, in other words, the classic form is altered and amended by Schumann. To Schumann, form was as a home, that he sought only when it rained outside. He regarded it as a result or effect, rather than as a cause or fixed mould, and hence did not consider himself bound to be limited by it. In music, as in everything else, when a form becomes incapable of change, it is dead. Schumann's forms are irregular, but full of life, and the "Rhenish Symphony" is one of his best examples.

As a Schumann conductor, Nikisch is unsurpassed. He is not a believer in set symmetry, and does not like to submit to its slavish tyranny; so he welcomes Schumann, giving him life and liberty. As a consequence, the rendition of the "Rhenish Symphony" was in the vein of the Boston Orchestra's very best work.

After the symphony came the Rubinstein D minor concerto. This requires a fine orchestra, a superb piano, a grand player, and a careful, conscientious and sympathetic leader, and all the conditions were fully met. The concerto is in as classic form as a Russian could be expected to employ. It does not even call for all the modern orchestra; but Rubinstein's will-power is shown all the same. Gruenfeld's rendition of the work is almost beyond praise. He brings to its interpretation the broad discernment and power of an experienced artist having well-balanced intellect, and plays without any trifling with mere virtuoso trickery. After years of playing of every kind of composition written for the piano, he has acquired the wisdom of presenting each composer in his own individual way; and Rubinstein himself could not present his work more loyally than it is given by Gruenfeld. His reception was enthusiastic. After hearing his marvelous performance, one ceases to wonder at his court positions or his universal popularity in the old world. In art, mind and manners he is beyond criticism.

The Bach prelude, adagio and gavotte, for strings, set between the Rubinstein concerto and the Von Weber overture, was like a deep and beautiful vista of the musical past, in which the purely modern dramatic element of music is conspicuously absent. The old style has a charm of its own, which is still further heightened by judicious contrast with the modern. Weber's overture to his opera "Euryanthe" ended the choice program of one of the finest concerts ever heard in this city. Gruenfeld has now been introduced to the Baltimore public in connection with the fine Boston Orchestra, and the lovers of music will be interested to hear his solo and concerted numbers in connection with his brother, the celebrated violoncellist, next Friday evening.

N. Y.

te 12/12

THE KUEISEL QUARTET CONCERT.

Their Second Performance at Sherry's a Great Success.

The Kneisel Quartet, with the assistance of Mr. Ferruccio B. Busoni, piano, gave their second quartet concert at Sherry's New Hall yesterday evening. The following programme was rendered:

Quartet in D	Haydn
Quartet in A, Op. 41, No. 3	Schumann
Quintet for Piano and Strings, E Minor (First time.)	Sinding

Good chamber music, adequately interpreted, suggests a well-painted miniature. The principal charm lies in the perfection of detail; in exquisite finish rather than in breadth or vigor. The playing of the Kneisel Quartet is eminently finished and refined, and from this point of view is wholly admirable. The acoustic properties of Sherry Hall are not remarkable, and a certain lack of sonority in the body of tone of the quartet must be attributed to this. The Haydn quartet, with its dainty if somewhat old-fashioned elegance, was charmingly played. The more elaborate and beautiful Schumann quartet also received a most artistic interpretation. The name of Sinding is an unfamiliar one to concert-goers.

The composer of the pianoforte quintet which closed the programme, is a young Norwegian composer, now resident in Leipsic, where the work was first performed by the Brodsky Quartet. He is also the author of a number of songs, a violin concerto and some additional chamber music.

The pianoforte quintet, heard for the first time last evening, is a bold, forcible, somewhat stormily bizarre and disjointed work, strongly impregnated with what we have come to call "Northern" tone color, both in melodic and harmonic structure. Of its four movements, the opening allegro and the finale are the most original, and the scherzo the most pleasing.

The andante is dull. The composer has evidently drawn considerably on Norse "Volks" music for his material, which he distorts at times somewhat unnecessarily. The piano part was played by Mr. Busoni with both sympathy and intelligence. He has a clear-cut, facile technique, and is, moreover, not lacking in power and imagination. He made a distinct impression as an artist of capability. The next concert will be in January.

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ate 12-8

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The Kneisel Quartet does very nice work, refined and in good taste. If it lacked in anything the Schumann quartet needed a trifle more strength.

The Sinding quintet, in which Mr. F. B. Busoni played the piano part with an abundance of vigor, is a rather effective composition, which suffers by over elaboration. Its good ideas are spun out to tedious lengths, notwithstanding which it was well worth playing, and a taking scherzo was much applauded.

The Beacon.

BOSTON, SATURDAY, DEC. 12, 1891.

THE SYMPHONY CONCERTS.

The sensation of the eighth Symphony concert was the début of Paderewski. The hall was packed and the sale of admission tickets had been stopped some days before the concert. The young Polish composer and artist was received with warmth and recalled after his performance with an intense and sustained enthusiasm such as Boston rarely manifests, and was now nobly won by him in his double capacity. His own concerto in A-minor, which he had chosen for his *entrée*, is replete with beauty, proportionate in its elements, poetic and logical. It was not unknown to all the audience, because Mme. Rivé-King had played it on a Philharmonic evening in March last. The fact is interesting that Paderewski proposed to devote himself to composition long before he discovered such an eminent ability and love for the piano, and his concerto has therefore the characteristics of a general writer rather than those of a specialist. True it is that the solo part is so treated that any but a pianist of the first rank must come quickly to confusion in it; but the orchestra is no less strongly, brilliantly and feelingly displayed, and there are many bits of *obbligato* which must gratify by their grace, their vivacity, or their pointedness the bandsmen to whom they fall as the work proceeds. The piano part, as delivered by its author, was resplendent with all the resources of display in figure or in force; its audacious octaves, its scintillating double trills, its flying scales, its sweeping arpeggios, its thunderous chords and its wild leaps from peak to peak of phrase were magnificent exhibitions of the most sure and lucent technique of the time, while its *cantabili*, the subdued gracefulness of its lighter adornment and the perfect consideration of its passages of accompaniment, demonstrated that the player was not merely a virtuoso of unfaltering fingers, nerves of elastic steel and fatigueless wrists, but an artist with poetic fancies and pulsating sympathies. For this stupendous technique seemed to come without thought and without exertion, and to be the most natural and unaffected means to the end of making the music most true and telling. The orchestra seconded Paderewski admirably. Later in the evening he gave three solo numbers—two from Chopin, and one, a Hungarian rhapsody, from Liszt, and evoked no less ardent delight than before, being by turns captivating and dominant. The new number of the programme was Svendsen's gay, hurly-burly-ish "Paris Carnival," a clever picture of the eager, hurrying, mercurial moods which sway the most volatile of cities in the hour of its greatest freedom and *abandon*. Beethoven's fourth symphony, in an unexceptionable rendering, begun the evening, and a good reading of Weber's "Euryanthe" overture ended a programme which was a half-hour too long. Tonight the orchestra will be away, but on next Saturday evening the centenary of Mozart's death—December 5, 1791—will be honored by a programme drawn wholly from his writing. The band will play the "Magic Flute" overture and the E-flat symphony, Messrs. Loeffler and Kneisel will play the first movement of the symphonic concerto for violin and viola, and Mme. Fursch-Madi will sing two large airs.

HERALD, Baltimore, Md.

Date 12/11

BOSTON SYMPHONY CONCERT.

Mr. Gruenfeld the Pianist's Appearance—Another Nikisch Success.

It is an encouraging sign when one finds an audience like that which attended the concert given last night by Mr. Nikisch's superb company of musicians—the Boston Symphony Orchestra. The Academy of Music Concert Hall was filled, and those who listened to the admirable programme presented showed by their discriminating applause that Baltimore is fast becoming an intelligent musical centre. And the fact must not be overlooked that much of the impetus in the direction of an advanced culture of this art is due to Mr. Nikisch's previous visits here.

The soloist of the evening was Mr. Alfred Gruenfeld, count pianist to the Emperors of Germany and Austria, who has lately arrived in this country. Mr. Gruenfeld played Rubinstein's Concerto in D minor, No. 4, Opus 70—a work full of force. It gave the performer ample opportunity to display his brilliant technique, as it taxed his digital ability to no small degree. He played with much power and showed what a tremendous volume of tone may be evoked from the piano. He was so enthusiastically applauded that he was forced to respond, playing a morceau without orchestral accompaniment, showing that while his fortissimo is intense his pianissimo is both distinct and delicate. He will be heard again next week in concert with his brother, a noted violoncellist.

The orchestral numbers were all that could have been desired. The first was Schumann's magnificent Rhenish Symphony, No. 3, in E flat, Opus 97. It was played divinely. The next was a selection from Bach, for strings only, embracing a prelude, an adagio and a gavotte. The Bach music was in delightful contrast with Schumann and Rubinstein in its classic freshness and simplicity. The gavotte so charmed the audience that in spite of his reluctance Mr. Nikisch was compelled to repeat it. The overture to Weber's romantic opera "Euryanthe" closed the programme. The evening was a most enjoyable one, and the audience dispersed in a thoroughly satisfied frame of mind. The next concert will be given on Thursday, January 14.

S, New York, N. Y.

Date 12/12

YESTERDAY'S MUSIC.

Taken altogether, yesterday was one of the brightest days for music that have been seen in this neighborhood of late. Leaving for to-morrow's consideration the Mozart memorial concert of the Philharmonic Society, which will be repeated at the Metropolitan Opera House to-night, the afternoon was signalized by the second public rehearsal in Brooklyn of the Boston Symphony Orchestra under the auspices of the Brooklyn Philharmonic Society, an entertainment whose memory will linger long in the mind of every true music lover like some sweet dream of Spring.

The Boston Symphony Orchestra, Arthur Nikisch, and Paderewski—there is a combination on which all the muses might smile. Let us say at once that Paderewski, despite the fact that he was suffering from a badly-bruised thumb, was heard at his best yesterday afternoon; and better than his best no living pianist can give. Together with the gentlemen of Boston, he gave an ideal performance of his own lovely concerto, a work which grows upon the hearer with every repetition. It is lovely in its themes, lovely in its exquisite division of ideas between orchestra and solo instrument, lovely in its perfect adaptation to all the beauties of contemporaneous piano technique, lovely in the unfailing poetry of its musical treatment.

The orchestra gave the solo player absolutely perfect support. Mr. Nikisch, without once obtruding his own intensely magnetic personality, was in full command of his forces and in complete sympathy with the pianist. Paderewski had no need to think about his accompaniment; his mind was concentrated on his work. Therefore, all his wonderful powers were revealed, and the result was an indescribably beautiful performance. The name of Rubinstein is one to conjure with; but it is safe to say that never did Rubinstein show to an American audience such perfection of technique, such moving tenderness of touch, such deep and subtle poetry. There are left to the critic, after yesterday's performance, no words but those of Schumann on Chopin: "Hats off, gentlemen; a genius!"

The orchestra played Goldmark's fine "Prometheus" overture, the "Waldweben" from "Siegfried," and Brahms's second symphony. Paderewski played as solo numbers a Chopin impromptu and Liszt's sixth Hungarian rhapsody, supplementing the latter on recall with the same composer's "Campanella." The concert as a whole was thoroughly enjoyable. It will be repeated to-night.

At Sherry's, Fifth Avenue and Thirty-seventh Street, last evening, the Kneisel String Quartet, composed of four members of the Boston orchestra, gave its second chamber music recital, having the assistance of Ferruccio B. Busoni, pianist. The numbers performed were a Haydn quartet in D, Schumann's quartet in A, Opus 41, No. 3, and Sinding's quintet in E minor, for piano and strings, the last being heard for the first time here.

To speak of the playing of the Kneisel Quartet in such words of praise as it thoroughly deserves is to use language that has the appearance of extravagance. But it is, happily, not the whole duty of criticism to discover flaws. It is the dearest, as it is, unfortunately, the rarest, privilege of the commentator on musical doings to utter words of unqualified praise. After such performances as those of the clear and fluent Haydn quartet, given with a matchless finish of ensemble, and of the Schumann composition, played with a most admirable earnestness and a just appreciation of its emotional content, there is room only for enthusiastic and satisfied approval.

The Sinding quintet is an interesting work, full of Scandinavian color, even to the free use of forbidden fifths. The first movement and the last, however, are not equal to the second and third in fecundity of idea or felicity of treatment. These two movements are very musical in thought and are effectively constructed. The concluding measures of the andante, written for muted strings without the piano, are particularly taking. In the scherzo the piano part is especially well made, and the movement as a whole is brilliant and forceful. The work in its entirety is somewhat deficient in balance, owing to the extreme richness of the piano part.

Mr. Busoni is a gifted young Italian who a little over a year ago was awarded the Rubinstein prize for the performance of an original work at the St. Petersburg Conservatory. He was at once secured by the New-England Conservatory, where he is now an instructor. Mr. Busoni is a genuine artist. His technical ability as shown last evening is large: his playing is characterized by crystalline clearness and by a fine vigor. His tone seemed to be somewhat hard last evening, but we are inclined to think that was due quite as much to the wretched acoustics of the room as to the apparent lack of flexibility in his wrists. He certainly possesses a musical temperament, and would probably be heard to better advantage in a larger hall with orchestra.

HERALD, New York, N. Y.

Date 12/12

PADEREWSKI DELIGHTS BROOKLYN.

Herr Paderewski played at the Philharmonic rehearsal in the Brooklyn Academy yesterday afternoon, and of course the building was thronged. He chose his own concerto, No. 1, and with the skilful assistance of Herr Nikisch and the Boston Orchestra the result was delightful. In the Chopin Impromptu in F sharp and in Liszt's Sixth Rhapsody Herr Paderewski was even more successful in winning applause than with the concerto. He played the Impromptu with exquisite taste, ending it with soft chords instead of with the loud crash indicated in all editions. The whole character of the Impromptu forbids a burst of sound at its close, and although Von Bülow, if I remember rightly, follows the printed directions, it is a custom much honored in the breach.

After the Liszt Rhapsody Herr Paderewski was recalled many times and at last sat down again and gave a beautifully finished performance of the Liszt "Campanella."

Goldmark's "Prometheus" overture, the "Siegfried," "Waldweben" and Brahms' Second Symphony made up the orchestral programme. The symphony, one of the best of modern days, was especially well played, and its performance ought to have had ten times the applause it received.

EAGLE, Brooklyn, N. Y.

Date 12-13

PHILHARMONIC CONCERT.

The Boston symphony orchestra played to an immense audience at the Academy of Music last night, and Paderewski, the soloist, was lionized to the top of his bent, the listeners almost shaking the building with the force of their plaudits. The orchestra gave Goldmark's "Prometheus" overture, the Waldweben from "Siegfried" and Brahms' symphony with its wonted power, finish and expression, and Paderewski beside his own concerto, in which he was beholden to Mr. Nikisch for the artistic accompaniment, played a Chopin impromptu with extreme sweetness and a Liszt rhapsody with wonderful fire. The tumultuous applause wrung a recall piece from him. He was in the best of form and never showed to better advantage the beauty of his tone or the marvel of his technique.

TRIBUNE. New York, N. Y.

Date 12/12

CONCERT OF THE KNEISEL QUARTET.

The Kneisel Quartet's second concert of the season, which was given last night in Sherry's new concert hall, brought forward a pianist new to New-York, Ferruccio B. Busoni, in a new quintet for piano and strings, by Christian Sinding. The latter is a young Swede at present resident in Leipzig, whose work has come to public notice only within the last year or two, but in a way to mark him as a man of promise. The quintette gave much pleasure to the numerous audience. It is a strong work in many respects, and bears in some of its parts obvious traces of a Scandinavian national feeling. The programme included beside this novelty, Haydn's quartet in D, and Schumann's in A, in which the work of the accomplished concert master and his associates was dominated by the same lovely, artistic feeling and sincerity that have become known to admirers of the best in quartet playing.

PRESS, New York, N. Y.

Date 12/12

SECOND KNEISEL CONCERT.

Applause Follows the Excellent Work of the Quartet.

The second concert of the Kneisel Quartet was given last night at Sherry's new concert hall, Fifth avenue and Thirty-seventh street, before an exceedingly appreciative audience, who made the pretty little hall ring with their encouraging applause.

The most interesting number was the Schuman quartet in a. The change from the andante expressivo to the allegro molto moderato was most skillfully managed, and was an excellent test of technique. In the second movement the tempo risoluto gave occasion for some very broad, firm bowing, and led admirably up to the dainty, graceful work in the allegro vivace which concluded the number.

In the quintet of Sinding Mr. Ferruccio Busoni at the piano did some brilliant work. His touch is clear and good, his phrasing excellent, while his shading is most artistic. Alwin Schroeder came nearer doing himself justice than he has so far this winter. A programme of even greater interest has been arranged for the third concert, which will be held January 15, 1892.

SUN, New York, N. Y.

Date 12/13

The Kneisel Quartet.

A so-called "chamber concert" is a sort of musical Mecca toward which pious pilgrims and worshippers of art love to turn their steps. A sort of religious atmosphere pervades the audiences at such entertainments, where the serious and thoughtful mien of each individual is deeply impressive of the intensely interested, discriminating, and even reverential attitude of his mind. So seemed, at least, the audience assembled on Friday evening in Sherry's concert hall to listen to the second Kneisel Quartet concert. The club played, with that exquisite precision and smoothness for which they are now so favorably known, Haydn's quartet in D and Schumann's quartet in A, finishing the programme with a new and attractive quintet for piano and strings by Sinding, a Norwegian composer of talent. The quintet, while it is most interesting to the listener, is one of those creations that are probably of still deeper and more important meaning to the performers of it. The second movement, "Andante," was written from first to last in the spirit and mood of Wagner's "Tristan and Isolde," but, in spite of its enforced reminiscences and consequent lack of true originality, it was lovely, and called forth sincere admiration. So also did the Finale. The piano part is exceedingly brilliant, and was played with excellent though somewhat stiff and pedantic technique by Mr. Ferrucio Busoni, a young Italian teacher at the New England Conservatory in Boston.

The third concert takes place on the evening of Jan. 15.

Providence Journal 12/13

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A delightfully attractive feature of this concert will be the appearance of the favorite soprano, Mlle. Clementine De Vere, who will sing with orchestra the mad scene from "Hamlet," Thomas; and aria "Ludurilla," Dvorak. The opening number of the programme will be the great Beethoven Seventh Symphony, in the interpretation of which Mr. Nikisch is especially happy. Other orchestral numbers are the Prelude, Adagio and Gavotte for string orchestra by Bach, and a novelty by Svendsen entitled "Carnival in Paris." The sale of seats opens to-morrow morning at 93 Westminster street.

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STANDARD-UNION, Brooklyn, N. Y.

Date 12/12

PADEREWSKI

Charmed the Orchestra as Well the Audience.

His Delightful Playing at the Philharmonic Rehearsal—A Programm of Exceptional Artistic Beauty Rendered by the Boston Symphony Orchestra.

The Boston Symphony Orchestra, at the Philharmonic rehearsal yesterday afternoon presented a programme of unusual beauty calculated to attract a much larger audience than that present. It was only a fair house but fortunately somewhat discriminating and enthusiastic. It is curious that in Brooklyn an audience of 5,000 will gather to hear a meritorious and interesting, but by no means highly finished, performance of the "Messiah," while a concert of such artistic excellence as that offered yesterday by Conductor Nikisch should go begging for listeners. Even so great an attraction as the Polish pianist Paderewski failed to fill the Academy. Obviously something is at fault here. Do Brooklyn people not know a good thing? Or is the trouble with the management?

Mr. Nikisch's interpretation of Goldmark's "Prometheus Bound" overture was marked by his usual careful attention to details. These were in no way allowed, however, to belittle his general conception of it, which is broad and rich. Goldmark as a composer is a modern of moderns. Always melodious, he overwhelms us in the "Prometheus" with his prodigality in this respect. Melodies, picturesque and suggestive, crowd upon us, developed by a man skilled in orchestration, and keenly alive to the resources of the modern orchestra. Regarded from a popular point of view, Goldmark is more of a Frenchman than a German. His work suggests Saint-Saens and Berlioz.

Those who happened to have carried with them yesterday the programmes issued a week ago, must have been confused by the substitution of a concerto by Paderewski, for the one by Saint-Saens. The latter is ably described in the programme at some length by G. H. Wilson, but the description by no means fits the Paderewski concerto, and an attempt at reconciling the two produces discomfort. The Paderewski concerto demonstrates what we have already been told, that the composer is a musician as well as a pianist. The first movement, an allegro, is bright and spirited; it holds the interest perfectly, and is nowhere so elaborate as to be incomprehensible at a first hearing. The tempo is delightful—suave and flowing. The orchestration is rich and full, but never overpowering. The second movement, a "Romanza," is delicately sentimental; the last movement is a brilliant "allegro molto vivace."

About Paderewski himself, what can be said? His arrival in this country was preceded by announcements and quotations from English papers so superlative in character that they failed to carry weight with them. The result was to put the critics on their guard. This, as it turned out, was fortunate, and led to a most agreeable surprise. Doubtless a great artist like Paderewski often feels that he has failed to reach his ideal. But ordinary mortals should be glad that their perceptions are less keen, and that once in a great while they may for a few minutes enjoy something like a realization of human longings after perfection. Paderewski appeals to the populace with his wonderful technique, and his emotional genius. But he adds to these the balancing power of intellect. From the first, it was evident yesterday that a cordial understanding existed between Mr. Nikisch, the orchestra, and Paderewski. The pianist watched the leader closely, and solo and orchestra parts came together with spirited precision. The two men, both so youthful in appearance, so mature and vigorous in their attainments, formed a most interesting little group, worthy of the brush of an able painter. Mr. Nikisch has a characteristic way of standing with his left thumb in his trousers pocket, a pose he rarely varies except to turn a leaf. Both men are very free from affectations. At the close of the concerto, Mr. Nikisch warmly shook Paderewski's hand, and the orchestra joined in the enthusiastic applause. This sympathy between soloist and orchestra, was again apparent when Paderewski played his other selectons, the Chopin impromptu, in "D" sharp minor, opus 36, and the Liszt "Rhapsodie Hongroise." It seemed as though the musicians themselves furnished an audience of the most inspiring kind. They paid close attention, and those in the rear ranks stood up to watch the player as he gave the wonderful crescendo at the end of the rhapsody. If Paderewski had come to this country for spiritual encouragement only, it would not have been necessary yesterday to have an audience at all. The orchestra sufficed.

Paderewsk's playing has been called, perhaps justly, exaggerated. Certainly his rendering of the Liszt rhapsody was exaggerated in the extreme; but Liszt himself is often exaggerated, and nowhere more so than in the Hungarian rhapsodies. Judging by his performance of the impromptu, Paderewski, as a player of Chopin, is beyond criticism.

The other orchestral numbers on the programme were the "Waldweben," from Wagner's "Siegfried," and symphony No. 2, in D, by Brahms. Mr. Nikisch's interpretation of the Siegfried music contained no novelties, but it was finished. The Brahms symphony in D is more tuneful and less elaborate than some of the others. At the best, however, it is a work only to be thoroughly appreciated after frequent hearings. The most attractive movement is the third, a delightful "allegretto grazioso (quasi andantino.)"

The whole symphony was given in a broad spirit, and will doubtless make a deeper impression on the audience at the concert to-night.

The Beacon.

BOSTON, SATURDAY, DEC. 12, 1891.

THE SYMPHONY CONCERTS.

The sensation of the eighth Symphony concert was the début of Paderewski. The hall was packed and the sale of admission tickets had been stopped some days before the concert. The young Polish composer and artist was received with warmth and recalled after his performance with an intense and sustained enthusiasm such as Boston rarely manifests, and was now nobly won by him in his double capacity. His own concerto in A-minor, which he had chosen for his *entrée*, is replete with beauty, proportionate in its elements, poetic and logical. It was not unknown to all the audience, because Mme. Rivé-King had played it on a Philharmonic evening in March last. The fact is interesting that Paderewski proposed to devote himself to composition long before he discovered such an eminent ability and love for the piano, and his concerto has therefore the characteristics of a general writer rather than those of a specialist. True it is that the solo part is so treated that any but a pianist of the first rank must come quickly to confusion in it; but the orchestra is no less strongly, brilliantly and feelingly displayed, and there are many bits of *obbligato* which must gratify by their grace, their vivacity, or their pointedness the bandsmen to whom they fall as the work proceeds. The piano part, as delivered by its author, was resplendent with all the resources of display in figure or in force; its audacious octaves, its scintillating double trills, its flying scales, its sweeping arpeggios, its thunderous chords and its wild leaps from peak to peak of phrase were magnificent exhibitions of the most sure and lucent technique of the time, while its *cantabili*, the subdued gracefulness of its lighter adornment and the perfect consideration of its passages of accompaniment, demonstrated that the player was not merely a virtuoso of unfaltering fingers, nerves of elastic steel and fatigueless wrists, but an artist with poetic fancies and pulsating sympathies. For this stupendous technique seemed to come without thought and without exertion, and to be the most natural and unaffected means to the end of making the music most true and telling. The orchestra seconded Paderewski admirably. Later in the evening he gave three solo numbers—two from Chopin, and one, a Hungarian rhapsody, from Liszt, and evoked no less ardent delight than before, being by turns captivating and dominant. The new number of the programme was Svendsen's gay, hurly-burly-ish "Paris Carnival," a clever picture of the eager, hurrying, mercurial moods which sway the most volatile of cities in the hour of its greatest freedom and *abandon*. Beethoven's fourth symphony, in an unexceptionable rendering, begun the evening, and a good reading of Weber's "Euryanthe" overture ended a programme which was a half-hour too long. Tonight the orchestra will be away, but on next Saturday evening the centenary of Mozart's death—December 5, 1791—will be honored by a programme drawn wholly from his writing. The band will play the "Magic Flute" overture and the E-flat symphony, Messrs. Loeffler and Kneisel will play the first movement of the symphonic concerto for violin and viola, and Mme. Fursch-Madi will sing two large airs.

HERALD, Baltimore, Md.

Date 12/11

BOSTON SYMPHONY CONCERT.

Mr. Gruenfeld the Pianist's Appearance—Another Nikisch Success.

It is an encouraging sign when one finds an audience like that which attended the concert given last night by Mr. Nikisch's superb company of musicians—the Boston Symphony Orchestra. The Academy of Music Concert Hall was filled, and those who listened to the admirable programme presented showed by their discriminating applause that Baltimore is fast becoming an intelligent musical centre. And the fact must not be overlooked that much of the impetus in the direction of an advanced culture of this art is due to Mr. Nikisch's previous visits here.

The soloist of the evening was Mr. Alfred Gruenfeld, count pianist to the Emperors of Germany and Austria, who has lately arrived in this country. Mr. Gruenfeld played Rubinstein's Concerto in D minor, No. 4. Opus 70—a work full of force. It gave the performer ample opportunity to display his brilliant technique, as it taxed his digital ability to no small degree. He played with much power and showed what a tremendous volume of tone may be evoked from the piano. He was so enthusiastically applauded that he was forced to respond, playing a morceau without orchestral accompanyment, showing that while his fortissimo is intense his pianissimo is both distinct and delicate. He will be heard again next week in concert with his brother, a noted violoncellist.

The orchestral numbers were all that could have been desired. The first was Schumann's magnificent Rhenish Symphony, No. 3, in E flat, Opus 97. It was played divinely. The next was a selection from Bach, for strings only, embracing a prelude, an adagio and a gavotte. The Bach music was in delightful contrast with Schumann and Rubinstein in its classic freshness and simplicity. The gavotte so charmed the audience that in spite of his reluctance Mr. Nikisch was compelled to repeat it. The overture to Weber's romantic opera "Euryanthe" closed the programme. The evening was a most enjoyable one, and the audience dispersed in a thoroughly satisfied frame of mind. The next concert will be given on Thursday, January 14.

TIMES, New York, N. Y.

Date 12/12

YESTERDAY'S MUSIC.

Taken altogether, yesterday was one of the brightest days for music that have been seen in this neighborhood of late. Leaving for to-morrow's consideration the Mozart memorial concert of the Philharmonic Society, which will be repeated at the Metropolitan Opera House to-night, the afternoon was signalized by the second public rehearsal in Brooklyn of the Boston Symphony Orchestra under the auspices of the Brooklyn Philharmonic Society, an entertainment whose memory will linger long in the mind of every true music lover like some sweet dream of Spring.

The Boston Symphony Orchestra, Arthur Nikisch, and Paderewski—there is a combination on which all the muses might smile. Let us say at once that Paderewski, despite the fact that he was suffering from a badly-bruised thumb, was heard at his best yesterday afternoon; and better than his best no living pianist can give. Together with the gentlemen of Boston, he gave an ideal performance of his own lovely concerto, a work which grows upon the hearer with every repetition. It is lovely in its themes, lovely in its exquisite division of ideas between orchestra and solo instrument, lovely in its perfect adaptation to all the beauties of contemporaneous piano technique, lovely in the unfailing poetry of its musical treatment.

The orchestra gave the solo player absolutely perfect support. Mr. Nikisch, without once obtruding his own intensely magnetic personality, was in full command of his forces and in complete sympathy with the pianist. Paderewski had no need to think about his accompaniment; his mind was concentrated on his work. Therefore, all his wonderful powers were revealed, and the result was an indescribably beautiful performance. The name of Rubinstein is one to conjure with; but it is safe to say that never did Rubinstein show to an American audience such perfection of technique, such moving tenderness of touch, such deep and subtle poetry. There are left to the critic, after yesterday's performance, no words but those of Schumann on Chopin: "Hats off, gentlemen; a genius!"

The orchestra played Goldmark's fine "Prometheus" overture, the "Waldweben" from "Siegfried," and Brahms's second symphony. Paderewski played as solo numbers a Chopin impromptu and Liszt's sixth Hungarian rhapsody, supplementing the latter on recall with the same composer's "Campanella." The concert as a whole was thoroughly enjoyable. It will be repeated to-night.

At Sherry's, Fifth Avenue and Thirty-seventh Street, last evening, the Kneisel String Quartet, composed of four members of the Boston orchestra, gave its second chamber music recital, having the assistance of Ferruccio B. Busoni, pianist. The numbers performed were a Haydn quartet in D, Schumann's quartet in A, Opus 41, No. 3, and Sinding's quintet in E minor, for piano and strings, the last being heard for the first time here.

To speak of the playing of the Kneisel Quartet in such words of praise as it thoroughly deserves is to use language that has the appearance of extravagance. But it is, happily, not the whole duty of criticism to discover flaws. It is the dearest, as it is, unfortunately, the rarest, privilege of the commentator on musical doings to utter words of unqualified praise. After such performances as those of the clear and fluent Haydn quartet, given with a matchless finish of ensemble, and of the Schumann composition, played with a most admirable earnestness and a just appreciation of its emotional content, there is room only for enthusiastic and satisfied approval.

The Sinding quintet is an interesting work, full of Scandinavian color, even to the free use of forbidden fifths. The first movement and the last, however, are not equal to the second and third in fecundity of idea or felicity of treatment. These two movements are very musical in thought and are effectively constructed. The concluding measures of the andante, written for muted strings without the piano, are particularly taking. In the scherzo the piano part is especially well made, and the movement as a whole is brilliant and forceful. The work in its entirety is somewhat deficient in balance, owing to the extreme richness of the piano part.

Mr. Busoni is a gifted young Italian who a little over a year ago was awarded the Rubinstein prize for the performance of an original work at the St. Petersburg Conservatory. He was at once secured by the New-England Conservatory, where he is now an instructor. Mr. Busoni is a genuine artist. His technical ability as shown last evening is large: his playing is characterized by crystalline clearness and by a fine vigor. His tone seemed to be somewhat hard last evening, but we are inclined to think that was due quite as much to the wretched acoustics of the room as to the apparent lack of flexibility in his wrists. He certainly possesses a musical temperament, and would probably be heard to better advantage in a larger hall with orchestra.

HERALD, New York, N. Y.

Date 12/12

PADEREWSKI DELIGHTS BROOKLYN.

Herr Paderewski played at the Philharmonic rehearsal in the Brooklyn Academy yesterday afternoon, and of course the building was thronged. He chose his own concerto, No. 1, and with the skilful assistance of Herr Nikisch and the Boston Orchestra the result was delightful. In the Chopin Impromptu in F sharp and in Liszt's Sixth Rhapsody Herr Paderewski was even more successful in winning applause than with the concerto. He played the Impromptu with exquisite taste, ending it with soft chords instead of with the loud crash indicated in all editions. The whole character of the Impromptu forbids a burst of sound at its close, and although Von Bülow, if I remember rightly, follows the printed directions, it is a custom much honored in the breach.

After the Liszt Rhapsody Herr Paderewski was recalled many times and at last sat down again and gave a beautifully finished performance of the Liszt "Campanella."

Goldmark's "Prometheus" overture, the "Siegfried," "Waldweben" and Brahms' Second Symphony made up the orchestral programme. The symphony, one of the best of modern days, was especially well played, and its performance ought to have had ten times the applause it received.

EAGLE, Brooklyn, N. Y.

Date 12-13

PHILHARMONIC CONCERT.

The Boston symphony orchestra played to an immense audience at the Academy of Music last night, and Paderewski, the soloist, was lionized to the top of his bent, the listeners almost shaking the building with the force of their plaudits. The orchestra gave Goldmark's "Prometheus" overture, the Waldweben from "Siegfried" and Brahms' symphony with its wonted power, finish and expression, and Paderewski beside his own concerto, in which he was beholden to Mr. Nikisch for the artistic accompaniment, played a Chopin impromptu with extreme sweetness and a Liszt rhapsody with wonderful fire. The tumultuous applause wrung a recall piece from him. He was in the best of form and never showed to better advantage the beauty of his tone or the marvel of his technicque.

TRIBUNE. New York, N. Y.

Date 12/12

CONCERT OF THE KNEISEL QUARTET.

The Kneisel Quartet's second concert of the season, which was given last night in Sherry's new concert hall, brought forward a pianist new to New-York, Ferruccio B. Busoni, in a new quintet for piano and strings, by Christian Sinding. The latter is a young Swede at present resident in Leipzig, whose work has come to public notice only within the last year or two, but in a way to mark him as a man of promise. The quintette gave much pleasure to the numerous audience. It is a strong work in many respects, and bears in some of its parts obvious traces of a Scandinavian national feeling. The programme included besides this novelty, Haydn's quartet in D, and Schumann's in A; in which the work of the accomplished concert master and his associates was dominated by the same lovely, artistic feeling and sincerity that have become known to admirers of the best in quartet playing.

PRESS, New York, N. Y.

Date 12/12

SECOND KNEISEL CONCERT.

Applause Follows the Excellent Work of the Quartet.

The second concert of the Kneisel Quartet was given last night at Sherry's new concert hall, Fifth avenue and Thirty-seventh street, before an exceedingly appreciative audience, who made the pretty little hall ring with their encouraging applause.

The most interesting number was the Schuman quartet in a. The change from the andante expressivo to the allegro molto moderato was most skillfully managed, and was an excellent test of technique. In the second movement the tempo risoluto gave occasion for some very broad, firm bowing, and led admirably up to the dainty, graceful work in the allegro vivace which concluded the number.

In the quintet of Sinding Mr. Ferruccio Busoni at the piano did some brilliant work. His touch is clear and good, his phrasing excellent, while his shading is most artistic. Alwin Schroeder came nearer doing himself justice than he has so far this winter. A programme of even greater interest has been arranged for the third concert, which will be held January 15, 1892.

SUN, New York, N. Y.

Date 12/13

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EAGLE, Brooklyn, N. Y.

Date 12/9

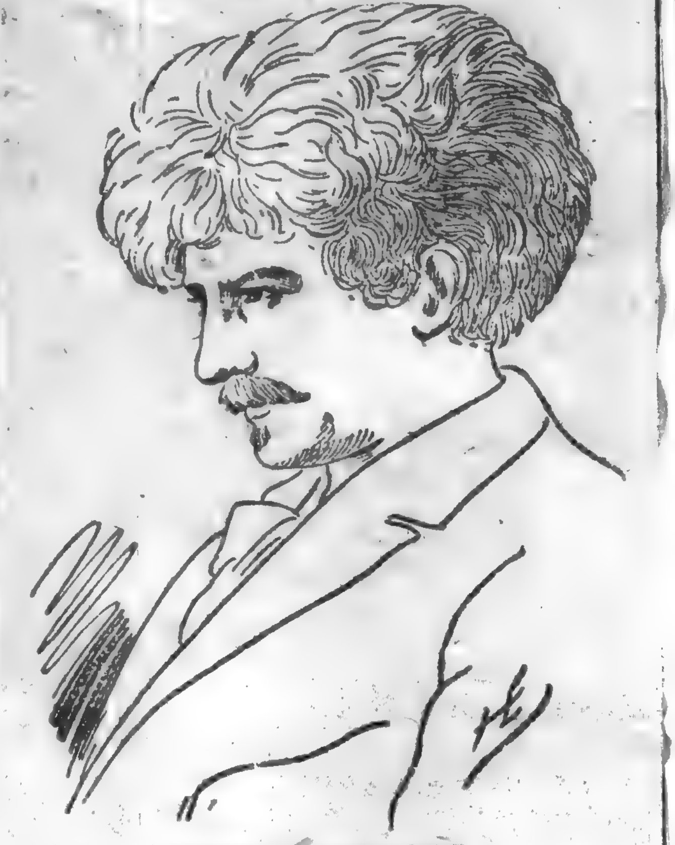
PHILHARMONIC CONCERT.

The second appearance of the Boston Symphony [illegible] series of concerts that [illegible] of the Brooklyn Philharmonic was made yesterday, and it recalled the palmy days of the old Philharmonic, both in the excellence of the music and the largeness and enthusiasm of the audience. It is apparent that Mr. Nikisch and his matchless band are appreciated at last, and it is to be hoped that from this time there will be no doubt as to the permanency of these concerts in Brooklyn. Perhaps a good many of the people went to hear Paderewski instead of the orchestra, and, if so, they heard a mighty good piano player, but the treatment of the orchestra showed that its work was enjoyed and appreciated, and it is sure to increase in popularity as the season progresses. Such string playing has never been heard before, and so perfect a drill has never been exceeded. The opening number was the "Prometheus Bound" overture of Goldmark, a strong and dramatic work, betraying something of Meyerbeer's quality of consciousness in invention, but having more of passion and fervor than is to be found in the "Huguenots." The gloom of the fire bearer's fate, the struggles against his punishment, the airy tripping of the waves, personified into the Oceanides, the bursts of wrath, can be read or fancied by those who are curious for meanings. In orchestration the overture is rich; in melody it is usually grateful and ingenious, though as forced as Meyerbeer or Berlioz once in a while, and if the author does not repeat one of his best themes in the "Sakuntala" overture in a song for the oboe he writes in something that is uncommonly like it. In this, as in the other numbers, the tonal beauty of the band was discovered —the fine, pure quality strings, the rich, strong brasses, the vocal and feeling wood wind; the deep, humming resonance of the basses in one passage being of noticeable beauty. By his presentation of the scene in "Siegfried" that is called the waldweben, albeit the waving of the tree tops is but an incident of it, Mr. Nikisch again proved that he could play Wagner's music, though he is attracted by the idyllic rather than the dramatic elements in the selection. Nothing can exceed the charm of this episode, that seems to send a fresher air and a ray of summer sunshine through the building whenever it is played. It is radiant music, and the use of suggestion, instead of imitation, lends to the movement of the leaves and the carol of the birds their greatest potency over the imagination. Mr. Nikisch also proved another thing, namely: that he could make Brahms not only interesting, but delightful. This musician, who is classed by Von Bulow as one of the trinity of geniuses in music, Bach and Beethoven being the others, is commonly regarded as one of the most scholarly and abstruse writers now living. Mr. Nikisch demonstrates that he has the enduring qualities that have made the other symphonists admired and loved. He puts stress on the melody that is in the work and brings it out with remarkable clearness. The flute passage in the first allegro is one of the most lovely things in the world as the artist gives it. The engaging simplicity that is shown in passages of this kind is not a constant quality, it is true, yet it affords a key to the composition, and the passages are themes as well, the working out presenting but a variant on them. There is rustic joviality, there is noble choiring, there is tenderness, there is power; there is, in fact, an assembling of merits that make the works of Brahms listened to with more of willingness and welcomed with more of eagerness as years go by. These were the only purely orchestral numbers, for the pianist took the rest of the time and the programme, though, as to time, there was little waste of it, the whole bill, including a recall piece, occupying but a few minutes over two hours.

The piano player, Ignaz Paderewski, is a genius. He occupies a position in the musical world that has not been filled since the day of Liszt and Rubinstein, and he is, with the possible exception of the last named musician, who was a different kind of player and a different kind of man, the greatest artist in his line that has ever been heard in America. The lack of the sensational in his playing may make this statement seem a trifle large, but the truth of it is apparent before one has heard him play many minutes. It is not in exceptional and unusual things that he excels, but in the perfect balance of all those qualities that make for greatness. Rosenthal is possibly a more nimble manipulator. Mrs. Zeisler possibly plays with more fire. Von Bulow possibly plays Beethoven sonatas a little better. Rubinstein certainly plays with more power, for he was the thunderer of the piano, but Paderewski seems to unite all the excellences that have been named to the others' credit, with only a shade less of their excess of endowment. Here in this man are technical ability of first order, intellect, feeling, dignity, creative force and judgment. His work is epic, yet he never loses his self control. There are few people who play with so little an output of obvious enthusiasm as he. Yet he is not cold; he is only serene and self assured. There is not a man who is more modest and well behaved at the piano. There is almost a diffidence in his manner when he comes out, as if he would not have his hearers expect too much of him, or as if he depreciated the talk that is always excited by his hair. It is apparently an offense in these days of smug uniformity that a person should be a little bit different from his neighbor in his dress or his appearance, yet it is hard to see wherein he does a harm. Better a little affectation than a big one, and, if the man takes comfort in his ginger colored locks, for goodness sake let him wear them. He looks better with them, anyway, than he would with a prison crop. His age is variously given as thirty and forty, but he looks to be the younger of these figures. His colorless complexion, his whitish brows and lashes and his yellowish hair give him something the aspect of an albino, though the likeness to those empty and unhappy looking people is made distinct by the force and thought in his countenance. He sits upright at his instrument and indulges in no freaks or self display, the lifting of his left hand once in a while, during the seconds that a chord which he has struck with it is ringing, is about as far as he goes in this direction. His playing is strong, clear, almost massive. Perhaps if he tried to make it mountainous he would succeed, for it has reserve and you do not believe that he has done all he can when he leaves the key board. One of the remarkable things about him is that he seems to get only pure music from the piano and to rid it of that acid quality of tone that it has under the fingers of almost every player, amateur or expert. He is master of the singing tone; his chords in the middle register feel like those of an organ; his touch is [illegible] execution is warmed with spirit and expression; his pedaling is a study; his [illegible] is exquisite, though he has more sentiment than passion, and a crescendo, though it work up to a frenzy, is less effective than its reverse, where the notes die in whispers like the passing of the wind. He never goes beyond the legitimate in emotional expression; his meanings are always manly; they are alike without the weaknesses of overstatement and of languorous pining. His presentation of his subject is calmly true and richly beautiful. So far as he imposes his own quality on a work he does it by an optimistic process of selection, rather than by any forced variation on the composer's intent. His own concerto, in which he first appeared is nervously forcible, something less aggressive than the other examples of eastern music that have been offered here, yet characteristically Sclavic. It is full of spirit, the melodies are original, the instrumentation skillful, the modulations offer a series of delightful harmonic surprises, and the soloist's perfect mastery of the piano was asserted through the accompaniment, whether in the caressive touch and plaintive measures of the romanza or the brisk and resonant allegri. The solos that Mr. Paderewski afterward presented were a Chopin impromptu—deliciously played and a revealment of beauty—and one of Liszt's fiery Hungarian rhapsodies, that evoked an amount of enthusiasm unwonted in audiences that attend concerts in Brooklyn. To-night the same programme will be repeated.

TIMES, Brooklyn, N. Y. 12/12

Symphony Orchestra.



IGNACE PADEREWSKI.

Ignace Paderewski was the notable figure at the Boston Symphony Concert at the Academy yesterday. Brooklyn is generally cordial to musical geniuses, and its reception of Paderewski was not at variance with the tradition. The brilliant performer was warmly welcomed. He presented his own concerto (No. 1, op. 17), a Chopin impromptu and Liszt's familiar, but always popular, Rhapsodie Hongroise. The full programme for the rehearsal, to be repeated at to-night's concert, was as follows:

Goldmark....... Overture, "Prometheus Bound"
Paderewski..Concerto for Pianoforte. No. 1, Op. 17
Allegro; Romanza; Allegro molto vivace.
Ignace Paderewski.
Wagner.......... "Waldweben," from "Siegfried"
a) Chopin.................................Impromptu
b) Liszt......................Rhapsodie Hongroise
Ignace Paderewski.
Brahms...............Symphony No. 2, in D, Op. 23

The Goldmark overture was an entirely welcome event, interpreted as it was with the liveliest sagacity and animation. The "Waldweben," with its delicate scene painting, one of the most deliciously pictorial of Wagner's creations, has an ineffaceable charm. Mr. Thomas has frequently played it for Brooklyn audiences, but it is invariably welcomed. The orchestra gives a vigorous interpretation of Brahms.

The Evening Bulletin.

TUESDAY, DECEMBER 8, 1891.

The Boston Symphony Orchestra.

A concert has rarely drawn so large an audience at the Academy of Music as that assembled last evening to hear the Boston Symphony Orchestra. Every part of the great theatre was filled, and in the lower parts there were many persons who had to stand. The programme looked short in print, but it included Beethoven's Seventh Symphony, the Rubinstein Concerto in D minor, a Prelude, Adagio and Gavotte by Bach, and the overture to *Euryanthe*. Mr. Alfred Grünfeld was the pianist in the Concerto.

Mr. Nikisch's band was in full force and in its usual excellent form. The noble Symphony was a refreshment, as Beethoven's works always are, after a course in which his name does not appear. The leader, who had no score before him, was alert as usual, directing all the instruments so that no shade of the meaning of the work should escape. He has ideas of *tempi* that are not always in accordance with preconceived ideas, and the vivace of the first movement was so slow as almost to seem draggy. Every trained leader, however, has a right to his own interpretation, and coming from such a musical centre as Leipsig, Nikisch was probably following the traditions of his school. As a whole, the Symphony gave great satisfaction and won the heartiest applause.

Rubinstein's concerto has passages of real inspiration, some of them suggesting even Beethoven. It was extremely well played, and Mr. Grünfeld, who appeared for the first time before a large audience in Philadelphia, established himself in favor by his accurate and elegant execution. There are no difficulties that he does not master; in force as well as in delicacy of touch he is equal to most of the great pianists. There is a lack of poetic sentiment in his playing, but the audience in general did not feel this, and there was such long-continued and hearty applause that he yielded at last, and, sitting down again, gave a very beautiful performance of Schumann's *Träuemerei*, the dreamy sweetness of which is, however, better expressed by a string orchestra than by a piano.

The Bach number was very delicious to the audience, and the gavotte, for strings, was the occasion for another hearty encore, to which Mr. Nikisch submitted. The concert closed with Weber's magnificent *Euryanthe* overture, which sent the multitude home in a state of rapture over the whole concert.

The North American

PHILADELPHIA, PA.

TUESDAY, DECEMBER 8, 1891.

THE SYMPHONY CONCERT.

The Great Boston Orchestra at the Academy of Music Last Evening.

There was the large and fashionable audience which has come to be the regular thing on these occasions at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its second concert for the season. The programme announced was one to arouse the pleasant anticipations of musical people. It was not long, including no more than four numbers, but it was comprehensive, and it gave to the classics of music a prominence which there has of late been too much disposition to deny them. Concert-goers desire and expect that when the Boston Symphony Orchestra makes one of its too infrequent visits to the city, it shall play for their delectation some acknowledged and more or less familiar masterpiece. They want to hear novelties, too. They are not unappreciative of the merits of Tschaikowsky and his congeners, and are glad to have the modern and ultra-romantic school of composition represented from time to time upon the monthly programme. But when it comes to Tschaikowsky instead of Beethoven, they are not satisfied to make the substitution.

Last night's programme was just about right. It contained a good example of modern methods and the modern spirit in Rubinstein's pianoforte concerto in D minor, No. 4, op. 70; it presented a masterpiece of romantic writing in Weber's "Euryanthe" overture; it gave the ancient but not antiquated classics a hearing in the arrangement for string orchestra of one of Bach's suites; and it included a glorious master-work of musical genius in the seventh or A major symphony of Beethoven. This great masterpiece is well known to the musical public, but it can never be heard too often. It is one of its great author's most inspired and radiant compositions. There is in it a grace, a brightness, a tunefulness and a gayety which call to mind all that was best in Mozart, and to these are added a breadth of conception, a vigor of expression and a fertility of development which belong only to Beethoven. Although it contains a funeral march in its second or allegretto movement, set to a combination of melodies of great pathetic suggestiveness, its tone is far from being sad, and as a whole the impression which it makes is one of exhilaration.

It was superbly played. Mr. Nikisch seemed to be more in sympathy with its sentiment than he was with that of the C minor, and he rendered it with the utmost delicacy of expression and subtle poetry of feeling. It is the peculiar merit of Mr. Nikisch as a conductor that he brings out with a special and singular clearness all the movements of a complex score, and this merit was never more marked than it was last night. No one instrument or set of instruments was allowed an undue prominence, and the manner in which, particularly in the symphony, the part of each was projected and made distinct was no less striking than enjoyable. Mr. Nikisch never so impressively approved himself a conductor of true imaginative insight and poetic feeling as he did last evening. His treatment of the allegrette was lovely in the extreme, and his rendering of the following presto could not have been more luminously brilliant. He rose to a level of excellence no less high in his direction of the Rubinstein concerto and the Weber overture, while the splendid quality of the strings of his orchestra was so tellingly exhibited in the Bach gavotte, as arranged by Bachreich, that it had to be repeated.

The soloist was Mr. Alfred Grunfeld, whose playing of the Rubinstein D minor concerto was so masterly, so assured, so intelligent, so mentally and technically adequate at every point, so sympathetic and so expressive, that the enthusiasm to which it stirred the audience was no cause for wonder. Mr. Grunfeld lately gave two concerts, which no one except the professional critics attended, at the Chestnut-street Opera House, at which he showed himself to be a fine artist, but even those who heard him then could hardly have been prepared for the performance of last night. As the audience evidently wished for more, Mr. Grunfeld good-naturedly sat down at the piano again and played Schumann's "Traumerie," apparently for the sake of its pianissimo effects. It was applauded, but some other selection would have been more welcome.

THE RECORD.

Philadelphia, December 9, 1891.

Boston Symphony Orchestra Concert.

There was a fair attendance last evening at the Academy of Music, where the Boston Symphony Orchestra appeared for the second concert of the season. Beethoven's seventh symphony was beautifully rendered, the string orchestra played a poetic arrangement of a prelude, adagio and gavotte by Bach, and the "Euryanthe" overture of Von Weber. Mr. Alfred Gruenfeld played Rubinstein's D minor concerto with satisfying breadth of style and refined artistic expression, and confirmed the high opinion formed of his abilities in his earlier efforts here.

Boston Transcript

WEDNESDAY, DECEMBER 17, 1891.

Mrs. Lillian Nordica, who sang in Cleveland last night, has been summoned to take the place of Albani in the Abbey and Grau Opera Company at New York. She will sing in "The Huguenots" tomorrow night. Albani's illness still detains her in Chicago.

Philadelphia Inquirer

TUESDAY, DECEMBER 8, 1891.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra Gives Its Second Concert for the Season.

The second of its concerts for the season was given by the Boston Symphony Orchestra at the Academy of Music last evening, with ~~the usual~~ large and fashionable audience in attendance. Only four numbers were included in the programme, but they represented as many distinct phases or periods of musical development, and the concert was all the more enjoyable because the extreme modern school was not, as too often it has been of late, the controlling or predominant element. Tschaikowsky is a gifted composer, no doubt, and so is Anton Dvorak, Saint-Saens, Goldmark, Lalo and others who might be named, but no composer has yet arisen of force enough to overshadow the Mozarts, Mendelssohns, Schuberts and Beethovens of the past, and concert goers are always best pleased when at least one of the old familiar masterpieces is put before them when a first-class orchestra, like the Boston organization, comes this way.

The symphony last evening was that brilliant, melodious and, in spite of the funeral march, which forms its second movement, that exhilcrating composition, Beethoven's Seventh in A. It was a great favorite with Theodore Thomas, and has often been heard here before, but it may be doubted whether it ever had a more sympathetic, poetical, responsive and luminous interpretation than it received last night.

Mr. Nikisch played it con amore, and alike the gentle pathos of the allegretto and the buoyant sparkling gayety of the presto and finale were expressed with appreciative feeling and all sufficient skill. The other exclusively orchestral numbers were Weber's "Euryanthe" overture and an arrangement by Bachreich of a suite by Bach. The latter, written for strings alone, was superbly played, and the last of its three movements, a well-known and exceedingly spirited gavotte often heard on the piano, had to be repeated.

The soloist was Mr. Alfred Grunfeld. This gentleman was recognized as a remarkably fine pianist when he and his brother gave two concerts at the Chestnut Street Opera House a short time ago and those who heard him then were not surprised at his magnificent performance of the Rubinstein D Minor Concerto. It stirred the audience to great enthusiasm and the applause was so hearty and long continued that in response to it Mr. Grunfeld played Schumann's "Traumerei" with a beautiful legato touch and a wonderful pianissimo. A splendid performance of Weber's "Enryanthe" overture brought the concert to a close.

The Times

PHILADELPHIA, DECEMBER 8, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Alfred Gruenfeld's Fine Performance of the Rubinstein Concerto.

The feature of last evening's concert of the Boston Symphony Orchestra at the Academy of Music was the superb performance of Rubinstein's D minor concerto, with Alfred Gruenfeld at the piano—the same concerto that Paderewski played last week. Mr. Gruenfeld is an artist for whom the piano has no longer any difficulties and who, therefore, has no need to make an exhibition of technique or to parade his individual peculiarities. What impresses one first is his calm and complete intellectual apprehension of the work before him and then his firm, direct and masterly interpretation of it. The splendor and beauty, the deep ideality and masculine power of this noble composition have not been so presented since Rubinstein himself played it here. Mr. Gruenfeld's touch is absolutely sure and his sense of tone-values exquisite, and the combination of imaginative refinement with frank and manly power marks him as a very unusual artist.

His clear apprehension of the music and the life and accent which he gave it, carried the orchestra with him and the orchestral portion of the music was most beautifully played. Mr. Gruenfeld was enthusiastically recalled and displayed the singular delicacy of his touch in the dreamy rendering of Schumann's "Traumerei," which he gave at one of his recitals.

The concert was preceded by what purported to be Beethoven's seventh symphony —a revised version of Mr. Nikisch's own, which those who thought themselves familiar with that glorious work found some difficulty in recognizing. Mr. Nikisch's analytical treatment is certainly ingenious, but one need not be a stickler for tradition to feel that in sacrificing all the symmetry and proportion of a Beethoven symphony to mere tricks of instrumental effect there is much more lost than gained. The first two movements seemed to have been taken to pieces and not put together again. The scherzo and finale were better and the execution of the orchestra in the last movement was really a marvel of instrumental dexterity. No finer playing could be imagined; what was lacking was the intellectual apprehension of the music.

The concert concluded with some bits of Bach, exquisitely played on the strings, and the "Euryanthe" overture, in which Mr. Nikisch is at his best. The poetry of Weber he feels entirely and expresses completely, with a dainty delicacy and sentiment that could not be excelled, and all the beauties of his orchestral virtuosity are here delighfully displayed. The next concert of this fine orchestra will be on January 11.

EAGLE, Brooklyn, N. Y.

Date 12/2

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The opening number was the "Prometheus Bound" overture of Goldmark, a strong and dramatic work, betraying something of Meyerbeer's quality of consciousness in invention, but having more of passion and fervor than is to be found in the "Huguenots." The gloom of the fire bearer's fate, the struggles against his punishment, the airy tripping of the waves, personified into the Oceanides, the bursts of wrath, can be read or fancied by those who are curious for meanings. In orchestration the overture is rich; in melody it is usually grateful and ingenious, though as forced as Meyerbeer or Berlioz once in a while, and if the author does not repeat one of his best themes in the "Sakuntala" overture in a song for the oboe he writes in something that is uncommonly like it. In this, as in the other numbers, the tonal beauty of the band was discovered—the fine, pure quality strings, the rich, strong brasses, the vocal and feeling wood wind; the deep, humming resonance of the basses in one passage being of noticeable beauty. By his presentation of the scene in "Siegfried" that is called the waldweben, albeit the waving of the tree tops is but an incident of it, Mr. Nikisch again proved that he could play Wagner's music, though he is attracted by the idyllic rather than the dramatic elements in the selection. Nothing can exceed the charm of this episode, that seems to send a fresher air and a ray of summer sunshine through the building whenever it is played. It is radiant music, and the use of suggestion, instead of imitation, lends to the movement of the leaves and the carol of the birds their greatest potency over the imagination. Mr. Nikisch also proved another thing, namely: that he could make Brahms not only interesting, but delightful. 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TIMES, Brooklyn, N. Y. 12/2

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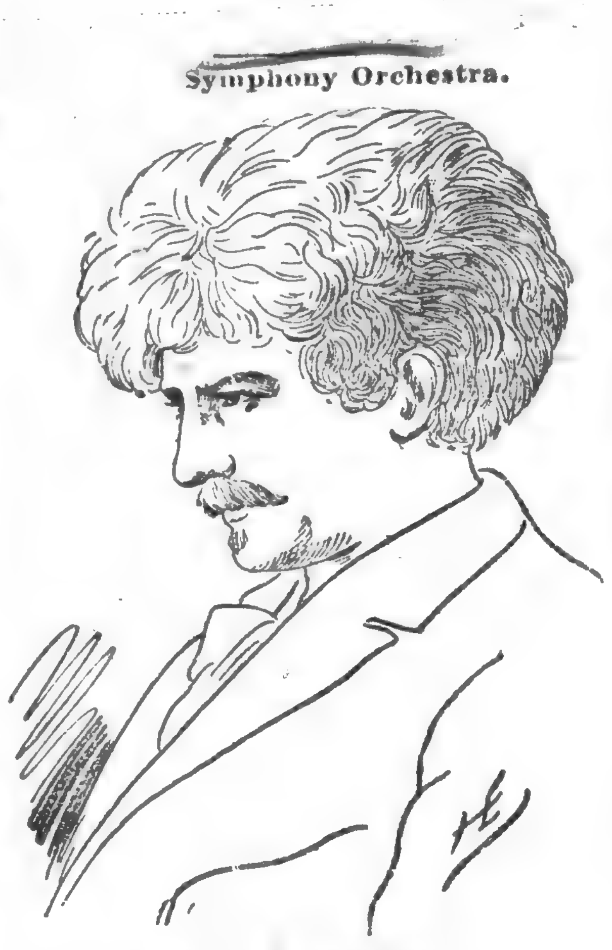

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Ignace Paderewski.
Vagner.........."Waldweben," from "Siegfried"
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A concert has rarely drawn so large an audience at the Academy of Music as that assembled last evening to hear the Boston Symphony Orchestra. Every part of the great theatre was filled, and in the lower parts there were many persons who had to stand. The programme looked short in print, but it included Beethoven's Seventh Symphony, the Rubinstein Concerto in D minor, a Prelude, Adagio and Gavotte by Bach, and the overture to *Euryanthe*. Mr. Alfred Grünfeld was the pianist in the Concerto.

Mr. Nikisch's band was in full force and in its usual excellent form. The noble Symphony was a refreshment, as Beethoven's works always are, after a course in which his name does not appear. The leader, who had no score before him, was alert as usual, directing all the instruments so that no shade of the meaning of the work should escape. He has ideas of *tempi* that are not always in accordance with preconceived ideas, and the vivace of the first movement was so slow as almost to seem draggy. Every trained leader, however, has a right to his own interpretation, and coming from such a musical centre as Leipsig, Nikisch was probably following the traditions of his school. As a whole, the Symphony gave great satisfaction and won the heartiest applause.

Rubinstein's concerto has passages of real inspiration, some of them suggesting even Beethoven. It was extremely well played, and Mr. Grünfeld, who appeared for the first time before a large audience in Philadelphia, established himself in favor by his accurate and elegant execution. There are no difficulties that he does not master; in force as well as in delicacy of touch he is equal to most of the great pianists. There is a lack of poetic sentiment in his playing, but the audience in general did not feel this, and there was such long-continued and hearty applause that he yielded at last, and, sitting down again, gave a very beautiful performance of Schumann's *Träumerei*, the dreamy sweetness of which is, however, better expressed by a string orchestra than by a piano.

The Bach number was very delicious to the audience, and the gavotte, for strings, was the occasion for another hearty encore, to which Mr. Nikisch submitted. The concert closed with Weber's magnificent *Euryanthe* overture, which sent the multitude home in a state of rapture over the whole concert.

The North American

PHILADELPHIA, PA.

TUESDAY, DECEMBER 8, 1891.

THE SYMPHONY CONCERT.

The Great Boston Orchestra at the Academy of Music Last Evening.

There was the large and fashionable audience which has come to be the regular thing on these occasions at the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave its second concert for the season. The programme announced was one to arouse the pleasant anticipations of musical people. It was not long, including no more than four numbers, but it was comprehensive, and it gave to the classics of music a prominence which there has of late been too much disposition to deny them. Concert-goers desire and expect that when the Boston Symphony Orchestra makes one of its too infrequent visits to the city, it shall play for their delectation some acknowledged and more or less familiar masterpiece. They want to hear novelties, too. They are not unappreciative of the merits of Tschaikowsky and his congeners, and are glad to have the modern and ultra-romantic school of composition represented from time to time upon the monthly programme. But when it comes to Tschaikowsky instead of Beethoven, they are not satisfied to make the substitution.

Last night's programme was just about right. It contained a good example of modern methods and the modern spirit in Rubinstein's pianoforte concerto in D minor, No. 4, op. 70; it presented a masterpiece of romantic writing in Weber's "Euryanthe" overture; it gave the ancient but not antiquated classics a hearing in the arrangement for string orchestra of one of Bach's suites; and it included a glorious master-work of musical genius in the seventh or A major symphony of Beethoven. This great masterpiece is well known to the musical public, but it can never be heard too often. It is one of its great author's most inspired and radiant compositions. There is in it a grace, a brightness, a tunefulness and a gayety which call to mind all that was best in Mozart, and to these are added a breadth of conception, a vigor of expression and a fertility of development which belong only to Beethoven. Although it contains a funeral march in its second or allegretto movement, set to a combination of melodies of great pathetic suggestiveness, its tone is far from being sad, and as a whole the impression which it makes is one of exhilaration.

It was superbly played. Mr. Nikisch seemed to be more in sympathy with its sentiment than he was with that of the C minor, and he rendered it with the utmost delicacy of expression and subtle poetry of feeling. It is the peculiar merit of Mr. Nikisch as a conductor that he brings out with a special and singular clearness all the movements of a complex score, and this merit was never more marked than it was last night. No one instrument or set of instruments was allowed an undue prominence, and the manner in which, particularly in the symphony, the part of each was projected and made distinct was no less striking than enjoyable. Mr. Nikisch never so impressively approved himself a conductor of true imaginative insight and poetic feeling as he did last evening. His treatment of the allegrette was lovely in the extreme, and his rendering of the following presto could not have been more luminously brilliant. He rose to a level of excellence no less high in his direction of the Rubinstein concerto and the Weber overture, while the splendid quality of the strings of his orchestra was so tellingly exhibited in the Bach gavotte, as arranged by Bachreich, that it had to be repeated.

The soloist was Mr. Alfred Grunfeld, whose playing of the Rubinstein D minor concerto was so masterly, so assured, so intelligent, so mentally and technically adequate at every point, so sympathetic and so expressive, that the enthusiasm to which it stirred the audience was no cause for wonder. Mr. Grunfeld lately gave two concerts, which no one except the professional critics attended, at the Chestnut-street Opera House, at which he showed himself to be a fine artist, but even those who heard him then could hardly have been prepared for the performance of last night. As the audience evidently wished for more, Mr. Grunfeld good-naturedly sat down at the piano again and played Schumann's "Traumerie," apparently for the sake of its pianissimo effects. It was applauded, but some other selection would have been more welcome.

THE RECORD.

Philadelphia, December 8, 1891.

Boston Symphony Orchestra Concert.

There was a fair attendance last evening at the Academy of Music, where the Boston Symphony Orchestra appeared for the second concert of the season. Beethoven's seventh symphony was beautifully rendered, the string orchestra played a poetic arrangement of a prelude, adagio and gavotte by Bach, and the "Euryanthe" overture of Von Weber. Mr. Alfred Gruenfeld played Rubinstein's D minor concerto with satisfying breadth of style and refined artistic expression, and confirmed the high opinion formed of his abilities in his earlier efforts here.

Boston Transcript

WEDNESDAY, DECEMBER 17, 1891.

Mrs. Lillian Nordica, who sang in Cleveland last night, has been summoned to take the place of Albani in the Abbey and Grau Opera Company at New York. She will sing in "The Huguenots" tomorrow night. Albani's illness still detains her in Chicago.

Philadelphia Inquirer

TUESDAY, DECEMBER 8, 1891.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra Gives Its Second Concert for the Season.

The second of its concerts for the season was given by the Boston Symphony Orchestra at the Academy of Music last evening, with ehe usual large and fashionable audience in attendance. Only four numbers were included in the programme, but they represented as many distinct phases or periods of musical development, and the concert was all the more enjoyable because the extreme modern school was not, as too often it has been of late, the controlling or predominant element. Tschaikowsky is a gifted composer, no doubt, and so is Anton Dvorak, Saint-Saens, Goldmark, Lalo and others who might be named, but no composer has yet arisen of force enough to overshadow the Mozarts, Mendelssohns, Schuberts and Beethovens of the past, and concert goers are always best pleased when at least one of the old familiar masterpieces is put before them when a first-class orchestra, like the Boston organization, comes this way.

The symphony last evening was that brilliant, melodious and, in spite of the funeral march, which forms its second movement, that exhilcrating composition, Beethoven's Seventh in A. It was a great favorite with Theodore Thomas, and has often been heard here before, but it may be doubted whether it ever had a more sympathetic, poetical, responsive and luminous interpretation than it received last night.

Mr. Nikisch played it con amore, and alike the gentle pathos of the allegretto and the buoyant sparkling gayety of the presto and finale were expressed with appreciative feeling and all sufficient skill. The other exclusively orchestral numbers were Weber's "Euryanthe" overture and an arrangement by Bachreich of a suite by Bach. The latter, written for strings alone, was superbly played, and the last of its three movements, a well-known and exceedingly spirited gavotte often heard on the piano, had to be repeated.

The soloist was Mr. Alfred Grunfeld. This gentleman was recognized as a remarkably fine pianist when he and his brother gave two concerts at the Chestnut Street Opera House a short time ago and those who heard him then were not surprised at his magnificent performance of the Rubinstein D Minor Concerto. It stirred the audience to great enthusiasm and the applause was so hearty and long continued that in response to it Mr. Grunfeld played Schumann's "Traumerei" with a beautiful legato touch and a wonderful pianissimo. A splendid performance of Weber's "Enryanthe" overture brought the concert to a close.

The Times

PHILADELPHIA, DECEMBER 8, 1891.

THE BOSTON SYMPHONY ORCHESTRA.

Alfred Gruenfeld's Fine Performance of the Rubinstein Concerto.

The feature of last evening's concert of the Boston Symphony Orchestra at the Academy of Music was the superb performance of Rubinstein's D minor concerto, with Alfred Gruenfeld at the piano—the same concerto that Paderewski played last week. Mr. Gruenfeld is an artist for whom the piano has no longer any difficulties and who, therefore, has no need to make an exhibition of technique or to parade his individual peculiarities. What impresses one first is his calm and complete intellectual apprehension of the work before him and then his firm, direct and masterly interpretation of it. The splendor and beauty, the deep ideality and masculine power of this noble composition have not been so presented since Rubinstein himself played it here. Mr. Gruenfeld's touch is absolutely sure and his sense of tone-values exquisite, and the combination of imaginative refinement with frank and manly power marks him as a very unusual artist.

His clear apprehension of the music and the life and accent which he gave it, carried the orchestra with him and the orchestral portion of the music was most beautifully played. Mr. Gruenfeld was enthusiastically recalled and displayed the singular delicacy of his touch in the dreamy rendering of Schumann's "Traumerei," which he gave at one of his recitals.

The concert was preceded by what purported to be Beethoven's seventh symphony—a revised version of Mr. Nikisch's own, which those who thought themselves familiar with that glorious work found some difficulty in recognizing. Mr. Nikisch's analytical treatment is certainly ingenious, but one need not be a stickler for tradition to feel that in sacrificing all the symmetry and proportion of a Beethoven symphony to mere tricks of instrumental effect there is much more lost than gained. The first two movements seemed to have been taken to pieces and not put together again. The scherzo and finale were better and the execution of the orchestra in the last movement was really a marvel of instrumental dexterity. No finer playing could be imagined; what was lacking was the intellectual apprehension of the music.

The concert concluded with some bits of Bach, exquisitely played on the strings, and the "Euryanthe" overture, in which Mr. Nikisch is at his best. The poetry of Weber he feels entirely and expresses completely, with a dainty delicacy and sentiment that could not be excelled, and all the beauties of his orchestral virtuosity are here delightfully displayed. The next concert of this fine orchestra will be on January 11.

LEDGER AND TRANSCRIPT

Philadelphia, Tuesday, Dec. 8, 1891.

Academy of Music—Boston Symphony Orchestra.

The Academy of Music was found none too spacious to accommodate the fine assemblage that attended the second concert of the Boston Symphony Orchestra's series last night. And the concert was worthy of such an audience. Beethoven's Seventh Symphony (in A) was given in a style not surpassed here in its general handling. There are scenes in the work that have always been treated by the interpreter who made it familiar to Philadelphia audiences in a spirit of gaiety and humor that made them very effective. Mr. Nikisch lets his musical guests grow frolicsome, too, but he enjoins caution upon them, and insists that there shall be no overstepping of a nice discretion. But he reveals every beauty of the great romantic masterpiece which even Beethoven himself called his "grand" symphony, and spoke of it as one of his finest works. Mr. Nikisch, who evidently knows it by heart, conducted it without notes and with a watchfulness that covered almost every instrument, the resultant perfection of the performance being little short of marvellous. The audience made its appreciation emphatically plain.

Alfred Gruenfeld was the soloist in Rubinstein's D minor (No. 4) concerto for pianoforte. The qualifications of this artist have been set forth so fully and recently in these columns that it need be but added that his playing was technically splendid, especially in the closing movement, and worthy of the fine work of the band, though he seemed, in two respects, to fall short of a recent memorable performance of the same concerto, namely, the brightness and variety of tone and that indescribable quality that has poetic passion for its source, which gave unmistakable distinction to the other performance. Mr. Grünfeld, however, made a fine impression and deserved the enthusiastic recalls he received, and which were repeated until he again seated himself at the piano and played Schumann's "Traumerei." This he did with much beauty and delicate fancy.

The only other numbers on the programme were the "Euryantha" overture of Von Weber and a prelude, adagio and gavotte arranged for strings from Bach by Bachreich. The gavotte, quaint and lively, was so interesting in itself and so effectively played that the audience insisted upon having it over again. The next concert is to be on January 11.

The [illegible] Press

TUESDAY, DECEMBER 8, 1891.

The Boston Symphony Orchestra and Herr Gruenfeld at the Academy.

At the second concert of the Boston Symphony Orchestra the interest of a very large audience, completely filling the Academy of Music last night, centered in the performance of Herr Alfred Gruenfeld, the pianist, who is not unknown to Philadelphians, but who had not before addressed (the term may be allowed, for a piano fairly speaks in masterly hands) an audience so considerable.

After the Beethoven symphony in A, No. 7, which was rendered in the familiar and approved Nikisch manner, Mr. Gruenfeld played Rubinstein's concerto for pianoforte in D minor, No. 4, Op. 70. It was a thoroughly conscientious performance, appealing to the taste and eliciting the approval of trained musical auditors, although not in the strict sense popular. It seemed that Mr. Gruenfeld never forgot himself or his audience in his effort to interpret Rubinstein, and those who know Rubinstein's own manner would be tempted to ask Mr. Gruenfeld to be just a little less careful.

However, the master of technique showed his full powers in "The Traeumerei," acceptably offered as an encore in response to hearty applause. Delicate and discreet emphasis made every note of this delicious composition effective, and so the success of the evening was scored without effort.

Bachreich's arrangement of Bach's Prelude, Adagio, and Gavotte, for strings, followed, and the overture to "Euryanthe" by Weber terminated an exceedingly enjoyable evening.

TIMES, Brooklyn, N. Y.

Date 12/14

MUSICAL.

Boston Symphony Concert.

The Boston Symphony Orchestra concert at the Academy on Saturday night demonstrated the success of the musical organization which, under the auspices of the Brooklyn Philharmonic Society, is taking the place of Theodore Thomas' players. Mr. Nikisch may not yet have won the loyal interest that went out toward Thomas, but he is recognized as a leader of the highest abilities, and the players he has gathered about him are of the efficiency such a leader might be expected to select. The audience was delighted with Saturday night's programme, and Paderewski was greeted with the liveliest enthusiasm, being repeatedly recalled.

Paderewski gave his first recital at Historical Hall this afternoon.

THE MUSICAL COURIER.

NEW YORK, WEDNESDAY, DECEMBER 16, 1891.

Boston Symphony Orchestra.

THE second concert of our Boston guests on Tuesday evening of last week showed Chickering Hall crowded to the very doors and the large, fashionable audience was just as appreciative as it was enthusiastic. The applause, moreover, was thoroughly deserved, the New York "Herald" to the contrary notwithstanding, for a finer, all around orchestral performance of a most interesting and well balanced program New York has rarely witnessed.

The evening's proceedings opened with Richard Strauss' latest symphonic poem, "Don Juan." The novelty shows even more than any other of the young composer-conductor's works the influence of the ultra modern school, and in fact, in point of the exterior garb of the work, the orchestration. Strauss at the same time that he utilizes to the fullest the advances made by Wagner and Berlioz, innovates and at times even improves upon them. This he succeeds in doing by a novel way of transposing the entire orchestra into the very highest positions. The string orchestra, notably the double basses, which at one time climb up to high B natural, the clarinets, the horns, all are employed in the very top limits of their compass, and this new device, continually and consistently carried through, gives to Strauss' orchestration a brilliancy, nay enchanting splendor, which has the charm of fresh and most vivid colors seen in the very brightest light.

The general *facture* is also most skillful in the use of most unexpected enharmonic changes; but not all of the discords introduced are of pleasing effect; some of them are indeed more startling than beautiful. If "Don Juan" is thus especially interesting to the listener who has an ear and understanding for the technical part of composition, it cannot be asserted that the imagination is in like proportion satisfied by the thematic material invented, or rather not invented, by Strauss. They have all learned, these young German composers, how to drape their ideas with the silk and satin of Wagner's gorgeous garb of orchestration, but his fecund ideas they lack. Strauss at least refrains from bodily stealing Wagner's themes, but those which he substitutes are neither very original nor are they important or dramatic enough to portray what they intend to illustrate. The opening section in E major has indeed the flavor of freshness and directness of purpose, but this rush soon subsides and the entire middle episodes in G minor-major, although interestingly worked out, are devoid of inspiration and musical ideas.

The performance of this most difficult work was a marvel of finish and rhythmic precision, and gave Mr. Nikisch a chance for the advantageous display of his fine musical temperament, of which he was not slow to avail himself to the fullest extent.

That loveliest of all musical torsos, the Schubert unfinished symphony, also received at his hands the most loving and careful treatment, for which in turn he had to bow his acknowledgments to sincere applause after each of the two movements.

As for the "Meistersinger" Vorspiel, the writer has never before, with the sole exception of a performance under Richard Wagner's own baton, heard this polyphonic masterpiece more plastically played. It was a marvel of clear and thoroughly musical interpretation, and the temp was one of stateliness without the slightest dragging. The woodwind did some admirable work in this number.

The soloist was Mr. Alwin Schroeder, late first violoncellist of the Leipsic Gewandhaus orchestra. He fully justified and sustained the great reputation which preceded him by playing the Volkmann A minor 'cello concerto in a most artistic and musicianly manner. Although commending the technic of his instrument to a degree of virtuosity, he never displays it as such, but, like the true artist he is, uses it as a means to an end. Mr. Schroeder was warmly applauded, not the least so by his own colleagues of the Boston Symphony Orchestra, among whom a praiseworthy *esprit de corps* seems to prevail.

Kneisel Quartet Concert.

THE novelty of the second Kneisel Quartet Concert last Friday night at Sherry's was a piano quintet in E minor by Christian Sinding, a young Norwegian composer. The work can hardly be said to be an impressive one, nor is it very original, but it nevertheless contains some very interesting experiments in harmony and a remarkably clever scherzo.

The opening allegro consists of a figured theme which sounds marvelously like a figure in the G minor symphony of Mozart. This is entwined around a decidedly Norwegian motive, as Grieg-like as it possibly can be, and the movement throughout, while manifesting considerable ability in workmanship, is musically dry and uninteresting. The continual repetition of the sharp chord figure and the reiteration of the above mentioned figure soon grew monotonous.

The second movement, an andante, is better, though commonplace as to theme. Its opening and coda for the strings alone are very effective, however.

The scherzo is the most piquant and original of the four movements of the quintet and was played with the most vim and vigor. The last movement betrays a poverty on the part of the composer, for the first figure of the allegro turns up once more and sticks grimly to the end. The ending of this movement is impressive, almost startling, on account of the abrupt harmonic transitions.

As a whole the work lacks variety of coloring, the andante, dark and sombre, being the most characteristically national. The piano part was taken by a newcomer, Ferruccio Busoni, a young Italian pianist and composer who was a winner of the Rubinstein prize in St. Petersburg. He has a light crisp touch, fingers most agile, great rhythmic abilities, but betrays a dryness and hardness of tone in his chord playing. Undoubtedly this was due to the smallness of Sherry's rooms and the lowness of the ceiling. Mr. Busoni is at present an instructor of piano at the New England Conservatory, of Boston, an institution which always endeavors to secure [illegible] Busoni is a very talented musical young man, whose compositions are pronounced by judges to be extremely meritorious, and who should be heard as a solo pianist, for his abilities are very great. The rest of the program consisted of a Haydn quartet in D and Schumann's quartet in A, both beautifully played by the Kneisel Quartet, whose finish, tonal balance and sincerity make them an ideal group of chamber music performers.

The Brooklyn Philharmonic Concert.

THE public rehearsal of the second Brooklyn Philharmonic Society concert took place last Friday afternoon at the Brooklyn Academy of Music. The Boston Symphony Orchestra, under Arthur Nikisch, played Goldmark's characteristic overture, "Prometheus Bound," the "Waldweben" from "Siegfried" of Wagner and Brahms' most enjoyable symphony, the second one in D.

While differences of opinion may exist as to Mr. Nikisch's Wagner readings, one is nevertheless forced to admire their absolute lucidity and beauty of tone, though the absolute climax never comes, and detail effect is aimed at instead of broad surface painting.

The Brahms symphony was wonderfully played, and Mr. Nikisch's undoubted intellectual grasp of the subject was demonstrated.

The solo performer of the afternoon was Ignace Jan Paderewski, who played his lovely A minor concerto with an accompaniment by Mr. Nikisch that was simply fit for the gods.

At last the great Polish pianist gave a full view of his genius; for, unhampered, he put forth all his power, and for grace, delicacy, force, fire and poetical musical passion his playing was something extraordinary. The superlative is forgiven when one writes of Paderewski. Brooklyn audiences are proverbially cold, but after the second Chopin impromptu and the sixth Hungarian rhapsody of Liszt Paderewski's audience of Friday unbent a bit and applauded, and their applause was sincere enough to cause the pianist to respond with Liszt's "Campanella." The regular concert took place last Saturday evening, and Mr. Paderewski never played better. For encore he was forced to respond with an overwhelming performance of Rubinstein's staccato etude in C.

Musical Courier

PADEREWSKI.

Musical Courier

EDOUARD DE RESZKE

MARION S. WEED.

Musical Courier

THEODORE HABELMAN (STAGE MANAGER)

Musical Courier

JEAN DE RESZKE

Musical Courier

LILLI LEHMANN

Musical Courier

CLARA POOLE.

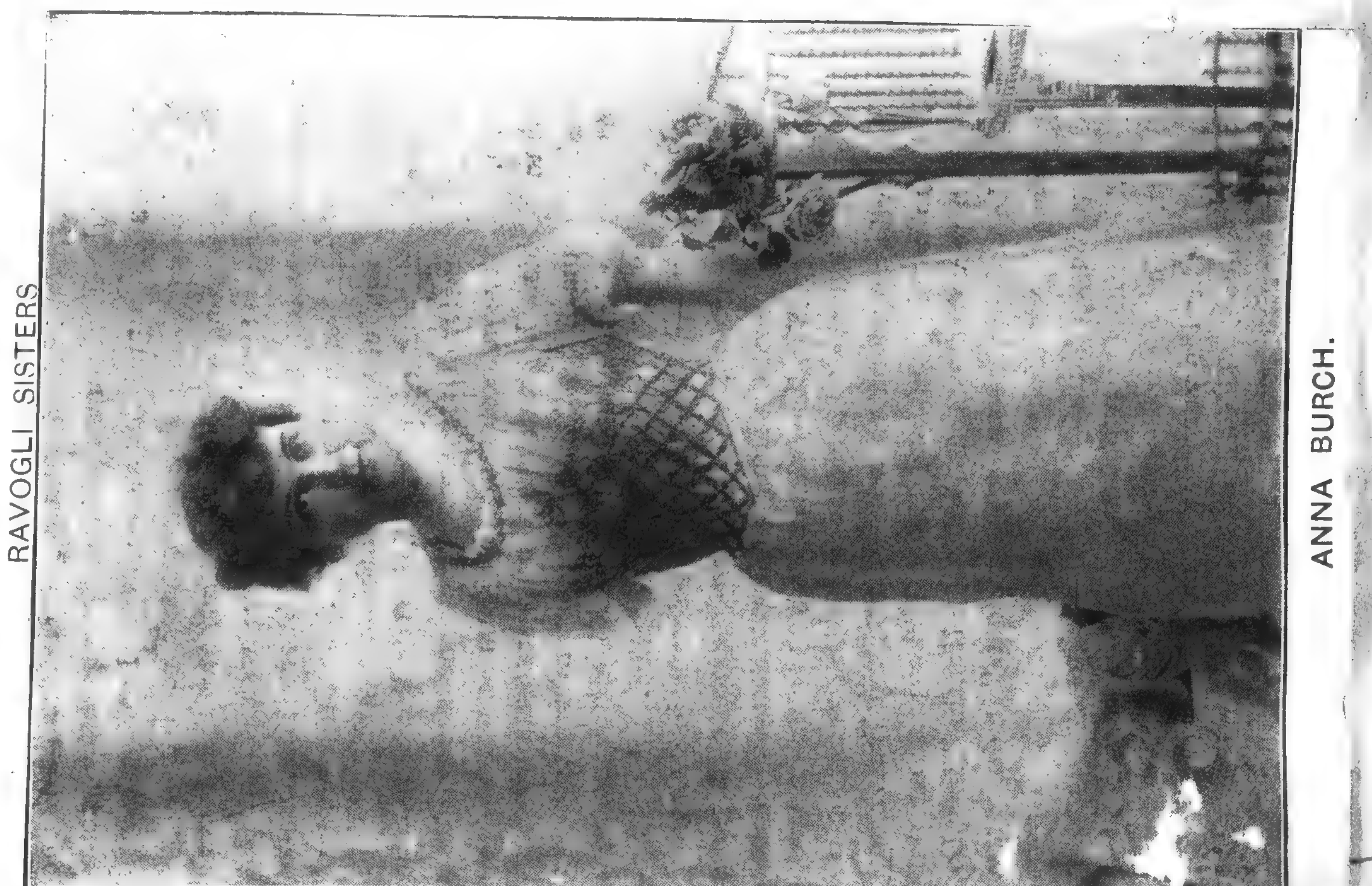
ROSA LINDE.

Musical Courier

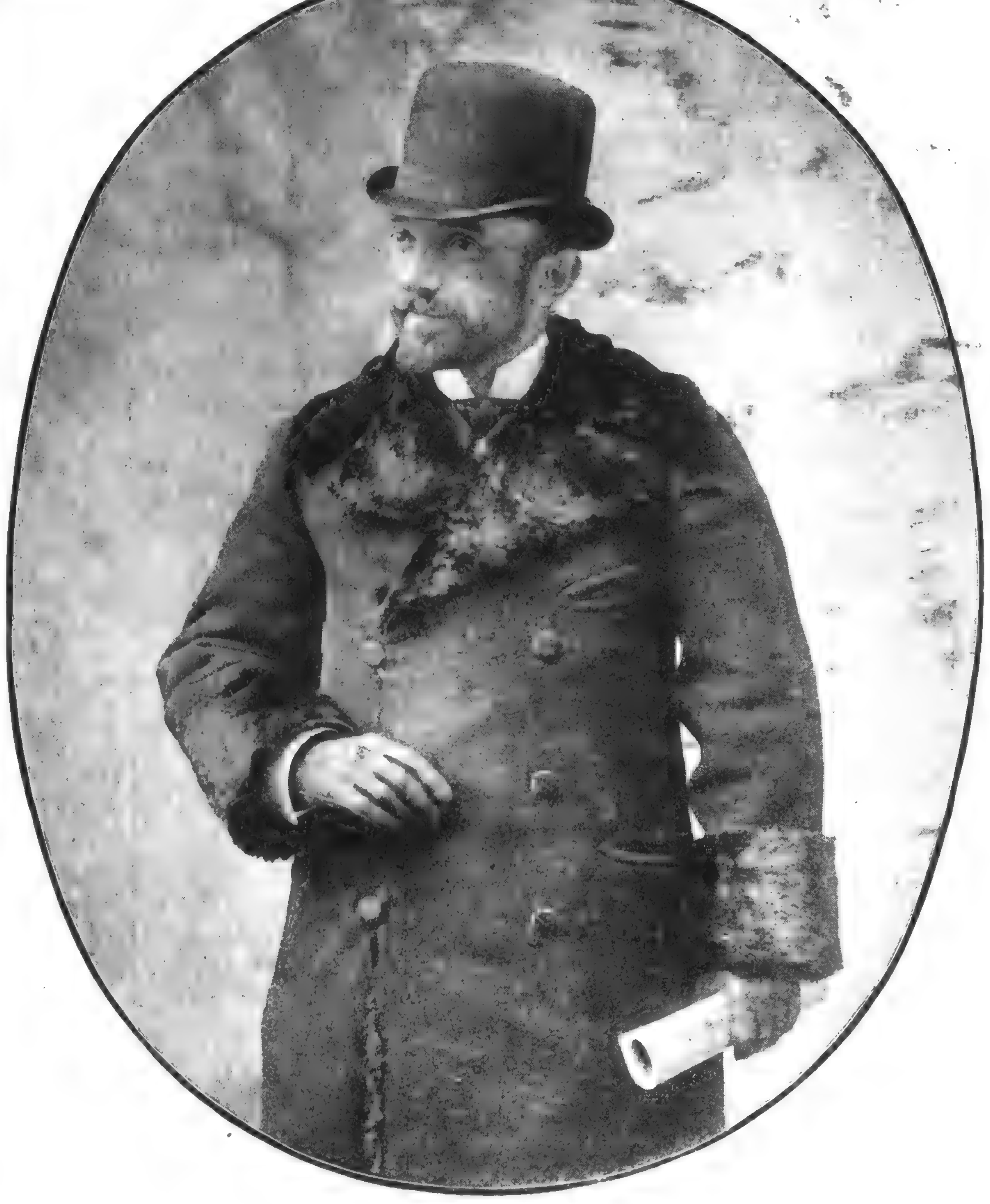
SCALCHI

Musical Courier

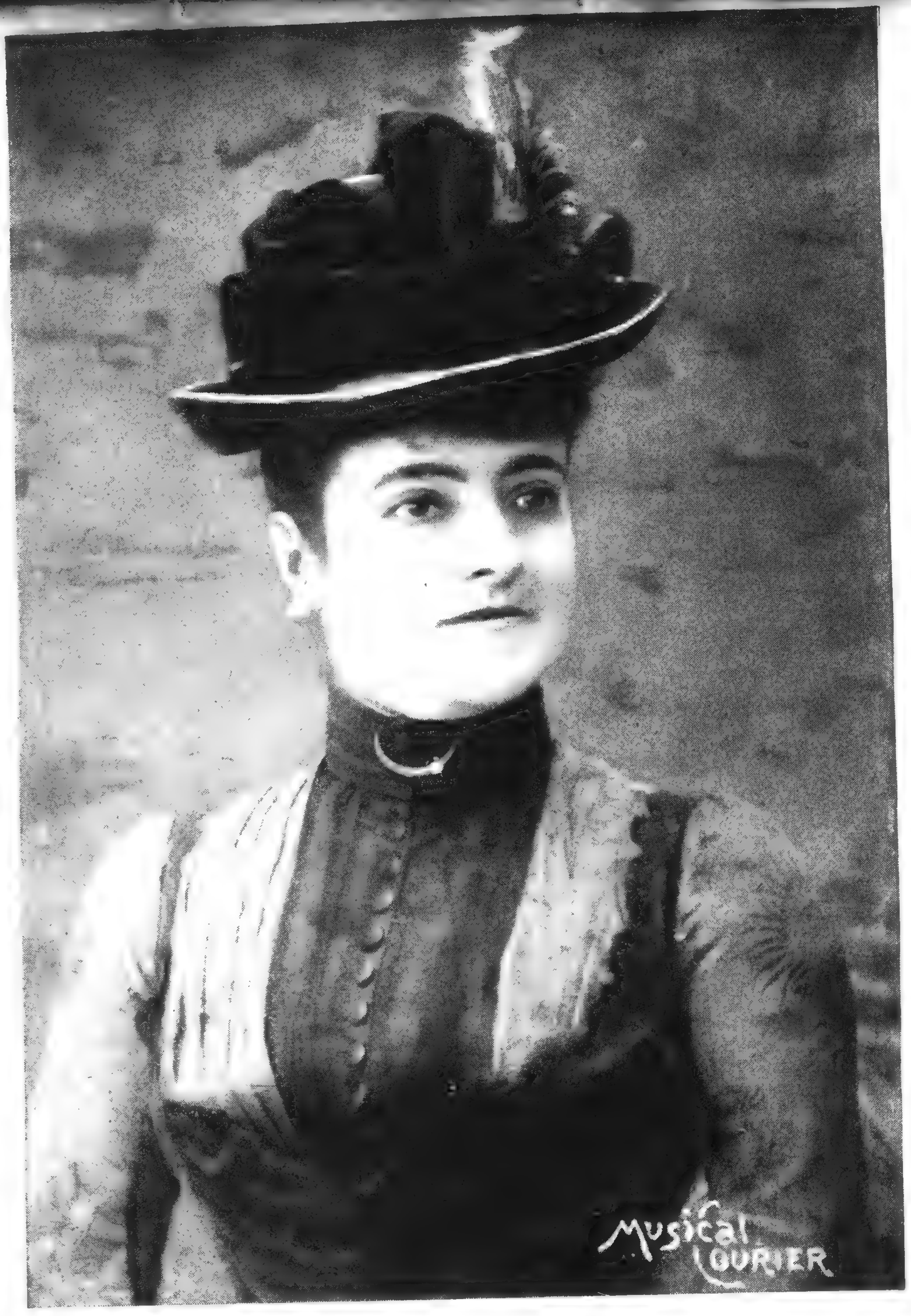
RAVOGLI SISTERS



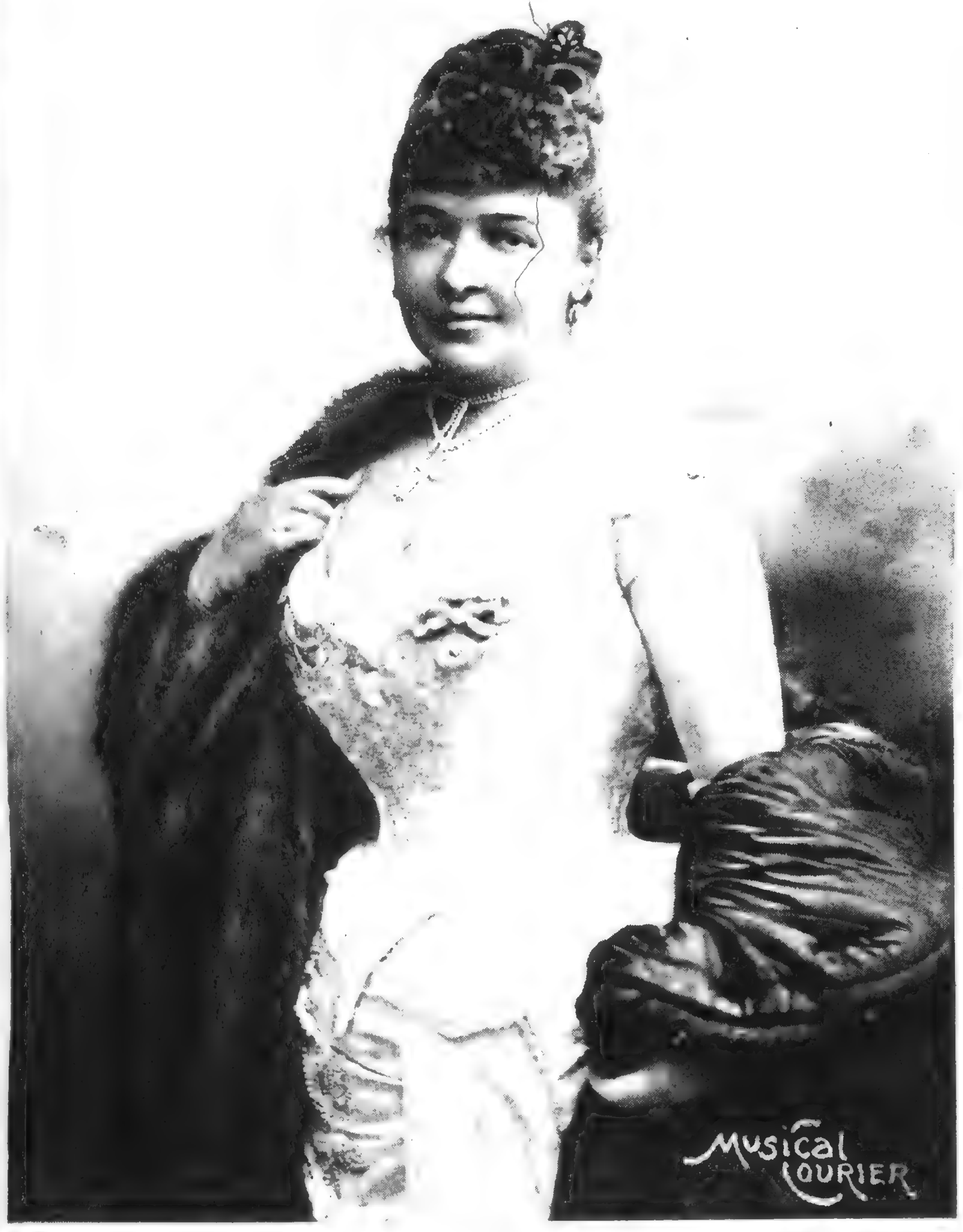
ANNA BURCH.



W. R. CHAPMAN.


Musical Courier

ADELINA PATTI (FROM LATEST PHOTOGRAPH)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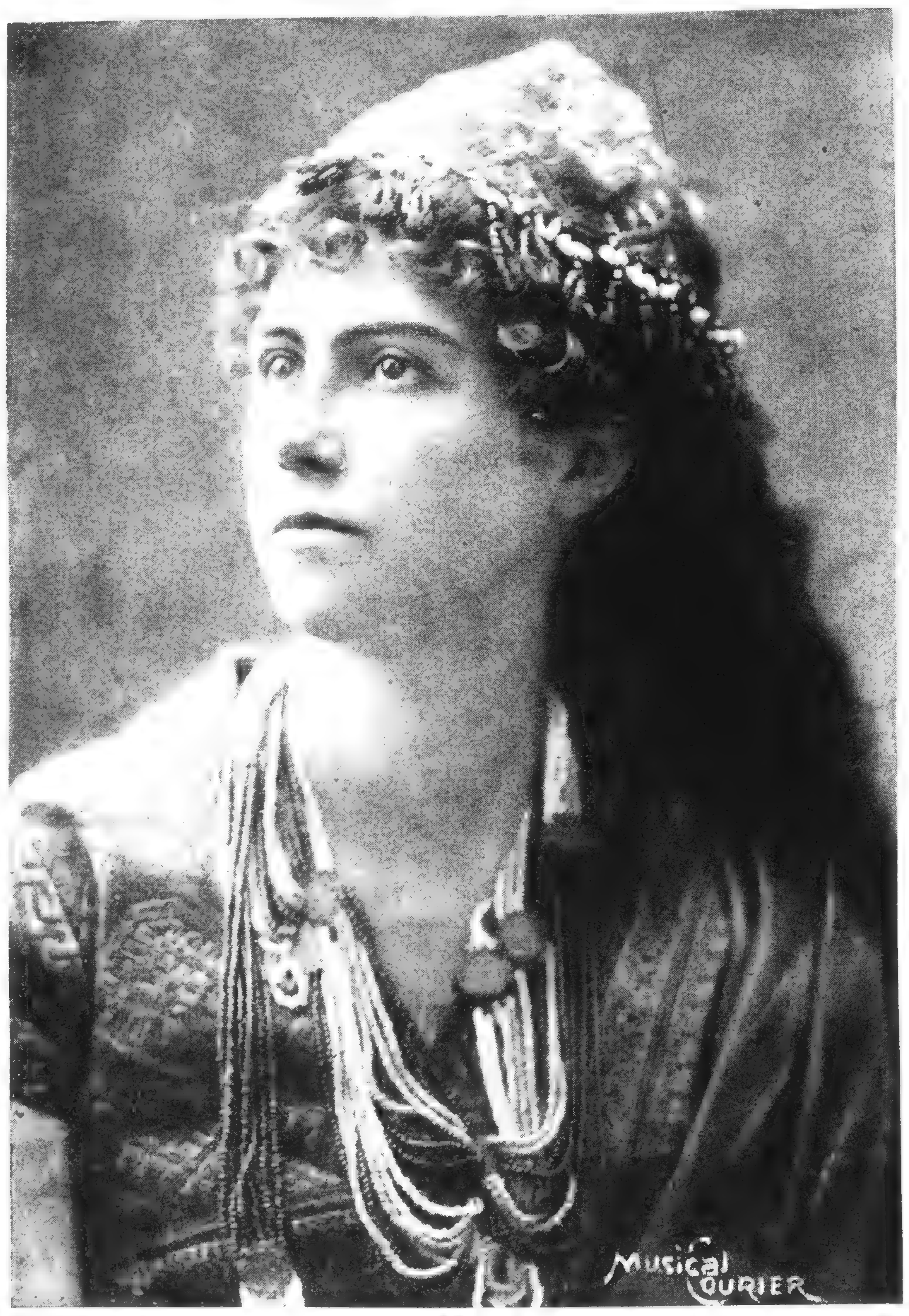
EMMA ALBANI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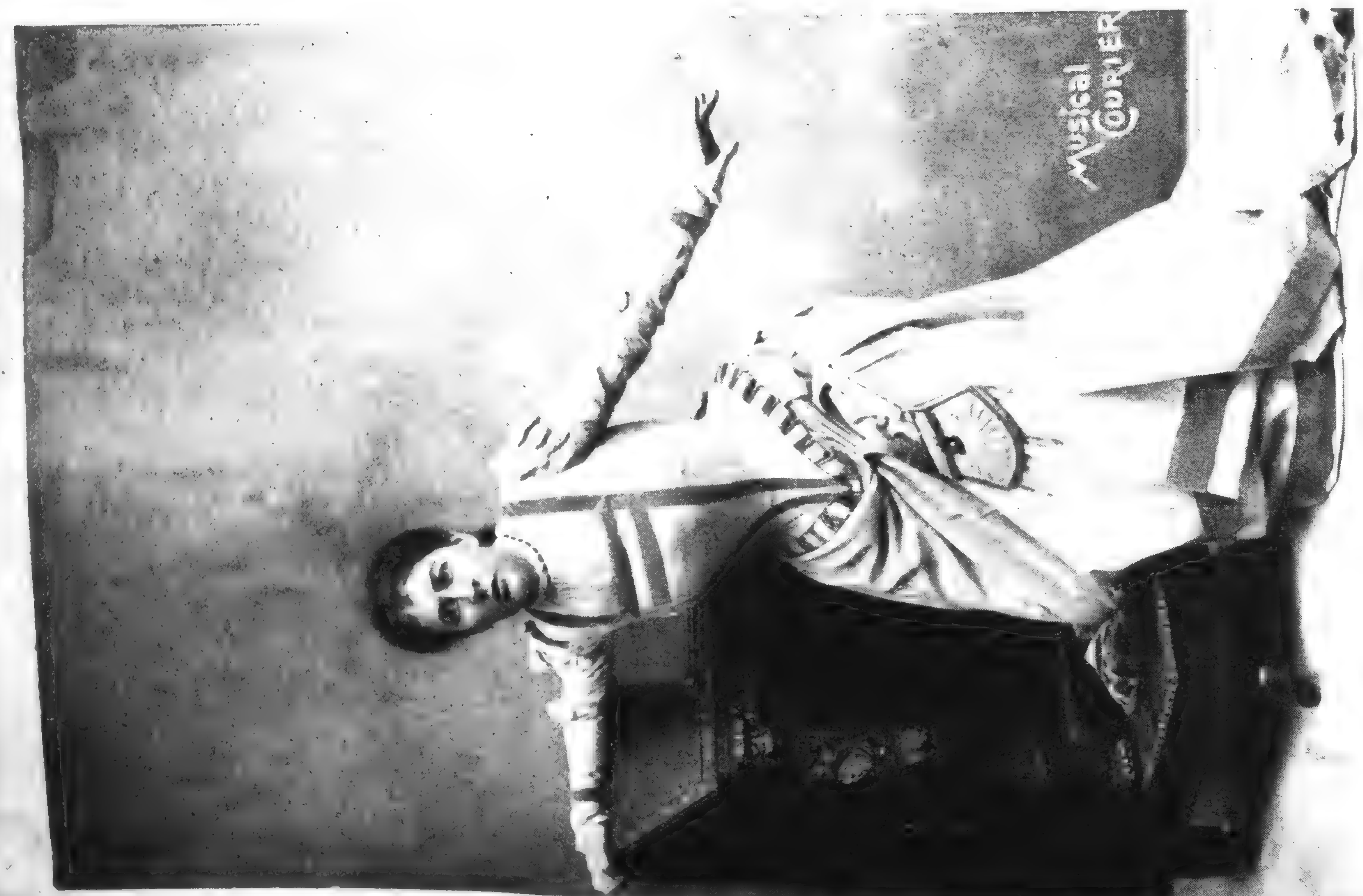
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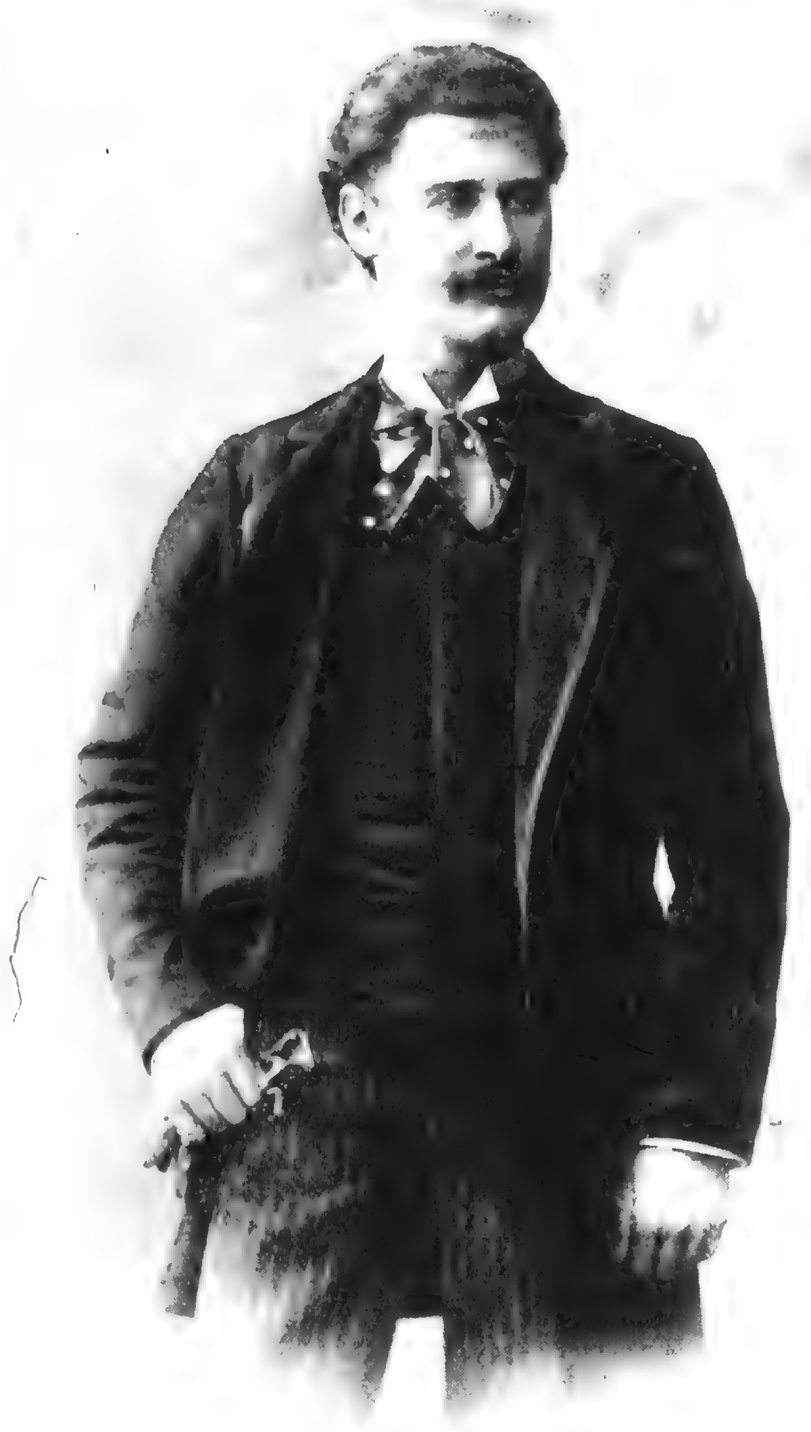
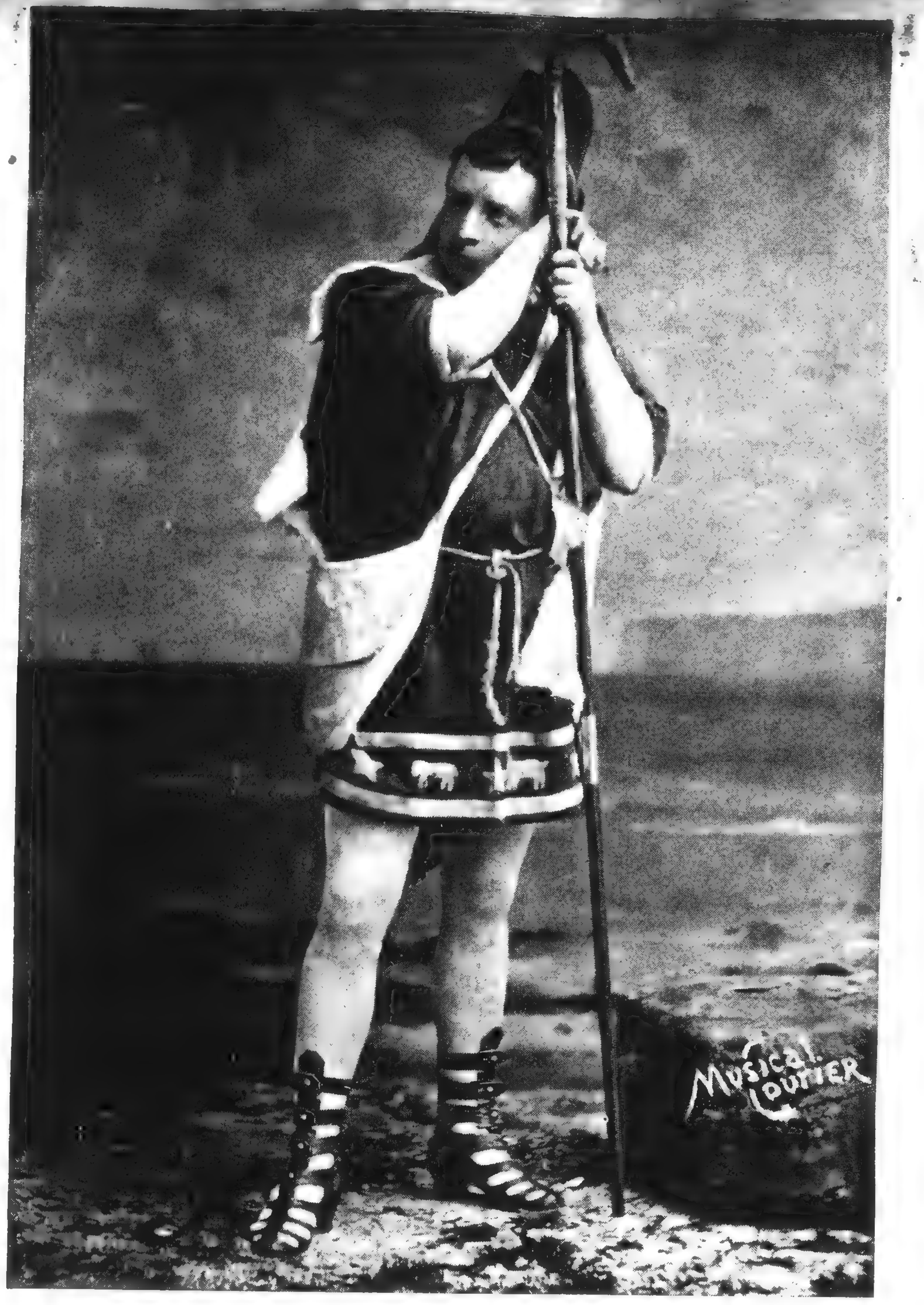


PAUL KALISCH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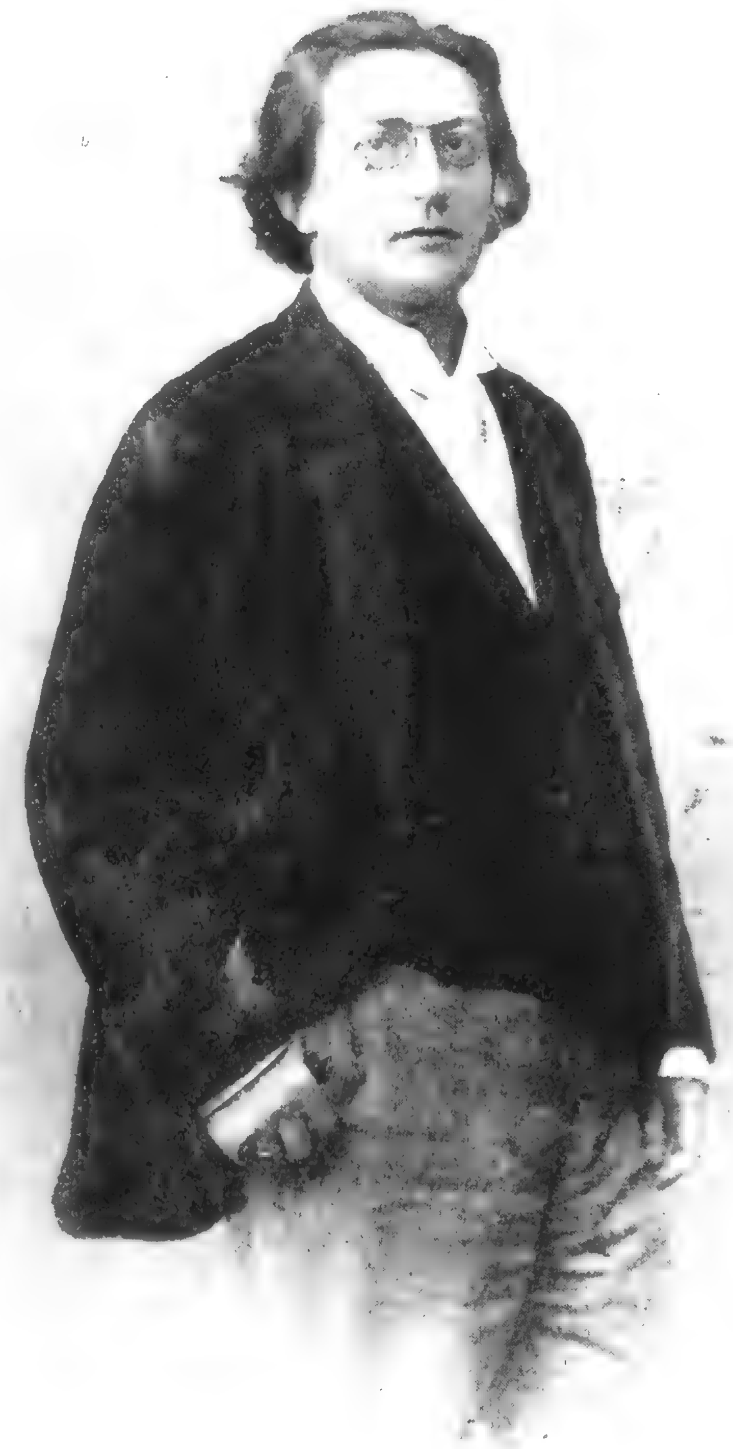
VICTOR CAPOUL



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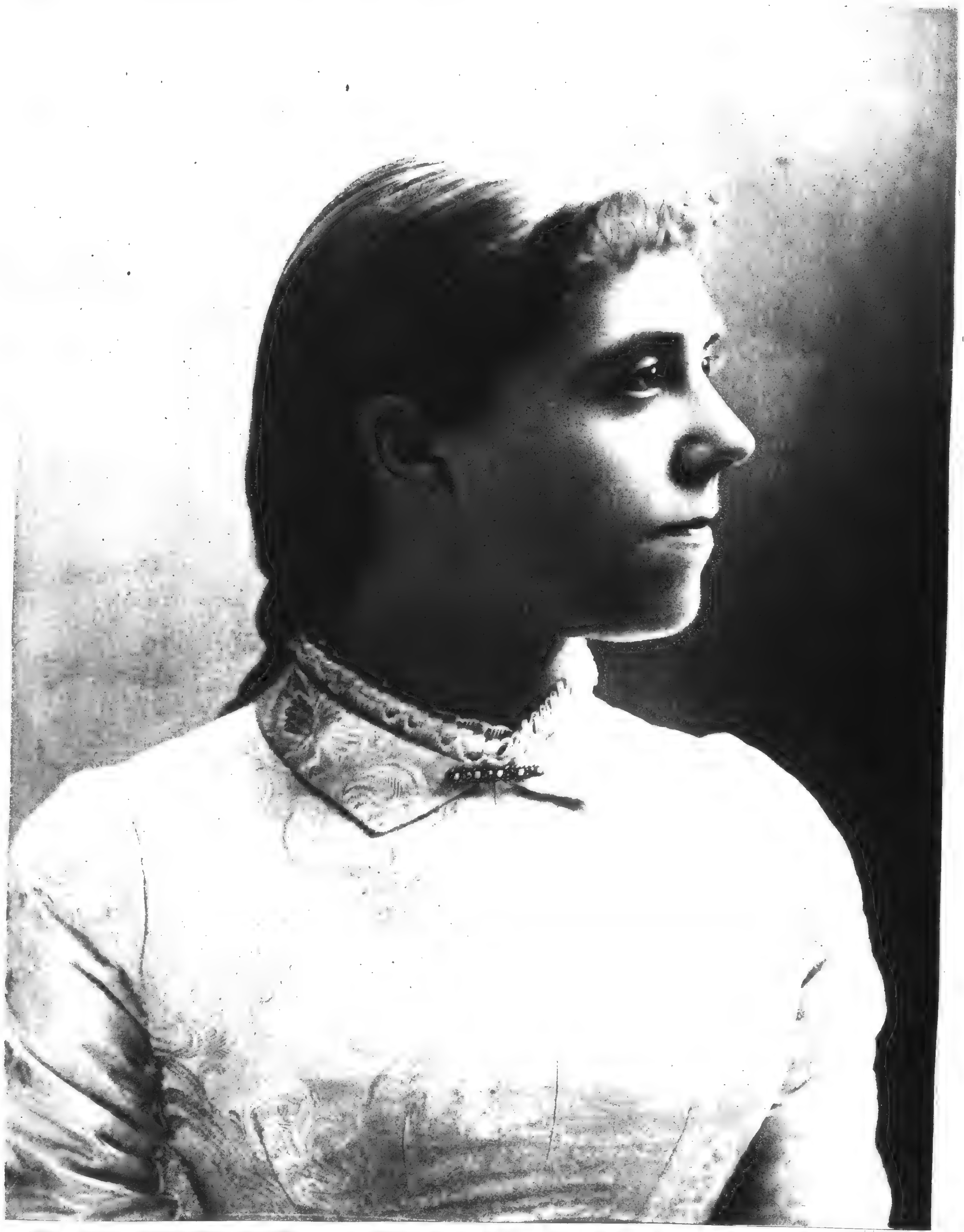

ADELE AUS DER OHE

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 172.
SATURDAY, DEC. 19, 1891.

MME. NORDICA IN GRAND OPERA.

She Scores a Great Success in Meyerbeer's "Huguenots."

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 18, 1891. The third week of the opera season at the Metropolitan Opera House was devoted to a production of Meyerbeer's "Huguenots."

For this performance Messrs. Abbey & Grau had assembled a noble company of artists, headed by Mme. Nordica, and including Mmes. Scalchi, Pettigiani and the De Reszke brothers. Mme. Scalchi was unable to appear, and her part was taken by a substitute.

Mme. Nordica especially distinguished herself by her fine singing and acting in the rôle of Valentine. In her solo numbers as well as in the great duet with Jean de Reszke, she aroused the audience to a high pitch of enthusiasm, and was repeatedly called before the curtain at the end of the second and third acts.

In superb Worth costumes she looked the part to perfection, and presented a charming stage picture. The audience was the largest of the season and represented the wealth and fashion of the metropolis.

Boston Daily Globe.
SATURDAY, DEC. 19.

NORDICA WAS QUEEN.

Scored a Great Hit in Italian Opera at New York Last Night.

NEW YORK, Dec. 18.—Mme. Nordica's success in Italian opera in the production of Meyerbeer's "Huguenots" by Abbey & Grau's company attracted the largest audience of the season at the Metropolitan Opera House tonight.

The cast was a notable one, including Nordica, Scalchi, Pettigiani and the brothers De Reszke.

In the role of Valentine, Mme. Nordica had fine opportunity for the display of her vocal and dramatic gifts, and scored an emphatic success. She sang and acted the part magnificently, and in her superb Worth costumes made a charming stage picture.

She was especially successful in her solo in the third act and in the great duet with Jean de Reszke. Both artists were repeatedly recalled.

Boston Courier.
SUNDAY MORNING, DEC. 20, 1891.

THE SYMPHONY.

"In Memoriam. W. A. Mozart. Died December 5, 1791."

This was the inscription with which the programme of the ninth symphony rehearsal and concert was prefaced. In front of the conductor's stand, on a low pedestal, somewhat scantily decorated with laurel leaves, was placed a life size bust of the genius who has been well called the Raphael of Music. It is possible that this object of art was visible from the center balcony, and it is probable that the bust was the largest one that was available. The contrast, however, which if presented to the colossal statue of Beethoven that mentor like overlooks the orchestra from the rear of the stage, was decidedly startling, and must have aroused feelings antagonistic to those of reverence in the breasts of more than one of the audience. It must be confessed, too, that the construction of the programme was, considering the occasion. in a measure disappointing. It is true that nothing could have been chosen for the opening number which was better calculated to throw the vast audience into a thoroughly receptive mood than was the overture to the "Magic Flute"—beautiful and inspiriting as it always is. But the short, though impressive adagio, written for the Masonic funeral service, and the E flat symphony, typical as it is of the most delightful side of its composer's nature, failed to impart to this commemoration of the hundredth anniversary of Mozart's death the air of greatness one would have liked to associate with it. No doubt the illness of Mr. Kneisel and Mr. Loeffler deprived the audience of a performance which would have been wholly delightful. This unfortunate incident necessitated at the last moment the substitution of the funeral music for the Symphonic Concert for violin and viola, in which Mr. Kneisel, who has in times past shown what noble tones he could draw from the viola, was once more to be heard as a player of that instrument. This work, together with the greatest of all his symphonies, the "Jupiter," and the singing of a Lehmann, might have completed a programme which would indeed have been a worthy tribute to the memory of him whose music makes us forget care, whose life makes us heart sick.

But, putting what might have been out of mind, the programme as it stood was productive of much enjoyment. The overture was played with an airiness, a delicacy and finish that were hardly surpassed by the orchestra, even when it was under the lead of its former master of detail. The funeral music was broadly and feelingly rendered, and in the symphony was heard some of the best playing of the season, notwithstanding a certain lack of virility in the tone produced by the strings, due to the absence of the two leading violin players. The work of the wood wind was especially good, and Messrs. Mole and Sautet were once more their old selves in purity of tone and beauty of phrasing.

Mme. Fursch-Madi was the soloist, singing for her first number an aria from "Don Giovanni," and afterwards with piano accompaniment by Mr. Nikisch, the aria, "Dove Sono," from the "Marriage of Figaro." The first, Donna Anna's passionate entreaty to Don Ottavio to avenge her wrongs, Mme. Fursch-Madi sang with fire and true dramatic expressiveness, and the second was also artistically rendered. Her voice, however, was not wholly agreeable in quality, and it also at times was not under full control. This no doubt was partly owing to her recent illness. She was well received, and was heartily recalled after both numbers.

Boston Sunday Globe.
SUNDAY, DEC. 20, 1891.

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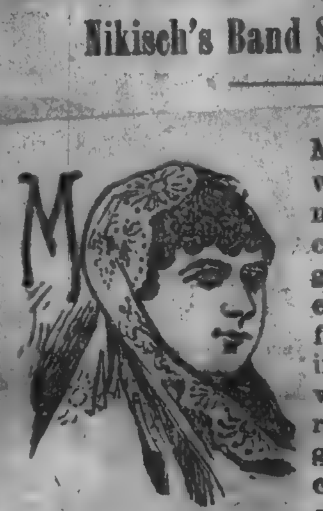
Mme. Fursch-Madi's Voice and Mr. Nikisch's Band Share Honors.



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MME. FURSCH-MADI was the soloist at last night's symphony concert, and the programme consisted entirely of selections from Mozart's writings. The numbers were thoroughly representative of the genius of the great composer, as it included the overture to the "Magic Flute" and the "Masonic Funeral March," both compositions which the author himself esteemed almost as the best results of his greatest efforts.

The "Overture" does not lend itself to any particular display of great originality in interpretation or any striking skill in its execution, but Mr. Nikisch managed to enhance it with a vivacity in tempo and delicacy of tone which, in effect, almost reached the dignity of grandeur.

The concerto for the viola and flute which was to be played was abandoned, owing to the illness of Kneisel and Loefler; instead the funeral march was given. It was played with all the charm and exquisite harmony to which it is susceptible, and Mr. Nikish, in his interpretation of it, displayed the exquisite symmetry in conception of the whole which make the carefulness of technique indispensable to the beautiful effect.

As the solemn chord rose and fell, occasionally swelling to sonorous diapason and gradually dropping off into the pathos of the minor, the effect was beautiful in its grand, almost majestic sombreness. The impression on the audience was most effective. Several seconds passed before anybody stirred, and even when the applause came the effect was as if they were given by people who were still thoughtfully watching the painful sounds of the abrupt finale, as if they were still listening to the harsh sound of the lowering of the coffin.

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It was played with exquisite grace in movement, and the spontaneity of sound, the shadowy blending of notes, made the impression of the whole appear as that of a streaming, alluring harmony, pregnant with feeling and sentiment. Mr. Nikisch's leading was bold, striking and original, and in this instance he appeared more intent, more watchful, as is usually the case when he is conscious of a particular effort.

Mme. Fursch-Madi, the soloist, was in excellent condition last night. She sang an aria from "Don Giovanni" with splendid effect. Her voice, which is capable of beautiful modulation, was clear, soft and expressive. She almost rose to the dignity of passion when, in the last lines of her song, she urges the revenge of her father's murder. The theme of her song lends itself to great dramatic interpretation, to which she did more than justice. She displayed the greatness of her talent when a few minutes afterwards she sang "Dove Sono," an aria from "Marriage of Figaro."

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PROVIDENCE JOU
THURSDAY, DECEMBER 17, 1891.

THE THIRD CONCERT.

Artistic Triumph of the Boston Symphony Orchestra in Infantry Hall.

When conductor Nikisch lifted his graceful wand over his remarkably accomplished company of musicians last evening Infantry Hall held an audience bix in size and large in musical intelligence. The famous Boston Symphony Orchestra and its equally distinguished leader are entitled to and receive profound consideration from the most cultivated and enlightenen citizens wherever they appear, and last evening's illustration of the esteem in which the grand organization is held in this city must have been gratfying to everyone. Certain it is that the orchestra has not given a more satisfying and enjoyable presentation of some of the best things in music this season. The large body of players moved with almost the precision and accuracy of one man, making music rarely equalled in this city. The eminent soloist, Miss Clementine de Vere, shared largely in the artistic success of the evening. The programme of this third concert in the series was as follows:

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Poco sostenuto; Vivace.
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Ambroise Thomas..Mad Scene from "Hamlet"
Bach..
..Prelude, Adagio and Gavotte for Strings
Arranged by Bachrich.
Dvorak..........................Aria, "Ludmilla"
Svendsen........Episode, "Carnival in Paris"

The orchestra seemed to thoroughly enter into the spirit of the different selections, and effectively conveyed the ideas and thoughts of the music. The symphony, which led the programme, gave great scope for the exhibition of Mr. Nikisch's powers as an interpreter, and his orchestra as an exponent of his thoughts. There were times in the first movement when the enunciation of the different instruments was sacrificed to the musical idea, which Mr. Nikisch wished to expound, but these slight deteriorations from the regular path can be allowed in view of the musical whole. This first movement is probably the most difficult of interpretation of any of Beethoven's symphony, and certainly the most interesting. The second movement was listened to with probably double the interest which it otherwise would have excited, because of the fact that it was given by Mr. Damrosch's orchestra last Friday evening. It was taken by Mr. Nikisch a trifle quicker in tempo, and played with that subtle combining and melting of one part into another that the infant orchestra has not yet attained, and on that account the effect was probably rather more telling. The great confidence with which this orchestra inspires its audience was more than ever noticeable last evening. The third movement was perfectly rendered, and as an exhibition of finished ensemble work it could not be excelled. The selection from Bach for string orchestra was given in a noble and refined style, indeed. Bach can be presented in no other way to be in any degree appreciated. It abounds in beautiful combinations of dark and light shadings, such as only that great master of church music understands. This was one of the particularly enjoyable numbers. The "Carnival in Paris" made a brilliant ending to a brilliant programme. It is capricious in the extreme, and gave every man his full share of work. It is full of syncopation, which renders it hard rhythmically, and was performed almost flawlessly. Miss de Vere's voice is not a surprise to Providence musical patrons, as it has been heard here before in concert, but it certainly rendered one almost breathless at times, because of the heights which she attained with it. Her vocal efforts were marvelous and such as one hears but infrequently. Her voice has been excellently schooled, and that enables her to make more of an effect with her lower notes than she otherwise could. Were one tempted to wish for a little more "soul" in Duorak's "Aria," the wish was lost sight of in view of the thoroughly artistic manner of its rendering. The "Mad Scene from Hamlet" is composed largely of difficult colleraturave passages, which Miss de Vere overcame with remarakble ease. Mr. Nikisch's complete repose and confidence was particularly noticeable last evening. Although he had the notes to the Symphony before him, he never turned a page until he came to the end of a movement. He was conducting from memory, thereby showing how completely at home he is with the most difficult task ever given an orchestra to perform. One must bear in mind that knowing a symphony or concert by heart does not mean simply that the notes must be committed to memory, but every instrument, and its place for entering or leaving the general ensemble, must be known as well. Such a tax in its apparently easy accomplishment on this occasion was one of the features of this great concert.

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Miss De Vere Sang as Never Before in This City.

The Boston Symphony orchestra left town last night, taking with it the warmly expressed regard of one of the largest and finest audiences it has appeared before in Providence this year. The concert it gave at Infantry hall was not only surpassingly brilliant in point of program selections but exceedingly enjoyable from first to last—more so, perhaps, than any previous exhibition this body of accomplished musicians has locally made. The orchestra played with dash and vigor that are not always characteristic of its work. An endeavor to give a finished effect to each number was evident, especially in Beethoven's Seventh symphony.

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The orchestra put a regular Griecke glass and smoothness on its tone, and in the light, fantastic measures of the dance reached what certainly was as near the acme of excellence as could be expected.

Bach's movement for string instruments was just moderate enough to tone down the exhilaration awakened by the gay Symphony. The last orchestral number was the "Carnival in Paris," of Svendsen. The success with which ingenious effects were incorporated proved that Svendsen was no stranger to the art of utilizing the utmost resources of a band equipped from every possible musical variation.

Miss De Vere was the soloist, and it was the general opinion that she never sang so well here. Her rendering of the mad scene from "Hamlet" was admirable. Such modulations, runs, trills and crescendos it seemed as if none but a Patti could so gracefully and brilliantly execute. An authority of the highest standing declared after the concert that a "grander song" Providence will not hear, unless Miss De Vere is able to outdo herself. She was three times recalled. Her second selection was the aria "Ludmilla" by Dvorak.

Gazette
BOSTON, SUNDAY MORNING, DEC. 20.

The Symphony Concert.

The concert by the Boston Symphony Orchestra in Music Hall, last night, was in commemoration of the one hundredth anniversary of Mozart's death, was devoted wholly to music by the master, and was delightful from beginning to end. Notwithstanding the many great musicians who have written since that sad December night, when all that was mortal of the still young composer was thrust into a pauper's grave, without a mourner by to pay it the last honors, Mozart remains indisputably the greatest genius that the art of music has known among its followers. A century after his death his music is as fresh, as beautiful and as fascinating in the hearing as ever. How many of the so called great ones of our time, in which there is a tendency to pronounce him, passé, will be heard one hundred years hence? The overture to "The Magic Flute" with which the concert opened still stands foremost among the greatest of all works in its kind, and in its way it has never been approached. So with the great E-flat symphony, with which the concert ended. There has been more majestic and more pretentious music, more elaborately wrought music, more romantic, and even more philosophic music, but there never has been purer music, never music in which exquisite grace and profound learning have been so wonderfully mingled, or which appeals more directly to the gentler emotions with such irresistible power. The pleasure in hearing it was intensified by the admirable readings that were given to the programme throughout, and by the smoothness, precision and sympathetic sentiment that characterized the work of the orchestra. It was, on the whole, the best concert of the current symphony season thus far, and was honorable to all concerned in it. It is to be regretted that the illness of Messrs. Kneisel and Loeffler made it necessary to omit the promised concerto for violin and viola. The Masonic Funeral Music that was substituted for it was the only weak point in the concert. It is not a good example of the master, and its monotonous tonality makes it somewhat tiresome in the hearing, despite the richness of the orchestral color. Madame Fursch-Madi sang the recitative and air, "Or sai chi l'Onore," from "Don Giovanni," with fine dramatic force, declaiming the recitative with masterly impressiveness, and singing the impassioned air with dignity and brilliancy in effect. Later in the evening she gave "Dove Sono," from "Figaro," and in the recitative again illustrated her mastery of the purely dramatic style. She was less felicitous in the aria which was sung somewhat coldly and stiffly. The artist was cordially received and was recalled heartily after each effort. The selections for the next concert are: Concerto for strings and two wind orchestras, Handel, (first time); Prelude "Parsifal," Wagner; and Dramatic Symphony, Rubinstein. There will be no soloist.

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XC., NO. 172.
SATURDAY. DEC. 19. 1891.

MME. NORDICA IN GRAND OPERA.

She Scores a Great Success in Meyerbeer's "Huguenots."

[Special Dispatch to the Boston Herald.]

NEW YORK, Dec. 18, 1891. The third night of the opera season at the Metropolitan Opera House was devoted to a production of Meyerbeer's "Huguenots."

For this performance Messrs. Abbey & Grau had assembled a noble company of artists, headed by Mme. Nordica, and including Mmes. Scalchi, Pettigiani and the Deveszk brothers. Mme. Scalchi was unable to appear, and her part was taken by a substitute.

Mme. Nordica especially distinguished herself by her fine singing and acting in the role of Valentine. In her solo numbers, as well as in the great duet with Jean Deveszk, she aroused the audience to a high pitch of enthusiasm, and was repeatedly called before the curtain at the end of the second and third acts.

In superb Worth costumes she looked the part to perfection, and presented a charming stage picture. The audience was the largest of the season and represented the wealth and fashion of the metropolis.

Boston Courier.
SUNDAY MORNING, DEC. 20, 1891.

THE SYMPHONY.

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Boston Daily Globe.
SATURDAY, DEC. 19.

NORDICA WAS QUEEN.

Scored a Great Hit in Italian Opera at New York Last Night.

NEW YORK, Dec. 18.—Mme. Nordica's success in Italian opera in the production of Meyerbeer's "Huguenots" by Abbey & Grau's company attracted the largest audience of the season at the Metropolitan Opera House tonight.

The cast was a notable one, including Nordica, Scalchi, Pettigiani and the brothers De Reszke.

In the role of Valentine, Mme. Nordica had fine opportunity for the display of her vocal and dramatic gifts, and scored an emphatic success. She sang and acted the part magnificently, and in her superb Worth costumes made a charming stage picture.

She was especially successful in her solo in the third act and in the great duet with Jean de Reszke. Both artists were repeatedly recalled.

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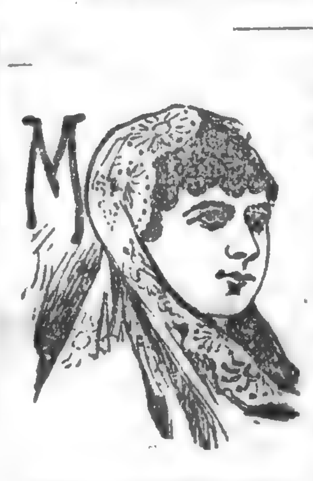

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The "Overture" does not lend itself to any particular display of great originality in interpretation or any striking skill in its execution, but Mr. Nikisch managed to enhance it with a vivacity in tempo and delicacy of tone which, in effect, almost reached the dignity of grandeur.

The concerto for the viola and flute which was to be played was abandoned, owing to the illness of Kneisel and Loefler; instead the funeral march was given. It was played with all the charm and exquisite harmony to which it is susceptible, and Mr. Nikish, in his interpretation of it, displayed the exquisite symmetry in conception of the whole which make the carefulness of technique indispensable to the beautiful effect.

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But it was the andante in Mozart's symphony in E flat in which the orchestra showed itself at its best, and which produced the most pleasing effect on the audience.

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BOSTON, SUNDAY MORNING, DEC. 20.

The Symphony Concert.

The concert by the Boston Symphony Orchestra in Music Hall, last night, was in commemoration of the one hundredth anniversary of Mozart's death, was devoted wholly to music by the master, and was delightful from beginning to end. Notwithstanding the many great musicians who have written since that sad December night, when all that was mortal of the still young composer was thrust into a pauper's grave, without a mourner by to pay it the last honors, Mozart remains indisputably the greatest genius that the art of music has known among its followers. A century after his death his music is as fresh, as beautiful and as fascinating in the hearing as ever. How many of the so called great ones of our time, in which there is a tendency to pronounce him, passé, will be heard one hundred years hence? The overture to "The Magic Flute" with which the concert opened still stands foremost among the greatest of all works in its kind, and in its way it has never been approached. So with the great E-flat symphony, with which the concert ended. There has been more majestic and more pretentious music, more elaborately wrought music, more romantic, and even more philosophic music, but there never has been purer music, never music in which exquisite grace and profound learning have been so wonderfully mingled, or which appeals more directly to the gentler emotions with such irresistible power. The pleasure in hearing it was intensified by the admirable readings that were given to the programme throughout, and by the smoothness, precision and sympathetic sentiment that characterized the work of the orchestra. It was, on the whole, the best concert of the current symphony season thus far, and was honorable to all concerned in it. It is to be regretted that the illness of Messrs. Kneisel and Loeffler made it necessary to omit the promised concerto for violin and viola. The Masonic Funeral Music that was substituted for it was the only weak point in the concert. It is not a good example of the master, and its monotonous tonality makes it somewhat tiresome in the hearing, despite the richness of the orchestral color. Madame Fursch-Madi sang the recitative and air, "Or sai chi l'Onore," from "Don Giovanni," with fine dramatic force, declaiming the recitative with masterly impressiveness, and singing the impassioned air with dignity and brilliancy in effect. Later in the evening she gave "Dove Sono," from "Figaro," and in the recitative again illustrated her mastery of the purely dramatic style. She was less felicitous in the aria which was sung somewhat coldly and stiffly. The artist was cordially received and was recalled heartily after each effort. The selections for the next concert are: Concerto for strings and two wind orchestras, Handel, (first time); Prelude "Parsifal," Wagner; and Dramatic Symphony, Rubinstein. There will be no soloist.

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BOSTON DAILY ADVERTISER
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MONDAY MORNING, DEC. 21, 1891.

The Symphony Concert.

Our young Lochinvars have come out of the Southwest, and brought plenty of laurels with them, for in every city the praises have been of the most extravagant sort. Our orchestra is still acknowledged to be the best cisatlantic one, by the reviewers of the outlying districts. Saturday's programme was devoted to the memory of Mozart's death; one would have expected this commemoration at the concert of Dec. 5, which was exactly the centennial of that sad event, and the ceremonies of Saturday seemed just a trifle *post festum*, while the bust and wreath of laurel at the front of the stage were somewhat too theatrical for our Boston tastes. Nevertheless the music was its own most fitting excuse, and was well played in almost every detail. The "Magic Flute" overture was taken in just the right tempo, and not in the *prestissimo* which marred it in the former performances by this orchestra. As a consequence, every voice in the fugato, which forms the chief theme, was clear and intelligible (it is the most popular piece of fugal writing in the entire repertoire), and the development was also easily followed, although the introductory chords of this portion of the work were rather square cut.

What a model of the true dramatic school Mme. Fursch-Madi is! Her two numbers (Donna Anna's aria and "Dove Sono," the latter, of course, misprinted "Dove Song") were as different from each other as possible, yet the same success was achieved in both. "Dove Sono" was a lesson to every vocal student present, in its pure enunciation, its artistic phrasing, its unexaggerated *portamenti;* only in the high notes was there evidence of caution, which told of weakness—just a suspicion of vocal decadence. Mozart's Masonic funeral music was written for a lodge of sorrow held for Prince Esterhazy in July 1785. It does not magnify into a full orchestral score very well; it was written originally for two violins, two violas, contrabass, one clarinet, three basset-horns, two oboes, two horns and a contrabassoon. It will be seen that in such a combination the wind instruments were given a preponderance which had much to do with the tone-color, and this preponderance was not present in the full orchestral version. The contrabassoon was very effective (one very seldom hears this instrument in anything like an obligato), and gave something of the mournful gravity intended by the composer, but, of course, the basset-horns were not obtainable, the instrument being quite obsolete, and one could only guess at what the original music must have sounded like. The bass clarinet can by no means replace the basset-horn, for the latter had a far more gloomy effect, and whenever Mozart desired to picture death, as in his requiem for example, he had recourse to this instrument.

The "Clarinet Symphony" ended the programme. Mozart was the father of the clarinet, for his predecessors Bach and Handel never used it, and in this work for the first time, the instrument enters into symphony, but so wedded were the composers of a century ago to having the woodwind in three parts, that Mozart turned out the oboe to make room for the new comer. Because of the innovation, the woodwind have most important work to do in this symphony, and it must be said that they did it very well. The tempi were reasonable, the balance good and the finale entirely crisp and brilliant. The trio of the minuet was also especially excellent. Only in the second movement could the dainty staccato chords have had more piquancy and lightness; but this is a minor fault, and the entire concert was a pleasing one, and so well given that the most confirmed fault-finder can put aside his vitriol bottle for the nonce.

Louis C. Elson.

Handel and Haydn Society Concert, "The Messiah."

That the critic finds little to say of the performance of the "Messiah" by the Handel and Haydn Society, is but a natural result of a performance which takes place annually, but this by no means argues that there is little to be said, for to the person hearing the work thus given, for the first time, the occasion is one of indescribable glory, and the auditor who has listened to the masterpiece year after year finds that familiarity breeds neither contempt nor satiety. But, as regards the chorus work (and spite of "Thou shalt break them." "He was despised" and "I know that my Redeemer liveth" the oratorio is immortal chiefly because of its choruses) a description written one year will often answer for the next in many of its details, and the reviewer is not permitted to imitate history in the repetition of himself. One can, however, repeat the annual protest against the spelling of the composer's middle name as "Frideric." The society would rather spare a whole Handelian chorus than that eccentric "I," which no English programme bears. It is pleasant to note, however, that our distinguished *litterateur*, Mr. Nathan Haskell Dole, in his recent work, "A Score of Composers," does not follow the absurd orthography.

Of course the usual cuts were made, and in general one can commend them, for even Homer sometimes nods, and it is unnecessary to prolong the performance to extreme length; the audiences of the 19th century are not so patient as those of the 18th were; but the loss of the chorus, "And he shall purify," and the Turba, "He trusted in him," with its graphic spirit of mockery and reviling, is ever to be regretted. No one can overestimate the debt we owe to Dr. Robert Franz when listening to the "Messiah"; his great work in the matter of additional accompaniments (as necessary as the retouching of Leonardo da Vinci's "Last Supper" on the walls of the chapel in Milan) is recognized by all who are not wedded to the spirit of archaic or orchestration, but in the matter of shortening the repeats he has done no less a service.

The old "Da Capo" aria was a stumbling-block in the performance of many a Handelian work in its original state; to give two divisions of a song in fine contrast, and then to go entirely through the first part again for the sake of symmetry and arirving at the tonic key, was too much to expect of the music lovers of this age, the entire tendency of which is against repetition. Often the entire second part (as for example, "He gave his back" in "He was despised") was omitted, for the sake of avoiding these repetitions; but the partial return of the first part as a sort of coda, after the second part, preserves the composer's intention and contrast, without wearying the auditor, and this judicious compromise we owe to Dr. Robert Franz. Brahms applied the same [illegible] to instrumental music when he formed a scherzo (calling it "intermezzo") in which the scherzo did not reappear entire after the trio, but only a reminiscence of it as coda.

The chorus work of last night was good, and generally even excellent, although an occasional thinness of tone could be heard among the sopranos, and a few male singers anticipated the attack a few times, and came in before the body of the voices. But in the orchestra all was insecurity, roughness and bad intonation; one cannot inveigh too strongly against such accompaniments as were furnished throughout last night's performance; some of the solo numbers were almost ruined by the careless work, which was worse than anything we have had in oratorio for a long time. It was by no means the fault of Mr. Zerrahn, whose beat was steady and whose gesture always comprehensible, and Mr. Lang did all that mortal could do with the little, but erratic, organ.

Of the chorus work, as always, the "Hallelujah Chorus" was the best, although the chorus has given it with more breadth, and (equally of course) we all arose, and stood through its measures like good Anglomaniacs and imitators of King George the Second. Some of the solo work was excellent. Madame Nordica was not in her best voice, and attacked some high notes with great circumspection, and once, in "I know that my Redeemer lives," introduced a very unwarranted portamento; but her rendering of "Rejoice greatly" was very brilliant, and "Thou didst not leave his soul in hell" was remarkably pure and effective. Miss Lena Little was rather rigid in execution, but at least she did not exaggerate the expression of "He was despised," and some of the emphatic accenting and cut phrasing which she introduced, may have been to lead the orchestra home from its wanderings. She sang "He shall feed his flock" with commendable expression.

Mr. Auty of Philadelphia is too light a tenor for oratorio work of this kind. It may at once be stated that his voice was pure, his intonation true, and his phrasing careful, but he had so little of power that "Thou shalt break them" was very nearly a parody. He did much better in the less forcible "Behold and see."

Mr. Barrington Foote was a lesson to those who believe that English need not be understood when it is sung; every word he uttered was clear as a bell, and this in the country of vocal mispronunciation was something to be grateful for; but he did more—he phrased Handel in a manner that was inspiringly clean and intelligible, and at "Why do the nations" the entire audience became aware of the beauty of his work and enthusiastically recognized it. He did all this without having a very phenomenal voice, by sheer force of true method and musicianship. In "The people that walked in darkness" he could not efface the memory of Myron W. Whitney's sombre tones which fit this number better than any others on earth I believe, at times, in this and in "The trumpet shall sound," the phrases ran a trifle deep for his best tones, but his work as a whole may be classed as the best of the concert. In the trumpet aria, Mr. Mueller redeemed himself for the poor performance of last season, for there was not a single "break" in his work from beginning to end, and the difficult phrases rang out gloriously. It is a great improvement to have this given on trumpet rather than cornet, but it may be remembered that Handel had a still narrower tube in mind when he wrote; the *discant-trompeten* of this composer have gone entirely out of use.

If the performance of "The Messiah" had its faults, it must be remembered that they were only sporadic (except the orchestra—that was chronic), and that the majesty of the choruses kept a very large audience from suffering any sense of disappointment.

Louis C. Elson.

Boston Post
MONDAY MORNING, DEC. 21, 1891.

THE SYMPHONY CONCERT.

The programme of the ninth symphony concert, given last Saturday night in Music Hall, was made up entirely of Mozart's compositions in memoriam of the great composer. The selections were the overture, "Magic Flute," aria from "Don Giovanni," Masonic Funeral music, "Dove Sono," from "Marriage of Figaro," and the E flat symphony.

The concert was not as enjoyable as would have been one of greater contrast in style and form, and the absence of the concerto for violin and viola, which was necessary on account of the illness of Messrs. Loeffler and Kneisel, detracted considerably from the enjoyment of the audience. The orchestra, however, made all that was possible of the overture, funeral music and symphony.

Mme. Fursch-Madi, the soloist of the evening, has not been heard here for several seasons, but her rendering of Donna Anna's aria from "Don Giovanni" was proof that she had not lost ground, in a musical sense, since Boston last heard her. Her delivery was excellent and her rendering artistic. Her last solo, "Dove Sono," brought out all the feeling which she so well knows how to express.

The audience was particularly cold and unresponsive during the entire evening, and the beautiful notes of the "Magic Flute," even the solemn impressive measures of the funeral music, failed to awaken any enthusiasm. The symphony, however, notably the andante movement and the minuetto, brought forth some show of interest.

The public rehearsal of next week's concert will be on Thursday afternoon, with a strictly classical programme, and two novelties, Handel's concerto for strings and two wind instruments and a Rubinstein symphony.

"MESSIAH."

Music Hall was literally packed last evening at the performance of Handel's "Messiah" by the Handel and Haydn Association. The stage presented a fine appearance with the chorus, the orchestra—familiar players from the Symphony orchestra—Mme. Lillian Nordica, Miss Lena Little, Mr. Leonard E. Auty, Mr. Barrington Foote, and, last but not least, Mr. Carl Zerrahn, the conductor.

The organ, presided over by Mr. B. J. Lang, added a great deal in effect to the chorus numbers, which were all well sung. Mme. Nordica, who won her reputation in this oratorio, sang expressively throughout, while two of her numbers were unusually fine.—"He shall feed his flock," with Miss Little and "I know that my Redeemer liveth." Her notes were clear and bell-like, and she gave them with delicate shading.

Miss Little has a voice of peculiar quality, her lower register is rich, and her high register is pretty good, but the notes between are weak, but she uses skill in managing her voice. "He Was Despised" brought out all her best tones and her dramatic power.

Mr. Auty's voice, a sweet tenor, was hardly equal to the part, but he sings artistically, although somewhat careless in enunciation. In that one thing—enunciation—lies Mr. Foote's power. The English baritone can give some of our singers points in this particular direction. He has a rich voice, of wide range, and his execution is well nigh perfect. His solo, "The Trumpet Shall Sound," was the best of his numbers, and the trumpet solo by Mr. Pierre Muller enhanced the effect. The "Hallelujah chorus," a hard number to sing, was the gem of the evening.

Vivian.

Boston Journal.
MONDAY, DECEMBER 21, 1891.

MOZART.

The Commemoration of the Centenary of His Death.

The "Messiah" Given by the Handel and Haydn.

Notes Concerning Its First Performance.

The programme of the ninth Symphony concert was devoted to certain works of Mozart, in commemoration of the centenary of his death, Dec. 5, 1791. The numbers chosen were the "Magic Flute" overture; the symphony in E flat, "Or sai chi l'onore" from "Don Giovanni," and "Dove sono" from "The Marriage of Figaro" (sung by Mrs. Fursch-Madi), and the Masonic Funeral Music, which was substituted for the concertante for violin, viola and orchestra, on account of the sickness of Messrs. Kneisel and Loeffler.

It is well in these nervous days, when the listeners to music, like unto the Athenians of old, demand eagerly all that is new; when the tendency is to welcome the strange and unintelligible, and to despise, because, forsooth, they are lucid and beautiful, even long accepted works that have withstood the tooth of Time; when music is no longer regarded as a separate art, but as a means of expressing all things in nature and in the brain and the heart of man, an art interchangeable with prose, poetry, sculpture and painting—it is well to take a breathing spell and to contemplate the serenity of the supreme Mozart.

We are too apt to lose sight of historical perspective in our judgments upon composers. We judge rashly the men of former centuries with the men of our own generation, and it is not uncommon to find comparisons drawn between Mozart and Wagner, or Mozart and Schumann; as though Tabarin and Artemus Ward, Apuleius and Balzac could be weighed one against the other. The smug critic that belongs to the hyper-modern school pats Mozart's head, chucks Haydn under the chin, and speaks kindly of Beethoven, echoing the line in Congreve's play, "Hannibal was a very pretty fellow in those days." And he adds: "Mozart now is intolerable, a mere maker of music that portrays nothing, that is without meaning. He had facility, it is true, and his tunes have an agreeable jingle. His music, however, is a thing of the past, unsuited to our wants. We have outgrown it." But the composer must be judged in the light of his time; his music must be compared with that of his contemporaries. The line of composer is not made up of independent, uninfluenced men. Upon Mozart leans Beethoven; upon Beethoven, Schumann and the members of the Romantic School, and then Berlioz, Liszt and Wagner. The last would have been impossible without the first.

On the other hand there is, perhaps, then, no greatest composer. He that excels in one branch of his art may be easily outstripped in another by a less highly gifted man. If, however, among the many glorious names, one may be put above the rest as a supremely endowed genius whose flow of inspiration was directed and not choked by complete mastery of art, that name is Mozart. As a spontaneous singer of pure melody he was approached only by Schubert and Rossini. As an inventor of harmonies and as a juggler with the strictest laws of counterpoint he is a marvel for all time. He knew the secrets of orchestral instruments that had baffled musical seekers before him. He wrote "Don Giovanni" and breathed the breath of dramatic life into the cold body of Italian formalism. He met Beaumarchais upon his own ground and conquered him. With "The Magic Flute" he laid the sure foundations of national German opera. His symphonies and chamber music paved the way for Beethoven. His writings for the pianoforte of his day and for combinations of instruments then relished are crowded with passages of rare beauty: and everywhere is seen the complete and easy triumph of astounding skill over the greatest theoretical difficulties. And when he turned from the concert room and the stage to the church, the noble fragments of the Requiem and the matchless Ave Verum show that music may be the full expression of religious awe and ecstatic worship. Let it also be remembered that he composed when he was of tender age; that his life was full of disappointment; that he was constantly harassed by poverty; that his compositions are nearly eight hundred in number; and that he died before he was thirty-six.

Victor Wilder has well said that the crowning glory of Mozart's work is its ideal perfection. This perfection is in great measure due to its apparent simplicity, which in music as in literature is, as Walt Whitman declared in his famous preface to the first edition of "Leaves of Grass," "the art of art, the glory of expression and the sunlight. To speak with the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of the trees in the woods and grass by the roadside is the flawless triumph of art." It is this that makes the just performance of a Mozart composition so rare. The French claim, and many will admit that they are not exorbitant, that a Mozart symphony or overture is only heard in perfection when it is played by the orchestra of the Paris Conservatory. It is true that in Germany the players seem to lay their hands upon his music with a heavy touch, and there is too often an absence of the delicacy, the elegance, the restrained passion, the serene spirit so characteristic of Mozart. It is a pleasure then to state that the performance of Saturday evening, if it were not an absolutely ideal one, was, upon the whole, very satisfactory. The readings of Mr. Nikisch were sympathetic and free from exaggeration; the work of the orchestra was excellent. It is true that the first violins in the andante of the symphony were once or twice not above reproach; it is true that in the overture and symphony there was occasional cloudiness in the rapid [illegible] passages; but there was but little to [illegible] with, and the concert gave legitimate enjoyment. The Masonic Funeral Music, written in memory of Meklenburg and Esterhazy naturally lost in effect in consequence of the necessary absence of the basset horns with which Mozart gave a peculiarly sombre coloring to his score; and however appropriate it may have been to the occasion for which it was written, it loses in value when heard in the concert hall. The other orchestral numbers were happily chosen. Age has not staled their infinite beauty.

Mrs. Fursch-Madi declaimed with intelligence and force the trying recitative to the great air from "Don Giovanni," and sang the air itself with breadth and dignity. She is a dramatic soprano, a chanteuse Falcon, and she was heard to less advantage in the air from "The Marriage of Figaro," although she gave constant proofs in the latter number of the training and understanding of the accomplished artist. Such singers serve to show that the noble art of song really existed, that it is not merely a matter of tradition. They also give the lie to the pernicious theory that vocal skill and dramatic truth cannot dwell together.

The programme of the next concert includes Handel's concerto in F for strings and two wind orchestras; the prelude to "Parsifal," and Rubinstein's Dramatic Symphony (No. 4).

Handel's "Messiah" was sung last evening in Music Hall by the Handel and Haydn Society under the direction of Mr. Carl Zerrahn, and with the assistance of Mrs. Lillian Nordica, soprano; Miss Lena Little, alto; Mr. Leonard E. Auty, tenor, and Mr. Barrington Foote, bass. The orchestra was made up of players from the Symphony Orchestra, Mr. Otto Roth, principal. Mr. Lang was the organist. The hall was crowded.

The performance of the chorus was one that calls for words of high praise. It may have fallen short in intensity and in volume to the remarkable performance of last year, but, on the other hand, there was a decided improvement in the observance of the dynamics. There was more attention paid to contrast, to expression. In other words, the choruses were sung with greater intelligence. Too often a chorus of such a size is merely a gigantic voice, which speaks and stops in obedience to the conductor, but otherwise is uncontrolled. Last night's performance of "For unto us" and "Surely he hath borne" was worthy of a small body of picked singers. Nor are these isolated examples. The chorus work throughout the evening was admirable. The quality of the sopranos was delightfully fresh and their endurance great. The tenors—the weak spot in so many choruses—were confident and never disagreeable, the other parts were very satisfactory. There was but little skulking in the contrapuntal passages; the various entrances were well defined and the walk of each part was well preserved.

Mr. Zerrahn has thus shown that it is possible to sing Handelian choruses with a great number of singers and produce legitimate musical effects. It is to be hoped that this marked improvement in the matter of expression will not be confined to the performance of a familiar oratorio, but will be seen in the other works to be given this season.

Unfortunately there can not so much be said in commendation of the solo singers. The honors were easily carried off by Mrs. Nordica, who made a most favorable impression in her first recitatives and the air "Rejoice greatly." This air was well accentuated, it was delivered frankly, and the bravura was clean. She also sang the "Come unto Him" with effect, and without the sentimentalism that is too often affected by the singer of the air. Her limitations were seen at once, when she attacked the famous "I know that my Redeemer liveth." This air calls for breadth and nobility of expression. It is the public announcement of personal conviction. Mrs. Nordica sang it as though it were a sentimental aria. She indulged herself in violent and unmeaning contrasts; she used at the end of the final crescendo a downward portamento that was at once inartistic and against all the traditions; she was subtle where she should have been frank; and the dignity of the whole was frittered away in the attempt to invest the details with superfluous meaning.

Miss Little sang "He shall feed His flock" exceedingly well, with beauty of tone, with skill and with simple, moving tenderness. Her version of "He was despised" was not marred by undue exaggeration of sentiment, but it suffered at times from false accentuation. Take the bald statement, "He was despised and rejected of men." Surely there should not be great stress put upon the words "was" and "men," while the other words are almost slighted. Miss Little showed in other places a tendency toward false rhetorical accentuation. It is true that the musical emphasis often tempts the singer to ignore the text, but Miss Little at times violated the musical meaning as well as the rhetorical by forcing a tone that was without value of any nature. She was unfortunate in her opening air, in pitch, in quality of tone and in phrasing.

There was not a sufficient pause between the overture and the opening tenor recitative to allow many late comers to gain their seats, and Mr. Auty sang his first number under unfavorable circumstances. During the evening the opportunities given him revealed the fact that his voice is thin, dry and hard. Nor is his vocal skill sufficient to offset his natural deficiencies.

Mr. Barrington Foote has a well deserved reputation as a ballad singer. His enunciation is distinct and it is a pleasure to hear him in good old English songs, such as "The Vicar of Bray." But to sing Handel is another matter. He was earnest and conscientious in his endeavors last evening, but he was simply out of his proper place.

The work of the orchestra was unusually good, although the accompaniments to "Thou shalt break them" and "I know that my Redeemer liveth" were carelessly played. The chorus and the solo singers were frequently applauded.

We associate the "Messiah" with a chorus of great size and a full orchestra; we know it with the improvements of Mozart and Franz. Have we, after all, any idea of the oratorio as it was first given in 1742 in Dublin? We know from journals of that day that "the elegant entertainment was conducted in the most regular manner and to the entire satisfaction of the most crowded and polite assembly." The members of the "most grand, polite and crowded audience" laid aside hoops and swords by request of the authorities and gladly paid the half guinea entrance fee. The chorus was made up of the members of two church choirs and the orchestra was composed of Dubourg and "several excellent musicians." We know that the principal parts were sung by Signora Avolio, Mrs. Cibber and two church singers.

As Rockstro says, no man now living has heard the "Messiah" as Handel wrote it. The orchestra he used was very differently made up from our own. In *tutti* passages the violins were strengthed by oboes, and the violoncellos by bassoons; the usual proportion was one oboe to three violins, one bassoon to each 'cello, and another to each double bass. The proportion of drums and trumpets was different. Then comes the question of how the organ was used. It would be a most interesting experiment to give this oratorio with a small picked chorus, an orchestra of Handel's day, and with the use of Handel's score. Not that the work of Mozart and Franz should be disparaged, but it is undeniably true that "the most loving and intelligent treatment cannot avoid inequality and incongruity; compared with what has been literally transmitted, every modification reflects, both in kind and degree, the individual learning and taste of the adapter."

Philip Hale.

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THE CHRISTMAS ORATORIO.

"The Messiah" Rendered by the Handel and Haydn Society.

Music Hall Crowded Last Evening—Several Fresh Solo Voices—Excellent Work in All Departments—Hint to Late Comers—Charming Chorus and Orchestral Performances.

Christmas week in Boston would fail of a part of its due observance if the Handel and Haydn society should fail of its performance of Handel's "Messiah."

Last evening witnessed its 84th performance, and neither the crowded and appreciative audience, nor the vigorous and enthusiastic chorus of nearly 500 voices gave indication that repetition had in any measure weakened popular interest in the grand old setting of the old, old story of the advent.

The society can always command adequate solo talent for its performances, and last evening, while it introduced some new voices in the solo parts, it did not fall short of its usual excellence in selection and balance. The quartet included Mrs. Lillian Nordica, soprano, Miss Lena Little, alto, Mr. Leonard E. Anty, tenor, and Mr. Barrington Foote, bass. Mr. Zurham was conductor, of course, and Mr. B. J. Lang was organist, while Mr. Franz Kneisel directed the orchestra, which was made up from the Boston Symphony organization.

It is perhaps unnecessary to write anything in praise of Mrs. Nordica for Boston readers. She was in admirable voice, and her distinct enunciation, accurate attention to the score, and delicate phrasing left nothing to be desired in the numbers that fell to her. In "Come Unto Him," and "Rejoice Greatly," she showed rare appreciation of the sentiment which received special recognition from the audience. In the air, "I Know That My Redeemer Liveth," to which every one

Looks as the Test

of any soprano who essays "The Messiah," she was perfect in tone and expression, and confirmed the highest estimate of her ability in oratorio work.

Miss Little comes fresh from European study, and there was no little interest in her appearance. Her first air, "O Thou That Tellest Good Tidings," displayed a clear, mellow and well trained voice, but one that seemed weak in its upper range. A lack of confidence, perhaps, prevented the display of her full strength. She was at her best in "He was despised," giving a charmingly delicate and intelligent interpretation of the sentiment, but here, too, she seemed to fail in breadth, or, perhaps, she was too conscientious to take full advantage of the opportunities where the score invited special display.

Mr. Arity's was a new voice, and it was unfortunate that his was the first number, "Comfort Ye My People." He displayed a good voice and method, with very distinct enunciation, but, in addition to the nervousness of a stranger, he had to contend with the bustle and annoyance of a herd of late comers, who disturbed the audience and well nigh wrecked the singer. We have seen Mr. Zerrahn check a performance and hold his forces in reproving silence under far less provocation than he had on this occasion. In his later numbers his work was all well done, with a clear and well trained voice and appropriate expression. At the close of "Behold and See," he exhibited an exquisite shading, which the audience was quick to recognize and appreciate.

Mr. Foote showed some nervousness in his first number, but later he mastered it and got into confidence in himself and

Sympathy with His Work,

so that his appearance as a whole was successful. His voice is of moderate strength, and is fully flexible. In his last recitation, "Behold, I Tell You a Mystery," and the following air, "The Trumpet Shall Sound," he quite captured the audience. The trumpet obligato in this number, by Mr. Pierre Muller was admirably given.

It would be strange if, after so long experience and so thorough drill in the score of "The Messiah," the chorus should fail in their part. They did not fail. In the earlier numbers there seemed a lack of vigor and volume, but after they reached "For Unto Us a Child Is Born" there was no occasion for criticism on this score. Their work was admirably shaded throughout, and their attack was uniformly accurate. Their success was also the success of Mr. Zerrahn, whose thorough discipline through a series of years has brought them to their present state of high efficiency.

The orchestra deserves high praise for their share of the evening's work. In some of the accompaniments their sympathy with the soloist was remarkable and exquisite. This was especially noticeable in Miss Little's solo, "He Shall Feed His Flock." In the Pastoral symphony the same exquisite shading was exhibited. Mr. Lang and the audience were unfortunate in the location of the organ. Many in the hall hardly heard the instrument, and the grand organ of the early days of Music Hall was sadly missed.

The audience was intelligently appreciative, recognizing the best features of each soloist's work with impartiality, and giving emphatic approval to the chorus numbers. The society, and all who were sharers in the performance deserve compliment and congratulation.

SUNDAY HERALD.
BOSTON, DECEMBER 20, 1891.

The Symphony Concert—Soloist, Mme. Fursch-Madi.

The Christmas "Messiah" by the Handel and Haydn—Paderewski's Return—Nordica's New York Triumph—A "Gems of Oratorio and Song" Concert—Gossip and Comment.

Conductor Nikisch improved his earliest opportunity in the home concerts of the Boston symphony orchestra last evening to commemorate the Mozart centennial, the selections made for the occasion from Mozart's works being the overture to the "Magic Flute," the great Donna Anna aria from "Don Giovanni," the "Masonic Funeral Music," the "Dove Song" from "Marriage of Figaro," and the symphony in E flat.

Such programmes, while altogether commendable and appropriate for such observances, are not altogether enjoyable, on account of the absence of contrasting styles and forms demanded in all successful programme making. Conductor Nikisch, however, made all that was possible of the overture, funeral music and symphony, and was heartily commended for his readings of these several compositions.

Mme. Fursch-Madi was the singer of the evening, and her delivery of the Donna Anna aria was characterized by all the dramatic strength and taste called for in its perfect interpretation. Mme. Fursch-Madi has not been heard here for some seasons, but the pleasant memories of her earlier triumphs were shown in the hearty greeting given her, and the applause following her first contribution to the programme recalled her to bow her acknowledgments. The beauties of the "Dove Song" were made distinctly prominent by Mme. Fursch-Madi's singing of the number, and she was again most heartily applauded at its conclusion.

The public rehearsal of the coming week will be given on Thursday, and for this and the Saturday evening concert the programme will be as follows: Handel's concerto for strings and two wind orchestras, in F major (first time); Wagner's prelude, "Parsifal," and Rubinstein's symphony No. 4, dramatic, (first time).

TONIGHT'S "MESSIAH."

The Handel and Haydn Society gives its 84th performance of "The Messiah" at Music Hall this evening, and in this connection Secretary Charles W. Stone makes the following announcement:

One hundred and fifty years ago this immortal work lay just completed and awaiting its production in the following year.

With this concert we welcome our Nordica again, and again recall with pleasure and pride that earlier performance of "The Messiah" when her brilliant public career was begun with us. Of Miss Lena Little in oratorio, glad tidings often reached us during her stay in England. Mr. Auty is our guest from Philadelphia, and Mr. Barrington Foote of London comes to us with all the best traditions of the great home of oratorio.

Mr. Kneisel, as usual, will lead the violins, Mr. Muller again will play the trumpet solo, and the players throughout will be from the Boston Symphony orchestra.

Our chorus is confidently expected to show itself substantially improved and better than ever before. The society will be assisted by Mrs. Lillian Nordica, soprano; Miss Lena Little, alto; Mr. Leonard E. Auty, tenor; Mr. Barrington Foote, bass; Mr. Carl Zerrahn, conductor, and Mr. B. J. Lang, organist.

PROVIDENCE JOURNAL.
SUNDAY, DECEMBER 20, 1891.

Mr. Nikisch was known as one of the first four conductors in Europe, the other three being Dr. Richter in Vienna, Herr Levy in Munich, and Herr Mottl in Carlsruhe. In this country he has certainly not belied his European reputation. Perhaps the most admirable feature in the playing of the Boston Symphony Orchestra is the wonderful balance of tone, that just proportion between the parts which is essential to a perfect orchestral unity. Just this balance is probably the quality most difficult of attainment in orchestral work, and more especially in the rendering of the works of the great classical masters.

Boston Transcript
MONDAY, DECEMBER 21, 1891.

Music Hall: The Boston Symphony Orchestra.

The Symphony Orchestra gave a Mozart programme last Saturday evening, in honor of the centenary of the composer's death. The list was as follows:

Overture to "Die Zauberflote."
Aria: "*Or sai chi l'onore,*" from "Don Giovanni."
Masonic Funeral Music.
Aria: "*Dove sono,*" from "Le nozze di Figaro."
Symphony in E-flat.

Mme. Fursch-Madi was the singer.

Influenza had been at work and put two solo players *hors de combat*. Mr. Loeffler and Mr. Kneisel were to play the concerto for violin and viola, but both were too ill to appear. Mr. Schroeder, the first 'cellist, was in the same case. The overture began a little vaguely, the orchestra not being well together, but with the fugue matters mended, and all went well to the end. It was a pleasure, too, to hear this fugue taken at so good a *tempo*. The Masonic Music sounds surprisingly modern, almost Beethovenish; it was played with great, perhaps too dramatic, force of expression, but not with much finish. The ever-welcome symphony went grandly. It was a delightful reproduction of the sunlight that beams from out this masterpiece, and played by Mr. Nikisch *con amore*. Mme. Fursch-Madi sang the two arias to the admiration of every one. Such Mozart singing is exceedingly rare; and, to show how a really good thing is appreciated, Mme. Fursch-Madi was called out after both songs.

The programme for the concert next Saturday night is: Handel—Concerto for strings and two wind orchestras in F major, first time; Wagner—Prelude to "Parsifal;" Rubinstein—Fourth symphony, "Dramatic," first time. The public rehearsal will be held on Thursday afternoon.

Handel and Haydn Society: "The Messiah."

The annual Christmas performance of "The Messiah" by the Handel and Haydn Society was given in the Music Hall, Sunday night, before an audience that packed the hall to overflowing—a repetition of the evidence that the great work holds its own with the public, despite modifications of opinions on theological tenets or changes of taste in matters musical. It was the first concert of the seventy-seventh season by the society (No. 680 on the calendar) and the eighty-fourth presentation of the oratorio by this honored association. This was the performing force in addition to the choir:

Mrs. Lillian Nordica	Soprano
Miss Lena Little	Alto
Mr. Leonard E. Auty	Tenor
Mr. Barrington Foote	Bass
Mr. Carl Zerrahn	Conductor
Mr. B. J. Lang	Organist

Players from the Boston Symphony Orchestra, Mr. Otto Roth, principal; the trumpet solo by Mr. Pierre Müller.

First in musical importance in considering a performance of "The Messiah" is the work of the chorus. It is a genuine pleasure to say that this was throughout of a very high order in accuracy of attack and of pitch and in faithfulness of expression. If any there were who thought the singing wanted sonority or fulness they should have counted themselves amply compensated by the clearness and sustained power shown by each part in the choral body. Very rarely at the concerts of the society in the last twenty-five years have the tenors given out such a pure, clear, bright tone as was heard from them on this occasion.

Mrs. Nordica's pure tone, faultless intonation, generally distinct enunciation and careful execution, allied with the prevailing brilliancy of her style, made her execution of all the soprano solos very interesting. From some came the criticism that there was more sentimentality than sentiment in her expression, but this is a judgment which almost invariably follows a performance by a singer whose voice has a crystalline quality. The late Mme. Parepa was often so judged, or misjudged, as many contended. Miss Little was charming when she sang with a moderate pressure on her vocal machinery, displaying at those moments a sweet and sympathetic voice. On other occasions, that is when a strong pressure was used, a dry, untuneful effect, of the sort common to German singers was a result. The new tensor singer Mr. Auty gave many signs of fine intelligence and sang with notable conscientiousness. Physically, however, he was often found inadequate, With him, as with Miss Little, there was sweetness in his gentler moments, and harshness when force was used. Mr. Foote sang the Handel roulades in a manner that proved his careful schooling. His enunciation was wonderfully distinct. Only in weight of tone was he found wanting, but he managed his voice so finely that no unpleasantness was produced by efforts to accomplish more than his natural powers comfortably permitted.

The remaining concerts of the season are thus announced: Feb. 7, the mass in E-flat, by Mrs. H. H. A. Beach, first time anywhere; Beethoven's Choral Fantasie, with Mrs. Beach at the pianoforte; Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Messrs. Campanini and Fischer, solo singers. Good Friday night, April 15, Bach's St. Matthew Passion Music; Mrs. Genevra Johnstone-Bishop, Mrs. Amalie Joachim, Messrs. Parker, Whitney and Lamson, solo singers. "The Creation," Easter Sunday night, April 17; Myron W. Whitney is the only solo singer yet engaged.

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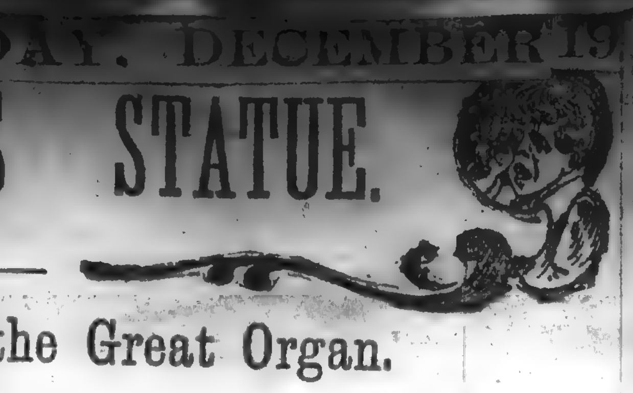
TRANSCRIPT, SATURDAY, DECEMBER 19

UNDER BEETHOVEN'S STATUE.



A Christmas Story of the Great Organ.

By HELEN A. SHAW.

[Written for the Transcript Christmas Supplement.]

IT WAS bright weather,—cold and clear as a jewel.

The sparkling promise of a perfect Christmas-tide was in the air, and the old mall on Boston Common clicked and pattered to the tread of gay crowds crossing either way, all winter-rosy, bundle-laden, and bright-eyed with exercise.

Joyous excitement tingled in the frosty wind, that, with a keen rush, swept the bare branches overhead and buffeted the skirts of laughing girls, who came on, leaning merrily against it, and passed in a bright whirl of petticoats, with little shrieks of fun. One group of these,—a knot of pretty school-girls, with their skates, bound for the Public Garden,—jostled against a tall lad with a small maiden at his side, and crowded them quite off the walk with little ceremony.

The only wonder is, they did not crowd them out of notice, too, and out of this story at the same time. For a plain, shabby little mouse was Draxy, trotting along at her tall brother's side.

Those rosy girls, sweeping by in their bright gowns and plush and furs, looked so bewitching and so brilliant near her, you could hardly help wishing the story to be about them, instead.

There were no fine feathers about Davy, either,—poor lad! Poor bonny Davy, in his threadbare clothes!

Walking along behind him, you would have noticed how faded and thin his coat was, and perhaps you would have smiled at the great patch on the elbow of the sleeve his music was tucked under. But had you come the other way, and met my Davy's face,—believe me, you would never think of patches nor of faded clothes, for there was something in that beautiful, dark eye and brave, clear brow, a prince might envy him.

I fear he would not thank me, though, for choosing such a time to introduce him, when his head was drooping, and the brown eyes were heavy with a mist that almost gathered into drops.

"Davy," chirped Draxy, at his elbow, "Oh, do you see what fun the boys are having, playing football, down on the Parade Ground?"

Davy cast a heavy glance toward the lively youths, but could not muster a word or smile to please her.

"Don't look so awful, Davy," pleaded the little girl. "Besides, here comes that Ernest Maxwell, and he sees you."

Up went Davy's head at that, and his eyes measured the approaching figure steadily.

Ernest Maxwell carried some music under his arm, too. It was by the same divine composer as Davy's. No sweeter because it had such an expensive binding, I am sure. Neither was Ernest Maxwell, himself, any grander because of his own expensive binding.

But he seemed to think that he was, and he gave Davy a very patronizing nod as he passed.

"No use, Draxy!" burst out Davy, as soon as they were out of hearing, "I don't see any justice in it, and I can't bear it. There 's that snob, Maxwell,—his father is just coaxing him, *bribing* him, to go to Germany and study. Schwarz told me so, in the class, yesterday."

"Oh, my poor Davy! And you 've got to give up your music and go to work in that horrid old place."

"'T is n't that! I don't think I'd be mean enough to begrudge another fellow his luck. But—oh, how can I *stand* it! The noodle does n't want to go, and won't go. I'd walk through fire for that chance! That 's why I don't get it!"

Draxy looked very sorry; but she could think of nothing comforting to say just then, so she only crept a little nearer to his side and cast her eyes around in quest of cheer.

Small cheer there was for either of them, in that endless procession of happy people and Christmas bundles.

Draxy dared not speak of them. She knew a humble home where there would be but a sad Christmas this year,—no presents at all, and good fortune enough if some means were found of keeping fire and food for all the little ones.

She was but a little maid herself, however, and, though wise enough to know that the sight of other people's joy is not much comfort to the unhappy, she was easily at a loss for subjects that would more surely console a grieving heart.

So, the attractions of the Parade Ground having failed to produce any effect, she turned her eyes on the other side.

There, behind the iron fence, was the old cemetery with its mounds and tombs, lying so still and cold in the winter sunlight.

Here and yonder, on the soldiers' graves, still waved some drabbled remnant of the little flags placed there, long months before, amidst the flowers and the tender grass of spring.

Draxy's eyes grew large and solemn as she looked, and it occurred to her, in some dismal association of ideas, to say darkly, "Oh, Davy! Did you know,—they say—some of the tombs go under this mall, and there are people buried down below these flag-stones we are walking on!"

Dear little Draxy! All her efforts to be cheerful had failed to gain the least response from Davy. But something about this gloomy question, and her saucer eyes and hollow tone, brought a quick smile and flash of fun into his face.

"Yes, I have heard it," he said, looking down at the little face beside him, with a loving and amused expression.

But presently he added, in a bitter tone, "What then? It is no worse to be lying underneath the stones, than to walk on above them,—all your hopes gone,—ambition crushed out of you."

His voice quivered and broke. Draxy stole her little hand in his, and they kept on again in doleful silence,—poor sorrowing things! so out of place in that bright stream of people, hurrying along, with laughing looks and Christmas secrets shining in their eyes.

But, as they reached the crossing of the malls, and Davy came out of his reverie, the little sister's troubled face smote his kind heart, and prompted him to cast about for something to divert her.

"Drax!" said he, presently, in a tone of mischief that she knew full well—

"What?" she responded, eagerly.

"Here is the baroness!" said Davy.

"Oh, my *Gracious!* Oh, Davy—*please* turn off and walk the rest of the way on Tremont street! I can't go by that awful old woman. No, I *can't!*"

Oh, that mysterious old woman, crouching there beside the malls on Boston Common, grinding her old, cracked, half-mute hurdy-gurdy!

Who has forgotten her? In rain and shine, year in, year out, there she was always, sullenly turning the organ-crank, scorning the charitable who dropped pennies, and with her eagle eye piercing each face that passed, as if on the eternal watch for some one.

Lean and gaunt and brown and wrinkled was she,—impervious and indestructible,—rained upon, blown upon, shone upon,—it was all one!

There she would be, still, when next you passed,—familiar as the malls themselves, and yet forever a mystery.

Wonderful old witch! What did she there? Let those who know say what authority there was for the written words, screwed under frame and glass, on top of the old hurdy-gurdy, wherein it was declared that the weird dame was none less than the wife of a French baron, exiled long ago.

Strange freak of fortune! Marvellous old baroness!

"Ugh-h-h!" chattered Draxy, who always fell into a panic at the sight of her. "I wonder who that awful old woman is looking for? Whoever it is, I pity him. Oh, Davy, just imagine you were—*the One!* And you 've walked and walked all round the world, but at last you will walk across this Common, and—she'll *catch* you!"

Davy threw back his head and laughed,—a genuine boy's laugh,—sweet to hear.

Draxy and the baroness were great fun always, but the last notion struck him as more droll than usual, and quite beguiled him from the trouble that lay at his heart, till they reached Music Hall place and turned into the court.

Here was hallowed ground. The very paving-stones were like old friends to Davy, but at sight of them, down sank his head again, and his eyes clouded with a desperate look that was pitiful to see.

Those were the days before the great Conservatory had gathered under one ample roof that mass of musical life,—students, teachers, directors and what not,—which now constitutes a little world within four walls.

Then most of our young music-studying population was dispersed about the homes and lodgings of the city,—the diligence of eternal piano-playing announcing their whereabouts,—and the old "Quarterlies," in Music Hall serving to display the results thereof to the interested public and admiring friends.

The old storm-doors croaked as they swung in, a bright fire, in the darkness of the lower hall, winked cheerily through the gloom, and, from the gas-lighted window of the box-office, somebody leaned out to say pleasantly,

"Ah,—Herr Von Weber! That you? Going up to practise?"

Davy took off his hat in an absent-minded way, and answered, drearily enough—

"Yes, sir. Is Schwartz's time up yet?"

"Schwartz just left. Coast is clear. Going to astonish us this time, eh, Davy?"

Davy's features quivered. "I am more likely to break down altogether," he said, turning away quickly with Draxy, and dashing his sleeve across his eyes as soon as they were out of sight on the landing.

"Who 's that?" demanded the gruff voice of a sharp old gentleman who had been talking to the pleasant man in the box-office.

"That, sir? That boy is a genius."

"Humph—genius! Well, what 's the other name you called?"

"Oh!" with a laugh, "We call him that because he looks so much like the pictures of Weber. And there are more than myself who think that there is in that young man the making of such another composer."

"Well, if there is, he'll make it!"

"No chance now," said the other. "They have just lost their father. The mother is an invalid and there is a brood of young shavers to look out for. Poor chap has got to drop music now and roll up his sleeves to support the family. This is to be his last concert. Mighty shame, too!"

But enough of that dark old box-office. Let us go up stairs and hear Davy play.

Fine old Music Hall! You are denuded now of your chief glory,—but let us see you as you were.

An upper light, entering through hidden windows, far aloft, falls on the fair old temple with a classic touch, gleams softly over balcony and niche and bust, and flashes back from the glass panels of the gallery doors, girdling the walls twice round.

But it was not that pearly brightness, far and soft, nor the fine cheerful plan and lines of beauty in the noble hall, that gave it character of old, and breathed the spell, long vanished now, but haunting us forever with its loss.

A mighty presence then abode therein, that filled the eye and mind, and made a very sanctuary of the place.

It was the majesty of the Great Organ, looming from stage to dome like a black cliff, with thundery gloom about its head, and all its dusky heights and dim recesses filled with cathedral shade.

How solemnly that hush and shadow fell on that brooding statue of Beethoven, standing, a dark sentinel, before the organ-mouth.

Davy uncovered his head reverently as he passed under the grave face of the great master, and Draxy, whose little boot-heels soon came clicking over the stage, cast one furtive glance up toward the statue, and then skipped behind the pedestal in a great hurry, trotting up a step or two toward the organ-mouth, and cuddling into a familiar nook, out of Davy's way.

"Oh, Davy!" she crooned, with a little shiver, "he 's as bad as the baroness."

"Who is?" said Davy, absently, unrolling his music on a projection of the pedestal.

"Ugh! That old black Beethoven, all wrapped up in his cloak, and scowling and listening and thinking away!"

Davy looked over at her and smiled. Then he gazed up with love and wistfulness into the bending face above him.

It made a touching picture, the dark master on the pedestal, immortal, pulseless, in bronze; the beautiful lad at his feet, ambitious, desperate, in living flesh and youth.

"Davy," whispered Draxy from her shadowy nook, "let 's play this is a dark cavern, and the banks of organ keys are the dragon's teeth gnashing at me. I am a princess chained to the wall, and you must come in with your sword and save me."

"I'll come and make the dragon sing to you instead," said Davy, going to the organ-seat.

He ran his fingers down the keys. There was a soft rattle of ivory, but no other sound.

"Have n't got the steam on, have they?" said Draxy, proud of knowing all about the domestic habits of the Great Organ.

Davy, reaching to press a knob that rang a bell far in some lower region, smiled down at her bright little face, and then sat waiting dreamily.

"Do you know," she prattled on, "when I 'm out in the audience, at concerts, and the hall is full of people, and the gas is lighted and the organ looks so black and big, I never can believe I am so well acquainted with it and dare to cuddle up like this against it—"

"'Sh!" said Davy, catching the first whisper of a beloved, inspiring sound—the wind beginning to fill the giant pipes.

It comes in a low, murmuring rush, as if from underground, now nearer, nearer, louder, faster, till it swells and rises with a panting sweep, up the huge boles in that great forest of brazen pipes, and fills their mighty sides as if to burst them.

Davy sat motionless and rapt, lost in the great Eolian roar. "Hear it breathe!" he whispered; "hear it breathe!"

His fingers rippled down across the keys. Far above, in some high tree-top of the forest pipes, a voice awakes in answer to his touch that lingers on the ear awhile, so soft, so sweet, so pleading, and then sank again into its nest of silence.

Now, farther still, and hidden in some deeper recess of the organ-forest, another voice awakes.

It calls back to the pleading voice with joy and courage.

Then another and another wakes and sings, and soon the place is full of music and fragrance and beauty, and the tree-tops shake it out upon the air, like dewey drops.

Now the echoes, murmuring the last cadence over and over, to get it by heart, die away themselves, and all is still.

"That 's very good, Davy," said Draxy, tired of being a princess chained to the wall, and stretching her active little limbs in a brisk walk up and down the stage.

Suddenly she trotted off down the steps, and Davy, looking after her, saw her talking to a poor old woman who was cleaning the floor.

"What you doing?" piped Draxy, in her friendly way.

"Faith, darrlin'," said the old woman, straightening up, and holding one hand to her back, "'tis claning up a bit I am, shure."

"Oh!" said Draxy, peeping into the basket of torn scraps, "I suppose you are the janitress."

"Jinnethress is it? Faith, then, perhaps that 's it. I schroob the flures and stairs beyant outside, and I pick the stoof they throw down in here,—bad luck to 'em, intoirely! It breaks my poor ould back. Oh, wirra, wirra!"

With a groan, the poor old creature stooped again to pick up the bits of caramel paper, reserved-seat checks, husks of cardamom, and other relics of last night's audience that were strewn about the aisles and seats.

Draxy looked at her thoughtfully. "That is too hard," she said, at length, in a decisive little tone. "What ails your poor back?"

"God bless you, darrlin', an' kape you long from the same,—'tis rhumatiz, dear, and me ould bones are crackin' wid it. Ivery toime I rise meself from pickin' up these little carrds,—"

"Poor woman! Who makes you do such hard work? You 're too old to do it," said Draxy, beginning, in another aisle, to pick up torn checks and programmes.

"Me ould man is bed-rid this five year, and the little childther,—the grandchildther, darrlin', wid the poor mother in hiven—God be merciful to her swate soul!—I worrks to kape the little childther."

"Oh, I 'm real sorry for you," said Draxy, coming back to the basket, with her skirt held up like an apron, and filled with scraps.

"Ah—God bless her! What 's this, at all? Is it pickin' up the carrds ye are, darrlin'? Look at that, now. Ah—go and sit down wid ye, miss, dear. Shure, ye must n't be doin' the loikes of that. Sit ye down, dear."

"No, I 'm just going to help you. I was here last night, and so you see I made part of this litter," said Draxy. I never thought what a lot of work it was going to make for some poor body, if I tore my programme and chipped my check into little bits."

"Why!" she exclaimed again, directly, "They stick into this matting so! And it 's miles and miles up and down these rows of seats."

And away went Draxy, kind little heart, picking up scraps for dear life, and saying to herself that she would never tear up and scatter checks or programmes again as long as she lived.

So the poor charwoman and the kind little maid went up and down, hard at work, while the soft Christmas twilight fell without, and the great fugue rolled and thundered from the organ.

Oh, what a thing it was to hear the mighty rumble of that giant bass! You could feel it shake the floor beneath your feet. It made the balconies vibrate and tremble, and, sometimes, the great hall seemed almost to rock and roll with sound.

Then, when it ended, there was such silence that the slow ticking of the great clock seemed like the heart-beats of the place, which you could hear because it was so still.

Davy had finished practising, and his little sister, half-way down the hall, was wondering why he did not come out and call her. She began to look often toward the stage, and then at the great clock-face on the balcony.

Hark! Could that have been a strain of music? Or was it the sad, sad voice of some one grieving?

Draxy and the old woman turned at the first sound, and looked toward the organ.

They had scarcely listened while the great fugue was rolling through the hall. But something drew them nearer to this magical strain, and they crept toward it, step by step.

Down the aisle and up the stairs they went, hardly knowing that they did so, and stood, at last, close by the pedestal under the dark statue.

What is Davy playing? Oh, what is this that is making tears fall fast on the two faces it has drawn so near?

It was music that was never written. Music that was never heard before and will not be heard again. For Davy is inspired. He is playing from his own soul. This is his farewell to music, and to all his hopes and dreams. The organ grieves for him. The master, on his pedestal, listens sadly, and seems almost to stir with pity.

The little maid and the untaught old woman are sobbing aloud.

At last there comes a piteous strain,—then a wild crash across the keys, and Davy has flung his head down on his arms. The music is ended.

"Good-by—good-by!" he whispered, kissing the yellow keys where his face lay hidden.

"Oh, Davy!" sobbed a pitiful little voice, and Draxy's arms were around his neck, her soft wet cheek pressed close to his, while the poor old woman behind them wiped her eyes on the hem of her gown and said—

"Don't cry, darrlins! What is the matter, at all? Don't cry, miss, dear, and sir! Oh, but the music broke me harrt, intoirely! "Don't ye cry, darrlins!"

Just then a gruff old voice said—

"Come, come! This won't do. Stop this snivelling!"

An arm that seemed too fatherly and gentle to belong to such a voice, took in Davy and Draxy at once, as they sat on the organ-seat, and seemed to hug them and shake them at the same time.

"Come! What 's the matter here, I say?"

Where he had dropped from was the mystery. Had he been hiding in some recess of the organ?

Impossible to say. But there he was, looking very grim, except about the eyes, which were kind, and—was it possible?—had a suspicious wetness about them, in spite of his orders against snivelling.

The little girl sprang away, very much frightened, and stopped crying at once.

Davy turned around, pale and dazed,—scarcely aroused yet from his dream.

"Sir!" he said, half proudly, half sadly.

"What are you crying about?" demanded the old gentleman.

"*Crying!*" repeated Davy, with flashing eyes. I 'm *not* crying!

He drew himself erect, and the color rose in his cheek.

"Ah? spirit, too—eh?" said the old gentleman, exultantly.

Then he wheeled suddenly on Draxy. "What are *you* crying about, then?" he demanded in a terrible tone.

"Be-because I want to!" said she, stiffening her little neck.

"Oh! Because you *want* to, eh? Come here?"

Draxy came. Rather defiantly, I am afraid. But then he did seem such an interfering old gentleman.

"Now look at me!" he ordered.

Draxy looked right into his eyes. Something that she saw there must have reassured her, for, pretty soon she smiled, though he was pinching her ca [illegible] you see them hard at work, are you?" said he.

Draxy stared with surprise, but answered never a word.

"Is she?" he asked again, turning to the old woman, who stepped back in a hurry, but recovered herself and curtesied, saying:

"She is, sirr! God bless her! And yourself, too, for a gallant gentleman, and long life to you, sirr!"

"And you 're the kind of fellow who takes care of his mother, and the little brothers and sisters, are you?" the old gentleman went on, turning to Davy. "You 're the sort of chap who wears thin clothes all winter, and gives up his music and buckles down, trying to be a father to the family, are you?" Davy colored and looked away.

"Is he?" persisted this monotonous old gentleman, turning to Draxy.

For answer she just put her arms around her brother's neck and gave him a rousing little kiss.

"Well, then," said the old gentleman, conclusively, "it happens that I am the kind of an old man who loves to help good boys and girls. Sometimes I send the boys off to study music, and I look after the little sisters and the babies till the boys get back."

The looks of Davy and Draxy were a sight to see!

"My name is Maxwell," went on the old gentleman, quietly. "I have heard about you down stairs, and I 've been here some time, myself. Now I 've got a boy. I would like to have him study music abroad—in Europe. He does n't want to go, however."

At this the brother and sister exchanged a glance, but they were dumb and trembling.

"And," said the old gentleman, mysteriously, "I 've got some money that *does* want to go"—Here he laid a great kind hand on Davy's shoulder—"I 'm going to send you with it, sir'"

Draxy screamed, and running into Mr. Maxwell's arms, hugged him wildly with frantic joy.

Davy gasped, gripped the kind hand, and then, it was no use, broke down.

"Hullo! Perhaps you 're not crying *now!*" roared Mr. Maxwell, pleased as he could be.

"Sir—Mr. Maxwell—do you really mean it? Oh, I will work so hard and pay you back every cent, and—oh, Mr. Maxwell, you don't know, sir, you don't know."

Davy wrung that great hand once again, bereft of words.

"Well, let 's see." Then said Mr. Maxwell, "Come here, old lady. So the old man is laid up and the children cold and hungry, are they?"

"God help us, sirr! 'Tis thrue, then."

"And the rheumatiz is pretty bad, eh?"

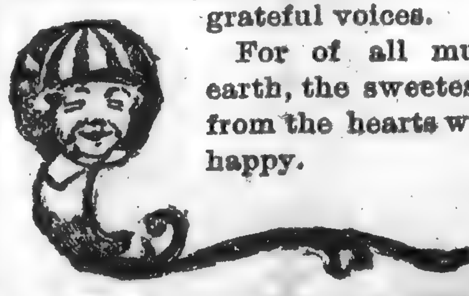
"Dade an' it is sirr. May yerself niver know the loikes of it!"

"Well, cheer up, old lady! I'll see what we can do for you. We 'll make a merry Christmas for the children, after all."

Oh, where, in the great city, was such a scene of joy, as there in the shadow of the organ under Beethoven's statue, on that Christmas eve?

Eloquent were the blessings of the poor old woman, deep and almost unspeakable the thanks of those two young souls, trembling for joy, while with no less delight glowed the warm heart that had bestowed such happiness.

And as the little group stood under the statue of the master, he seemed listening, with solemn gladness, to the music of those grateful voices.



For of all music on this earth, the sweetest pours forth from the hearts we have made happy.

The Beacon.

BOSTON, SATURDAY, DEC. 26, 1891.

THE SYMPHONY CONCERTS.

One disappointment was in store for the attendants upon the ninth Symphony concert—the withdrawal of the concerto for violin and viola, which was to have been played by Messrs. Loeffler and Kneisel, but was given up on account of their illness. For this—and by the way, the programme was all from Mozart and in his honor—was substituted the Masonic funeral music, an announcement of rather lugubrious and ominous cast being made from the stage to the effect that "on account" of the illness just mentioned this sombre selection would be given. But apart from this change the whole evening was one of pleasantness and grace. It is good to hear for an hour or two the exquisite melodies, the rare harmonies, the wonderful orchestral effects and the pure, various human feeling of Mozart, in these grim days when mysticism and trigonometric proportion are sought to be foisted upon the world as the true essence of music, cold calculation is preferred to inspiration, and clangor or twiddling is declared to be the acme of expressiveness. Mr. Nikisch led the "Magic Flute" overture and the E-flat symphony in an entirely sympathetic manner, not making simplicity trivial or overcharging sentiment. What the Funeral music—like some other pages of the master's work—would be if one could evolve from the past the gloomy horn upon which Mozart relied for his most sepulchral sounds, will probably never be known again; but this reading was good and grave. Mme. Fursch-Madi—in hearing whom once more there was great content—sang from "Don Giovanni" the largo scene, "*Or sai che l'onore*," and from "The Marriage of Figaro," the air "*Dove sono*," with that deeply dramatic feeling and in that beautifully balanced style which placed her long ago among great vocal artists. Quiet, sustained and suave in tone, but firm, sincere and direct in expression, she brought a new proof—ah, how sadly needed in these degenerate and careless days!—that the beauty of mere delivery and the fulness of meaning and emotion should meet together whenever there is to be true vocal art.

The programme for tonight needs no soloists, for it consists only of three orchestral works. Two of these are new here—Handel's concerto in F-major for strings and a double wind choir and Rubinstein's fourth, or "Dramatic," symphony. Between these will be placed the prelude to "Parsifal."

Since Mr. George H. Wilson's departure for Chicago, there to assume the secretaryship of the musical department of the World's Fair, the compilation of the notes for the programme Bulletin has been assumed by Mr. Philip Hale, who is sure to make his pages brilliant, diversified and rich with the instructive fruits of knowledge and research.

~~~ Mr. and Mrs. Arthur Nikisch gave a reception on Monday evening.

SUNDAY HERALD.

BOSTON, DECEMBER 27, 1891.

No Soloist at Last Night's Symphony.

The Symphony concert of last evening commended itself to the students and those skilled in music rather than to those whose inclinations are not ultra classical. There was no soloist on the programme, and there were but three numbers given—Handel's concerto for strings and two wind instruments in F major, Wagner's prelude to the "Parsifal" and Rubinstein's Ocean symphony. The interpretation of these numbers by the fine orchestra under Conductor Nikisch was such as to meet with the heartiest approval, and, as usual, the applause was not lacking after each selection.

The concerto of Handel was written for a strong quartet and two choirs of two horns, two oboes and two bassoons. The work is full of the characteristics of the author. Handel was constantly striving for new effects in his compositions, and this work being most interesting in that direction.

The prelude to the "Parsifal" had its third presentation at the Symphony concerts in this city. It was last given at Mr. Gericke's farewell concert, May 23, 1889. Like all of the preludes of this author, it is immediately suggestive of the play, and one hears the melody that is sung in the great religious scene of the first act in the mystic feast, the Lord's Supper. The simple succession of harmonies and the soft and sweet accompaniments that follow are eloquent with expression of the development of the drama. Now the music impresses the auditor as that of a hidden orchestra, and again there is the sound as if of voices of children which occurs in the finale of the first act. The music broadens in the fourth theme, representing the sufferings of Christ, and here the whole orchestra is brought into play. The beauties of the production were finely delineated by the orchestra.

Last on the programme was the Ocean symphony of Rubinstein. The beauty of this work lies in its grand first number, so replete with melody and originality and so characteristic of the hand of a master hand. The succeeding themes do not lend themselves to such favorable impression, and about them there is a diversity of opinion. The standard of the first theme is not maintained, and the effect is disappointing to the auditor.

Messrs. C. M. Loeffler (violin) and Franz Kneisel (viola) will be the soloists at the next public rehearsal on Friday and concert on Saturday, and the following programme will be performed:

Goldmark's overture, "Prometheus Bound," Mozart's symphonic concerto for violin and viola (first movement), cadenza by Hellmesberger (first time at these concerts); Schubert's Entr'acte, "Rosamunde;" Brahms' Symphony No. 2, in D major.

THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 27, 1891

THE SYMPHONIES.

NINTH CONCERT.

The ninth Symphony concert of the season at Music hall, Saturday evening, Dec. 19, was devoted to the memory of Wolfgang Amodius Mozart. The programme was:

Overture to "Die Zauberflote."
Aria: "Or sai chi l'onore," from "Don Giovanni."
Masonic Funeral Music.
Aria: "Dove sono," from "Le nozze di Figaro."
Symphony in E Flat.

Mme. Fursch-Madi was the singer.

One thing has been accomplished since Mozart's time, marking an advance in musical appreciation. Think of the greatest genius this world has produced dying in abject poverty and want; think of a devoted wife constantly watching at his bedside, administering stimulants, with encouraging words to keep him alive till his last great work, "Requiem," could be finished; think of the very few attendants at his funeral, and Potter's field for a burial place, without a stone, nor even a marked stick of wood, to show where his grave is. What a contrast is here presented by the present state of things. Genius is now worshiped; talent, both good and inferior, is now rewarded with some measure of liberality. If poor Mozart and his devoted wife could have been fed and feasted on the fat of the land he would have lived longer and been a much happier man. But he lived too early to be appreciated or rewarded by the deeds of men, and it would seem that his God called him home early, that He might take better care of him.

The orchestra did the best they could with the music set before them, a rather difficult programme to make interesting; and, with some of the orchestra under the weather with the prevailing disease, the influenza, comment may be spared.

Mme. Fursch-Madi, was the soloist, performing her work acceptably, brilliantly, as she always does. She has many friends in Boston, which was very apparent when she made her appearance on the stage and also at the completion of her two songs.

JAMES M. TRACY.

THE SYMPHONY.

The programme of the tenth concert of the season by the Boston Symphony orchestra in Music hall last evening was: Handel's concerto for strings and two wind orchestras, in F major (first time); Wagner's prelude to "Parsifal;" Rubinstein's symphony No. 4, dramatic (first time).

Lillian Nordica made such a distinguished success as Valentine in "The Huguenots" at the Metropolitan Opera house on forty eight hours' notice that it secured her another engagement with Abbey & Grau to sing in "L'Africaine" on Jan. 15.

Gazette

BOSTON, SUNDAY MORNING, DEC. 27.

The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Concerto for String and two Wind orchestras, in F., Handel (first time); Prelude, "Parsifal," Wagner; and the original version of Rubinstein's "Ocean" Symphony. These selections made a curious and not very harmonious combination. The chief point of interest was the Handel work, which was a surprise in the solidity and rich effect of its orchestration. Much of it was as full and as sonorous as if it had been scored yesterday by a follower of the modern school, and the marvel of it is that so much should be accomplished by such simple means. As evidenced in this work, Handel could write wonderfully well for the orchestra when he desired to do so. The brief but lovely Largo is an example in point. It is broadly, richly and impressively arranged, and shows a fine appreciation of the characteristic timbres of the various instruments. The fifth movement, a species of minuet, is beautiful in its theme and delightful in its orchestration, the florid dialogue between the solo oboes being exquisite. There must have been fine players of the oboe and horn in Handel's time or such difficult bravura passages as are heard in this movement would not have been written. The oboe solos were played with charming grace and beautiful finish of technique. This concerto shows that there was no slight knowledge of orchestral effect before Haydn and Mozart, and that Handel did not need a Berlioz or a Wagner to teach him close and massive scoring. The work was listened to with unalloyed pleasure, and was enthusiastically applauded. We trust that it may be heard here again at no distant date. It was well worth the reviving, not only for the freshness and interest of the music, but as an example of Handel's masterly use of the orchestra. The "Parsifal" music was well played, but it is tiresome and unmeaning in itself, and is incoherent unless it be followed with a full elucidation on the programme. The symphony was well read and brilliantly, though at times roughly played. At the next concert will be given Goldmark's overture, "Prometheus Bound;" the first movement of the Symphonic Concerto for violin, viola, and orchestra, by Mozart; the Entr'Acte to Schubert's "Rosamunde," and the Symphony No. 2, in D, by Brahms. Messrs. Loeffler and Kneisel are to be the soloists.

Boston Courier.

SUNDAY MORNING, DEC. 27, 1891.

THE SYMPHONY.

IMPORTANT MUSICAL EVENTS OF CHRISTMAS WEEK.

THE HANDEL AND HAYDN SOCIETY'S PERFORMANCE OF THE "MESSIAH"—THE

Handel, Wagner and Rubinstein were the giants that were grouped together in the tenth Symphony programme.

A concerto for strings and two wind orchestras, in F major, by Handel, was the opening number. Much credit is due Mr. Nikisch for rescuing this work from oblivion, and performing it with some modifications, for the first time in Boston. The programme book tells us that the date of its composition, as well as that of its first performance is unknown to history. In its original form it contained nine movements; that is, two measures of a ninth movement were found in the manuscript, the remaining pages being lost, or perhaps never written. Six movements were played at this concert, although the first two were connected in the form of an introduction and allegro. In order to give the work properly some changes in the orchestra were necessary. Two extra oboe players were called into service, and the second pair of horns was placed at the right of the bassoons, among the 'cellos and double basses. The bassoons, of which there were also four, thus came between the horns, the clarinets not being in the score at all.

Those who are acquainted with the works of Handel can imagine the character of this music more easily than it can be described, for it is thoroughly Handelian. The movements bear these titles: Pomposo, allegro, allegro ma non troppo, largo, a tempo ordinario, allegro. The introduction and the largo are broad and dignified and rich in harmony, while the others are delightfully quaint and fascinating. In the second and last allegros the horns are used in a charmingly effective manner. The last in gigue form opening with a passage which is given out by the first horns and repeated by the seconds, is especially attractive. In the second and fifth movements the oboes are the prominent feature; while throughout the entire work the strings are constantly employed either as leading or accompanying instruments. The work was well worth the trouble of the preparation involved. That it was enjoyed by the audience was evident from the spontaneous applause which most of the movements evoked.

Why the prelude to "Parsifal" was made the go-between of this concerto and the "Ocean" symphony of Rubinstein is one of those things that, we dare say, few fellows, at the most, can find out. It is a riddle which even those few will in all probability scarcely take the trouble to guess at this time of year, when every one wants a holiday mentally as well as bodily. The prelude was played magnificently, however, and Mr. Nikisch amply demonstrated the intensity of his admiration for Wagner, and the greatness of his powers as a conductor as well.

If the Ocean symphony were placed first on a programme, it would be a satisfaction to hear it given in its entirety whenever it is given at all. But a seven movement work for a final number is a little too much; therefore it was a happy thought to perform it as it originally left the hands of its composer.

What a glorious movement is the first! The finale, too, after an evident falling off in inspiration in the two middle movements, shows that Rubinstein made a herculean effort to create a movement that should be a fit companion of the first. It is a melancholy fact, however, that he only partly succeeded. The symphony was played in a manner worthy of the work by conductor and orchestra; and of all the players, no one so completely distinguished himself as did our virtuoso of the kettledrums.

"THE MESSIAH."

The six hundred and eightieth concert of the Handel and Haydn Society, making the commencement of the seventy-seventh season, was given in Music Hall last Sunday evening. "The Messiah" was sung, with Mrs. Lillian Nordica, soprano, Miss Lena Little, alto, Mr. Leonard E. Auty, tenor, and Mr. Barrington Foote, bass, as soloists. Mr. Zerrahn and Mr. Lang were in their accustomed places. The orchestra was led by Mr. Roth, in the place of Mr. Kneisel, who was ill, and the trumpet solo was played by Mr. Pierre Muller.

It is a pleasure to be able to state that the singing of the chorus was as a whole far superior to any that it has done during the past few years. An air of certainty pervaded its work throughout the evening. The attacks were prompt and decisive, most of the difficult runs and other contrapuntal passages were fluently and clearly rendered, and the finales were given with a fullness of tone that indicated an abundance of reserve force. These important details, together with the great gains apparent in quality of tone, balance of parts and expressiveness in phrasing, point to the accession of a large number of members who possess intelligence as well as a mere taste for music, and to the absence of a very considerable number who had nothing but their enthusiasm to recommend them to membership of this great choral body. All this is exceedingly gratifying. It proves that the present management is wide awake and has the real interest of the society at heart.

To refer at length to the singing of the various choruses is unnecessary. In "For unto us a child is born," smoothness, delightfully free enunciation and genuine musical feeling were especially noticeable, although these comments apply almost as closely to "Behold The Lamb." "His yoke is easy" was fine in strength and breadth, and "Hallelujah," though lacking somewhat in fire and sonority, was yet inspiriting and uplifting.

Of the soloists, one thing may be said which applies to each with more or less directness: while the singing of all four gave ample evidence of earnest consideration of the nature of oratorio work in general, and of much thought and study over their respective parts in particular, there was comparatively little in it that indicated the possession of deep emotional natures, or that was calculated to arouse the emotions of an oratorio audience. With the exception of certain touches here and there which had the true ring, the expression which pervaded their singing was of that nature that results from conscientious endeavor, and an excellent understanding of the principles of broad and artistic phrasing.

From this point of view, however, most of the solo singing was exceptionally good. The degree in which different listeners are affected by musical performances that are devoid of the element of greatness must always vary widely. To us, Miss Littles singing was the most appealing and convincing. In spite of the habit she has of excessively prolonging sustained tones, which she has evidently adopted as a means of expression, but which, when frequently indulged in, merges into monotony, much that she did was more than tinged with true feeling. This was plainly apparent in her rendering of "He was despised;" and a more dramatic delivery of the middle portion of that air would have placed the whole on a high plane of artistic performance. Mrs. Nordica's singing was much more serious in intention and finished in execution than any we have ever heard from her before. The recitative, "There were shepherds," was intelligently and expressively given, and "Rejoice greatly" was sung in a thoroughly charming and unaffected manner. In "I know that my Redeemer liveth" the best qualities of her naturally beautiful voice were freely displayed, and her version of the air, if it was not wholly satisfying, at least seemed imbued with sincerity.

Mr. Foote displayed a voice of agreeable quality though of comparatively little power. His singing in his various recitatives and airs like that of the others, was tasteful and finished; but the lack of reserve force was plainly felt in the part of "But who may abide," "The people that walked," and in the strongly dramatic "Why do the Nations," In the last mentioned, however, he was heard at his best, and won hearty applause. Mr. Auty's work was an excellent example of what may be done with a voice which is naturally slight, and lacking in fullness and color. His delivery of "Every Valley" was smooth and showed artistic ability, and his expressive singing of "Behold and see" won for him deserved applause. In "Thou shalt break them," however, his artistic violence was of a very mild sort.

The orchestral playing was much better than is usually the case at the oratorio performances. There was little of that perfunctory "sawing out" of the accompaniments, and the quality of tone produced was worthy of the players. The "Pastoral Symphony" was charmingly played, although the overture displayed considerable groping round in the dark. Altogether a noteworthy performance.

Boston Post

MONDAY MORNING, DEC. 28, 1891.

TENTH SYMPHONY CONCERT.

The concert given last Saturday night at Music Hall was a change from the preceding ones of the season, inasmuch as the programme was strictly classical, with no soloist, and composed of three numbers only—Handel's concerto for strings and two wind instruments in F major, Wagner's prelude to "Parsifal," and Rubinstein's "Ocean Symphony." Mr. Nikisch seemed to take special pride in this programme, which was very much of the nature of Christmas music, for the rendering of these numbers was such as to call for it the heartiest approval of the audience. The concerto was written for a strong quartet and two choirs of horns, two oboes and two bassoons. The work of the oboes in the tempo ordinario was exquisitely finished. The whole composition, heard for the first time at the concerts, is full of new effects that are very pleasing.

The "Parsifal" prelude has been heard here three times, its last hearing at Mr. Gericke's farewell concert in '89. It opens with a broad melodic phrase, which is sung later in the great scene of the Lord's supper. The entrance of the theme was not over-excellent; there was a falling short of the sustained effect so perfectly obtained in the adagio and finale of the Ocean symphony. The restless mood of the audience had undoubtedly much to do with this, for utter silence is absolutely necessary to a full enjoyment of the "Parsifal" music.

The whole beauty of the Ocean symphony lies in its first grand number. The succeeding themes do not make the same favorable impression. Mr. Nikisch showed most painstaking work with his orchestra in this number; its rendition was masterly and the effect of the harp was exquisite. It was beyond mere praise.

Saturday evening's programme will consist of Goldmark's overture, "Prometheus Bound," Mozart's symphonic concerto for violin and viola, Schubert's entr' acte "Rosamunde" and Brahms's symphony No. 2 in D major. Mr. C. M. Loeffler and Mr. Franz Kneisel will be the soloists.
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The Beacon.

BOSTON, SATURDAY, DEC. 26, 1891.

THE SYMPHONY CONCERTS.

One disappointment was in store for the attendants upon the ninth Symphony concert—the withdrawal of the concerto for violin and viola, which was to have been played by Messrs. Loeffler and Kneisel, but was given up on account of their illness. For this—and by the way, the programme was all from Mozart and in his honor—was substituted the Masonic funeral music, an announcement of rather lugubrious and ominous cast being made from the stage to the effect that "on account" of the illness just mentioned this sombre selection would be given. But apart from this change the whole evening was one of pleasantness and grace. It is good to hear for an hour or two the exquisite melodies, the rare harmonies, the wonderful orchestral effects and the pure, various human feeling of Mozart, in these grim days when mysticism and trigonometric proportion are sought to be foisted upon the world as the true essence of music, cold calculation is preferred to inspiration, and clangor or twiddling is declared to be the acme of expressiveness. Mr. Nikisch led the "Magic Flute" overture and the E-flat symphony in an entirely sympathetic manner, not making simplicity trivial or overcharging sentiment. What the Funeral music—like some other pages of the master's work—would be if one could evolve from the past the gloomy horn upon which Mozart relied for his most sepulchral sounds, will probably never be known again; but this reading was good and grave. Mme. Fursch-Madi—in hearing whom once more there was great content—sang from "Don Giovanni" the largo scene, "*Or sai che l'onore,*" and from "The Marriage of Figaro," the air "*Dove sono,*" with that deeply dramatic feeling and in that beautifully balanced style which placed her long ago among great vocal artists. Quiet, sustained and suave in tone, but firm, sincere and direct in expression, she brought a new proof—ah, how sadly needed in these degenerate and careless days!—that the beauty of mere delivery and the fulness of meaning and emotion should meet together whenever there is to be true vocal art.

The programme for tonight needs no soloists, for it consists only of three orchestral works. Two of these are new here—Handel's concerto in F-major for strings and a double wind choir and Rubinstein's fourth, or "Dramatic," symphony. Between these will be placed the prelude to "Parsifal."

Since Mr. George H. Wilson's departure for Chicago, there to assume the secretaryship of the musical department of the World's Fair, the compilation of the notes for the programme Bulletin has been assumed by Mr. Philip Hale, who is sure to make his pages brilliant, diversified and rich with the instructive fruits of knowledge and research.

~~~~ Mr. and Mrs. Arthur Nikisch gave a reception on Monday evening.

SUNDAY HERALD.

BOSTON, DECEMBER 27, 1891.

No Soloist at Last Night's Symphony.

The Symphony concert of last evening commended itself to the students and those skilled in music rather than to those whose inclinations are not ultra classical. There was no soloist on the programme, and there were but three numbers given—Handel's concerto for strings and two wind instruments in F major, Wagner's prelude to the "Parsifal" and Rubinstein's Ocean symphony. The interpretation of these numbers by the fine orchestra under Conductor Nikisch was such as to meet with the heartiest approval, and, as usual, the applause was not lacking after each selection.

The concerto of Handel was written for a strong quartet and two choirs of two horns, two oboes and two bassoons. The work is full of the characteristics of the author. Handel was constantly striving for new effects in his compositions, and this work being most interesting in that direction.

The prelude to the "Parsifal" had its third presentation at the Symphony concerts in this city. It was last given at Mr. Gericke's farewell concert, May 23, 1889. Like all of the preludes of this author, it is immediately suggestive of the play, and one hears the melody that is sung in the great religious scene of the first act in the mystic feast, the Lord's Supper. The simple succession of harmonies and the soft and sweet accompaniments that follow are eloquent with expression of the development of the drama. Now the music impresses the auditor as that of a hidden orchestra, and again there is the sound as if of voices of children which occurs in the finale of the first act. The music broadens in the fourth theme, representing the sufferings of Christ, and here the whole orchestra is brought into play. The beauties of the production were finely delineated by the orchestra.

Last on the programme was the Ocean symphony of Rubinstein. The beauty of this work lies in its grand first number, so replete with melody and originality and so characteristic of the hand of a master hand. The succeeding themes do not lend themselves to such favorable impression, and about them there is a diversity of opinion. The standard of the first theme is not maintained, and the effect is disappointing to the auditor.

Messrs. C. M. Loeffler (violin) and Franz Kneisel (viola) will be the soloists at the next public rehearsal on Friday and concert on Saturday, and the following programme will be performed:

Goldmark's overture, "Prometheus Bound;" Mozart's symphonic concerto for violin and viola (first movement), cadenza by Hellmesberger (first time at these concerts); Schubert's Entr'acte, "Rosamunde;" Brahms' Symphony No. 2, in D major.

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THE BOSTON TIMES

BOSTON, SUNDAY, DEC. 27, 1891

THE SYMPHONIES.

NINTH CONCERT.

The ninth Symphony concert of the season at Music hall, Saturday evening, Dec. 19, was devoted to the memory of Wolfgang Amodius Mozart. The programme was:

Overture to "Die Zauberflote."
Aria: "Or sai chi l'onore," from "Don Giovanni."
Masonic Funeral Music.
Aria: "Dove sono," from "Le nozze di Figaro."
Symphony in E Flat.
Mme. Fursch-Madi was the singer.

One thing has been accomplished since Mozart's time, marking an advance in musical appreciation. Think of the greatest genius this world has produced dying in abject poverty and want; think of a devoted wife constantly watching at his bedside, administering stimulants, with encouraging words to keep him alive till his last great work, "Requiem," could be finished; think of the very few attendants at his funeral, and Potter's field for a burial place, without a stone, nor even a marked stick of wood, to show where his grave is. What a contrast is here presented by the present state of things. Genius is now worshiped; talent, both good and inferior, is now rewarded with some measure of liberality. If poor Mozart and his devoted wife could have been fed and feasted on the fat of the land he would have lived longer and been a much happier man. But he lived too early to be appreciated or rewarded by the deeds of men, and it would seem that his God called him home early, that He might take better care of him.

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Mme. Fursch-Madi, was the soloist, performing her work acceptably, brilliantly, as she always does. She has many friends in Boston, which was very apparent when she made her appearance on the stage and also at the completion of her two songs.

JAMES M. TRACY.

THE SYMPHONY.

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Lillian Nordica made such a distinguished success as Valentine in "The Huguenots" at the Metropolitan Opera house on forty eight hours' notice that it secured her another engagement with Abbey & Grau to sing in "L'Africaine" on Jan. 15.

Gazette

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The Symphony Concert.

The programme for last night's concert by the Boston Symphony Orchestra, in Music Hall, was: Concerto for String and two Wind orchestras, in F., Handel (first time); Prelude, "Parsifal," Wagner, and the original version of Rubinstein's "Ocean" Symphony. These selections made a curious and not very harmonious combination. The chief point of interest was the Handel work, which was a surprise in the solidity and rich effect of its orchestration. Much of it was as full and as sonorous as if it had been scored yesterday by a follower of the modern school, and the marvel of it is that so much should be accomplished by such simple means. As evidenced in this work, Handel could write wonderfully well for the orchestra when he desired to do so. The brief but lovely Largo is an example in point. It is broadly, richly and impressively arranged, and shows a fine appreciation of the characteristic timbres of the various instruments. The fifth movement, a species of minuet, is beautiful in its theme and delightful in its orchestration, the florid dialogue between the solo oboes being exquisite. There must have been fine players of the oboe and horn in Handel's time or such difficult bravura passages as are heard in this movement would not have been written. The oboe solos were played with charming grace and beautiful finish of technique. This concerto shows that there was no slight knowledge of orchestral effect before Haydn and Mozart, and that Handel did not need a Berlioz or a Wagner to teach him close and massive scoring. The work was listened to with unalloyed pleasure, and was enthusiastically applauded. We trust that it may be heard here again at no distant date It was well worth the reviving, not only for the freshness and interest of the music, but as an example of Handel's masterly use of the orchestra. The "Parsifal" music was well played, but it is tiresome and unmeaning in itself, and is incoherent unless it be followed with a full elucidation on the programme. The symphony was well read and brilliantly, though at times roughly played. At the next concert will be given Goldmark's overture, "Prometheus Bound;" the first movement of the Symphonic Concerto for violin, viola, and orchestra, by Mozart; the Entr'Acte to Schubert's "Rosamunde," and the Symphony No. 2, in D, by Brahms. Messrs. Loeffler and Kneisel are to be the soloists.

Boston Courier.

SUNDAY MORNING, DEC. 27, 1891.

THE SYMPHONY.

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THE HANDEL AND HAYDN SOCIETY'S PERFORMANCE OF THE "MESSIAH"—THE

Handel, Wagner and Rubinsteinwere the giants that were grouped together in the tenth Symphony programme.

A concerto for strings and two wind orchestras, in F major, by Handel, was the opening number. Much credit is due Mr. Nikisch for rescuing this work from oblivion, and performing it with some modifications, for the first time in Boston. The programme book tells us that the date of its composition, as well as that of its first performance is unknown to history. In its original form it contained nine movements; that is, two measures of a ninth movement were found in the manuscript, the remaining pages being lost, or perhaps never written. Six movements were played at this concert, although the first two were connected in the form of an introduction and allegro. In order to give the work properly some changes in the orchestra were necessary. Two extra oboe players were called into service, and the second pair of horns was placed at the right of the bassoons, among the 'cellos and double basses. The bassoons, of which there were also four, thus came between the horns, the clarinets not being in the score at all.

Those who are acquainted with the works of Handel can imagine the character of this music more easily than it can be described, for it is thoroughly Handelian. The movements bear these titles: Pomposo, allegro, allegro ma non troppo, largo, a tempo ordinario, allegro. The introduction and the largo are broad and dignified and rich in harmony, while the others are delightfully quaint and fascinating. In the second and last allegros the horns are used in a charmingly effective manner. The last in gigue form opening with a passage which is given out by the first horns and repeated by the seconds, is especially attractive. In the second and fifth movements the oboes are the prominent feature; while throughout the entire work the strings are constantly employed either as leading or accompanying instruments. The work was well worth the trouble of the preparation involved. That it was enjoyed by the audience was evident from the spontaneous applause which most of the movements evoked.

Why the prelude to "Parsifal" was made the go-between of this concerto and the "Ocean" symphony of Rubinstein is one of those things that, we dare say, few fellows, at the most, can find out. It is a riddle which even those few will in all probability scarcely take the trouble to guess at this time of year, when every one wants a holiday mentally as well as bodily. The prelude was played magnificently, however, and Mr. Nikisch amply demonstrated the intensity of his admiration for Wagner, and the greatness of his powers as a conductor as well.

If the Ocean symphony were placed first on a programme, it would be a satisfaction to hear it given in its entirety whenever it is given at all. But a seven movement work for a final number is a little too much; therefore it was a happy thought to perform it as it originally left the hands of its composer.

What a glorious movement is the first! The finale, too, after an evident falling off in inspiration in the two middle movements, shows that Rubinstein made a herculean effort to create a movement that should be a fit companion of the first. It is a melancholy fact, however, that he only partly succeeded. The symphony was played in a manner worthy of the work by conductor and orchestra; and of all the players, no one so completely distinguished himself as did our virtuoso of the kettledrums.

"THE MESSIAH."

The six hundred and eightieth concert of the Handel and Haydn Society, making the commencement of the seventy-seventh season, was given in Music Hall last Sunday evening. "The Messiah" was sung, with Mrs. Lillian Nordica, soprano, Miss Lena Little, alto, Mr. Leonard E. Auty, tenor, and Mr. Barrington Foote, bass, as soloists, Mr. Zerrahn and Mr. Lang were in their accustomed places. The orchestra was led by Mr. Roth, in the place of Mr. Kneisel, who was ill, and the trumpet solo was played by Mr. Pierre Muller.

It is a pleasure to be able to state that the singing of the chorus was as a whole far superior to any that it has done during the past few years. An air of certainty pervaded its work throughout the evening. The attacks were prompt and decisive, most of the difficult runs and other contrapuntal passages were fluently and clearly rendered, and the finales were given with a fullness of tone that indicated an abundance of reserve force. These important details, together with the great gains apparent in quality of tone, balance of parts and expressiveness in phrasing, point to the accession of a large number of members who possess intelligence as well as a mere taste for music, and to the absence of a very considerable number who had nothing but their enthusiasm to recommend them to membership of this great choral body. All this is exceedingly gratifying. It proves that the present management is wide awake and has the real interest of the society at heart.

To refer at length to the singing of the various choruses is unnecessary. In "For unto us a child is born," smoothness, delightfully free enunciation and genuine musical feeling were especially noticeable, although these comments apply almost as closely to "Behold The Lamb." "His yoke is easy" was fine in strength and breadth, and "Hallelujah," though lacking somewhat in fire and sonority, was yet inspiriting and uplifting.

Of the soloists, one thing may be said which applies to each with more or less directness: while the singing of all four gave ample evidence of earnest consideration of the nature of oratorio work in general, and of much thought and study over their respective parts in particular, there was comparatively little in it that indicated the possession of deep emotional natures, or that was calculated to arouse the emotions of an oratorio audience. With the exception of certain touches here and there which had the true ring, the expression which pervaded their singing was of that nature that results from conscientious endeavor, and an excellent understanding of the principles of broad and artistic phrasing.

From this point of view, however, most of the solo singing was exceptionally good. The degree in which different listeners are affected by musical performances that are devoid of the element of greatness must always vary widely. To us, Miss Littles singing was the most appealing and convincing. In spite of the habit she has of excessively prolonging sustained tones, which she has evidently adopted as a means of expression, but which, when frequently indulged in, merges into monotony, much that she did was more than tinged with true feeling. This was plainly apparent in her rendering of "He was despised;" and a more dramatic delivery of the middle portion of that air would have placed the whole on a high plane of artistic performance. Mrs. Nordica's singing was much more serious in intention and finished in execution than any we have ever heard from her before. The recitative, "There were shepherds," was intelligently and expressively given, and "Rejoice greatly" was sung in a thoroughly charming and unaffected manner. In "I know that my Redeemer liveth" the best qualities of her naturally beautiful voice were freely displayed, and her version of the air, if it was not wholly satisfying, at least seemed imbued with sincerity.

Mr. Foote displayed a voice of agreeable quality though of comparatively little power. His singing in his various recitatives and airs like that of the others, was tasteful and finished; but the lack of reserve force was plainly felt in the part of "But who may abide," "The people that walked," and in the strongly dramatic "Why do the Nations," In the last mentioned, however, he was heard at his best, and won hearty applause. Mr. Auty's work was an excellent example of what may be done with a voice which is naturally slight, and lacking in fullness and color. His delivery of "Every Valley" was smooth and showed artistic ability, and his expressive singing of "Behold and see" won for him deserved applause. In "Thou shalt break them," however, his artistic violence was of a very mild sort.

The orchestral playing was much better than is usually the case at the oratorio performances. There was little of that perfunctory "sawing out" of the accompaniments, and the quality of tone produced was worthy of the players. The "Pastoral Symphony" was charmingly played, although the overture displayed considerable groping round in the dark. Altogether a noteworthy performance.

Boston Post

MONDAY MORNING, DEC. 28, 1891.

TENTH SYMPHONY CONCERT.

The concert given last Saturday night at Music Hall was a change from the preceding ones of the season, inasmuch as the programme was strictly classical, with no soloist, and composed of three numbers only—Handel's concerto for strings and two wind instruments in F major, Wagner's prelude to "Parsifal," and Rubinstein's "Ocean Symphony." Mr. Nikisch seemed to take special pride in this programme, which was very much of the nature of Christmas music, for the rendering of these numbers was such as to call for it the heartiest approval of the audience. The concerto was written for a strong quartet and two choirs of horns, two oboes and two bassoons. The work of the oboes in the tempo ordinario was exquisitely finished. The whole composition, heard for the first time at the concerts, is full of new effects that are very pleasing.

The "Parsiful" prelude has been heard here three times, its last hearing at Mr. Gericke's farewell concert in '89. It opens with a broad melodic phrase, which is sung later in the great scene of the Lord's supper. The entrance of the theme was not over-excellent; there was a falling short of the sustained effect so perfectly obtained in the adagio and finale of the Ocean symphony. The restless mood of the audience had undoubtedly much to do with this, for utter silence is absolutely necessary to a full enjoyment of the "Parsiful" music.

The whole beauty of the Ocean symphony lies in its first grand number. The succeeding themes do not make the same favorable impression. Mr. Nikisch showed most painstaking work with his orchestra in this number; its rendition was masterly and the effect of the harp was exquisite. It was beyond mere praise.

Saturday evening's programme will consist of Goldmark's overture, "Prometheus Bound," Mozart's symphonic concerto for violin and viola, Schubert's entr' acte "Rosamunde" and Brahms's symphony No. 2 in D major. Mr. C. M. Loeffler and Mr. Franz Kneisel will be the soloists.
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Boston Journal.

MONDAY, DECEMBER 28, 1891.

THE SYMPHONY.

An Important Work Heard for the First Time.

The Composer Often the Expression of His Age.

The programme of the tenth Symphony concert, given Saturday evening in Music Hall, was as follows: Concerto for strings and two wind orchestras, in F major, Handel; prelude, "Parsifal," Wagner; Rubinstein's "Ocean" Symphony (original version).

This Handel concerto was a novelty, and a refreshing one. We know but little of its history, although Rockstro and Chrysander have rummaged manuscripts and records. It is written for string quartette and two choirs of wind instruments, consisting each of two horns, two oboes and a bassoon There are nine movements, and this number in the version used by Mr. Nikisch is reduced to five. It is a remarkably strong and effective work, and in certain respects the instrumental combinations are modern, or this statement may be reversed, and it may be said that the grouping together of instrumental families and using them antiphonally, one against the other, is evidently not a modern invention. In his earlier days, and when he was in Italy, Handel taxed the skill of the solo violinists; in this concerto he set a task of no mean difficulty before his horn and oboe players. It is true that there are figures and passages that are familiar to students of his oratorios and his organ concertos; but as a whole the work is one of amazing freshness. The mannerisms of Handel are to be found; just as they are found in the works of all great composers. They serve as the flourish that in former days was added to a signature. They are perhaps old-fashioned; but the mannerisms of our modern composers may excite the same comment a hundred years from now. In this work they do not annoy by their constant recurrence; and there is more than once a deliberate harmonic surprise, as though Handel had thought to himself, "They will say that I have a trick of rounding my sentences in one and the same way. But this surely is a change." So in its harmonic structure and in its sense of instrumental color the concerto was a genuine surprise to many who thought they knew their Handel.

This music of Handel is at least one hundred and fifty years old. Our advanced friends of the modern school do not deny that the old maker of operas and oratorios was possessed of a certain rude strength, a vigorous rhythm, contrapuntal ingenuity and a pleasing melody that was too often choked by the rigid bands of formalism. They are men of to-day, and they would not probably exchange the prelude to "Parsifal" for the whole voluminous baggage of Handel. But how will the men of 1990 look upon "Parsifal," or will they have even the opportunity?

I have more than once in these columns hinted at the absurdity of comparing together musicians of different centuries or even generations. To solemnly weigh Handel and Wagner in the scales and then pronounce judgment is opposed to the spirit and the canons of modern criticism. The one, as well as the other, was an expression of his time. That is to say, each was in a way ahead of his time, but certain features, certain feelings of each century found fullest expression in the music of the one and in that of the other. Handel was bitterly accused in the English prose and poetry of his day of giving "sound and show, instead of sense." His pathetic melodies were characterized by some as "smooth stupidity," as "sing-songs." At the same time there is much that is essentially English in Handel's music after he abandoned the operatic stage. We know the character of the people he lived among from memoirs and journals. We know what they ate and drank. Their amusements, their conversations, are familiar to us. Their roughness, coarseness, brutality are always painfully present to students of the manners and customs of that century. The satires upon Handel's operas and his opera singers are often couched in the foulest language. The Grand Duke of Chandos, Handel's patron, was warmly praised for buying his third wife from her husband, a groom, who was in the habit of beating her. But, in spite of the many faults of the people, there was a certain manliness, a frank self-reliance, a belief in a special Providence for Englishmen, an indefinable enjoyment in all things that were out of doors, and these qualities or characteristics are found in the fresh and virile music of Handel, as in this concerto, for example. Above all, it was not an age of diseased nerves. The real lovers of music in Handel's time were simply moved by apparently simple means.

When Wagner wrote "Parsifal" he had exhausted in his music the passion of love as it is commonly understood. His philosophy, and perhaps his age, led him to meditate upon the expression in music of self-abnegation, of self-immolation. And the prelude to "Parsifal," taken in connection with the music-drama that follows, is intended to prepare the hearer for what is to come, to put him in the mood. When this prelude is given upon the concert stage, and when it is stripped of its conditions, it becomes merely music pure and simple without symbolical meaning. The composer may say "I mean this and I mean that," but the hearer has a right to reply, "It is not what you mean, but it is what you write that I am chiefly concerned with." It is, therefore, perhaps a great injustice to Wagner to give this prelude in the garish concert hall, for as absolute music it must seem intrinsically empty and bombastic, and worse than that, monotonous. There is a mock solemnity, there is an attempt at religious simplicity, and there is of course a violent attack upon the nerves of the hearer. But the hearer is more or less hardened, his nerves have become accustomed to the disquieting progressions that are always promising a climax and constantly disappoint. At the same time he has lost his taste for simple things; and, the child of his age, [illegible]

trust or hope, he finds in the music of Wagner the most complete expression of his mental and physical condition. Perhaps he thinks it is really the only music, when suddenly a Handelian blast assails him; he finds himself drawing a long breath, and he forgets his mental speculations, and he realizes that mere healthy animal existence is not to be despised, and he may even envy secretly the man of Handel's day.

When Rubinstein led in different cities his "Ocean" symphony, his personality lent it a foreign interest, so that it often provoked enthusiasm. When it is heard in cold blood and regarded simply as a symphonic work, it loses with each hearing. By the very title it invites conjecture, and the hearer is too often busied in trying to unroll a panorama as the music is played. Rubinstein has given no programme, and the hearer may find at pleasure all objects and all phenomena above and below the surface, or all thoughts suggested by the mere contemplation of the ocean. The first movement is easily the best, and it is of grand proportions. The other movements seem to have been written at random, and Louis de Romain once suggested that Rubinstein, in making his musical voyage, was caught the second day out in a heavy fog.

The concerto was played with frankness and spirit. The work of the strings was generally to be warmly commended; the oboe solo passages were delightfully played: the horns were not always faultless in intonation or in quality of tone. The "Parsifal" prelude was played with great care, and the "Faith" motiv was most definitly proclaimed by the brass. The performance of the symphony was characterized by a brilliancy that was at times reckless.

PHILIP HALE.

Boston Sunday Globe.

SUNDAY, DEC. 27, 1891.

WORLD OF MUSIC.

Echoes from the Boston Symphony Orchestra.

The programme selected by Director Nikisch for the Symphony orchestra contribution to Christmas week was not of a particularly joyous nature. To tell the truth, it proved rather stupid to all but the most thoughtful and cultured of the orchestra's patrons.

It is, of course, to be publicly declared that the frequenters of these concerts are capable of appreciating all that is good in the higher class of musical composition, but the conductor, the players and the managers knew within themselves that many of those who so eagerly strive to outbid one another in paying premiums for course tickets, enjoy melody more than they do the elusive harmony of the ultra refined classics; and it is to be said to the credit of their good nature that the directors of symphony bands do occasionally submit to the wishes of these richly paying but poorly educated patrons.

Such favors should create sufficient gratitude to overcome any feeling of resentment which might ordinarily be awakened by being forced to battle with two hours of almost unconquerable drowsiness.

That the audience at the rehearsal, given on Thursday instead of Friday, and at the concert last evening, were the smallest of the season, was probably due more to the Christmas festivities than to the unattractiveness of the programme announcements.

There were three numbers on the programme, a Handel concerto for strings and wind orchestra in F major, played for the first time by this orchestra, the prelude to Wagner's "Parsifal," and Rubinstein's "Ocean" symphony. Handel's writings are always interesting, even if they are sometimes beyond the comprehension of an average auditor. His tonal pictures are so brilliantly and uniquely colored that they win unbounded admiration from those who have not the least idea of what the composer is endeavoring to portray.

It is rather surprising that the concerto in F minor has not been given here before, for it is a most impressive work, grand in solemn harmonies and pregnant with the individuality of its composer.

The prelude was magnificently played and proved a genuine treat to the audience, particularly to those who had attended the "Parsifal" performance in Music Hall last season. The "Ocean Symphony" also received thoroughly satisfactory treatment fromthe orchestra.

On next Friday afternoon and Saturday evening the programme will be as follows:

Overture, Prometheus Bound..........Goldmark
Symphonic concerto for violin and viola (first movement)..........Mozart
Entr'acte, Rossmunde..........Schubert
Symphony No. 2, in D major..........Brahms

—The "Messiah" attracted such an immense audience in the Music Hall, Sunday night, that half an hour before the performance began standing room was impossible to obtain. Mme. Nordica, the bright particular star, was in superb voice, and looked queenly all in black. The rounded decollette corsage was edged with wide black chiffon, and not a jewel of any kind was worn. For this reason, doubtless, Mme. Nordica's great personal loveliness shone forth with heightened effect. Miss Little was in mauve satin and white lace. In the vast audience, which was unusually fashionable, were noted: Mrs. James Jackson, Mrs. O. W. Peabody, with her nephew Dr. John Homans, Mr. and Mrs. J. Grafton Minot, Mr. and Mrs. C. F. Sprague, Mrs. R. C. Hooper, Mr. William Hooper, Mr. and Mrs. Frank Zerrahn, Mrs. J. L. Gardner, Mrs. H. M. Rogers, Mrs. C. E. Inches, Mrs. Julia Ward Howe, Mrs. Maud Howe Elliot, Mr. Frank Jackson, Mr. Pierson Beebe, Lieut. and Mrs. Ruxton, Mr. W. G. Russell and his daughter, Miss Marion Russell, Dr. Richard Sprague, Mr. Frank Beebe, Mr. J. S. Dwight, Mr. and Mrs. G. L. Osgood, Rev. W. H. Lyon, Mrs. B. J. Lang and daughter, Mr. Henrich Meyn, Mr. A. H. Pickering, Mr. and Mrs. Henry A. Clapp, Mr. W. F. Baldwin, Mr. Eugene Greenleaf, Prof. and Mrs. Royce of Cambridge, and Mr. Roger N. Allen.

—Madame Nordica spent Christmas with her sister, Mrs. W. F. Baldwin, at Dorchester.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, DEC. 28, 1891.

The Symphony Concert.

The concert of Saturday, which was a purely orchestral one, did not redound to the credit of the organization which gave it, for there were not only misreadings, but a degree of noisy roughness that spoiled more than one movement. The programme began with a novelty,—but a very old one,—a Concerto by Handel which had never been heard in our concerts before. It may be remembered that the clarinet was not used in Handel's day, and that therefore there was a degree of attachment to the oboes and bassoons which can scarcely be fully realized by modern musicians. This prominence of oboe was the great characteristic of the tone-color of the present concerto, and the most effective playing in it was the duet between two oboes in the fourth movement, which was executed without a flaw in spite of difficulties as great as ever appear in any modern work. Scarcely less difficult, and scarcely less perfect in rendering, were the horn passages of the finale, a charming Gigue. The first movements were roughly played, but the work was full of interest, and showed that there was a fairly good standard of tone coloring even in the early days of orchestral writing, for Bach and Handel may be considered as the very pioneers of orchestral thought.

To put Handel's work in immediate propinquity to the prelude to "Parsifal" was just to neither of the compositions, although it may have been the conductor's purpose to show the inception and the culmination of orchestral scoring, side by side. Be that as it may, the proximity was unwise, and the contrast far too sharp. The great flaw of the concert was the manner in which the Wagner work was performed; here at least, no apologist can urge the permissibility of freedom of conception, for Wagner is of today, he has directed his own work, he has authorized representatives and successors who perpetuate those details of tempo, shading and execution, which he took such care in evolving, and no one has a right to meddle with the *minutiæ* as established at Bayreuth. It must have been a surprise then to any musician who had heard the "Abendmahls-thema" sigh out at the first of the performance in the German theatre, to find this dreamy touch transformed into a cyclone in the opening measures of this performance.

In one respect, however, it may be acknowledged that our orchestra distanced the orchestra of Bayreuth; it played louder than any band that Wagner, or Richter, or Levy, or Mottl ever led; the onslaught on "Parsifal" made the Bayreuthian *fortissimi* seem very puny indeed; the kettle-drummer played as if he were thinking of Haydn's "Suprise Symphony"; the brasses thundered the "Glaubes-thema" in deafening fury, and the prelude was carried by assault. If the witlings of the paragraphic press are right, if Wagner is noise pure and simple, then this may be classed as the very best performance this prelude has ever received, but if one demands something of coherency, a degree of shading rather than wild extremes, and a trifle of accuracy in ensemble then the praise may turn to emphatic censure. It is wonderful that a man as musically gifted as our conductor, who has heard the prelude performed in its best form, should have given such a hurly-burly of sound in its place, and it is strange that our orchestra, which has even a week ago, done fairly good work, should so entirely lose all sense of unity and effective attack.

The ensemble of the "Ocean Symphony" was not much better, but here, at least, the *elan* of the chief theme of the first movement was grandly given, and the heavy crescendos led up to the solid climaxes at the re-entrances of this chief theme after development and in the effective coda. The second movement was rather coarsely played, and the symphony, after the first movement (which deserved praise), sank to the noisy vulgarity of the preceding performance. A word of commendation may be spoken for the execution of the florid piccolo passages, and the ugly tones of the muted horn made their due effect in the finale. The end was as loud as Gilmore himself could have achieved, and then

Silence like a poultice came
To heal the blows of Sound.

LOUIS C. ELSON.

Boston Transcript

MONDAY, DECEMBER 28, 1891.

Boston Symphony Orchestra.

Three works, each with strongly distinctive peculiarities, made up the programme for the tenth concert of the Boston Symphony Orchestra, in the Music Hall, last Saturday night. These were:

Handel—Concerto for strings and the wind orchestras in F major. First time.
Wagner—Prelude to "Parsifal."
Rubinstein — Ocean Symphony. Original version.

For the opportunity to hear the Handel concerto, a thousand thanks. As explained in the programme book, six of the original nine movements (only a fragment of the ninth being in existence, by the way) have been taken and newly arranged into five movements. The scoring is for very simple appliances, judged from a modern standpoint—string quartet and two groups of wind instruments, each including horns, oboes and bassoons in pairs. Not even a flute for sweetness, a trombone for weight, or drums and cymbals to startle you with a momentary crash. But how delightful it all is! How clear the themes, how rich the harmony, and how expressive the instrumentation, despite its apparent poverty of color! A duet for oboes in the fourth movement so pleased the audience that its repetition was almost demanded. The entire work is an illustration of the rule in art that it is not *what* you use for material or means that brings success, as *how* you use it. Hearty and spontaneous applause followed each movement, testifying as much to the refined taste of the hearers as to the masterful performance which this most interesting work received. The wholesome breeziness of both concerto and performance was most refreshing and inspiriting.

It would have been hardly possible to follow Handel's work with one more strongly contrasted in every element than is the prelude to "Parsifal." In the first we had pure form, crystaline in its integrity, with color sparingly but effectively used. From Wagner we had elaborate interweaving of forms, requiring closest attention from the listener to detect their outline, while all the hues and tints known to modern musicians are laid on with greatest lavishness. The prelude, however, has now been heard in Music Hall often enough—at least four times previous to this occasion—for our amateurs to acquire a knowledge of its nature, so that its intricacies have lost some of their perplexity. It was played with splendid warmth, a warmth that was developed into a white heat at moments when some of the dreamy nature and reposefulness of the work seemed to be needlessly sacrificed.

Of Rubinstein's symphony it is again to be said that the first movement is superb, and its power over the hearer suffers no loss by repetition. But all that follows again appears labored. Why it should be called an "Ocean" symphony may well be a mystery, as the composer has given no catalogue of sea views depicted or of marine emotions experienced. Every hearer is, therefore, left to his own resources, if he cares for a translation. Were the possible intentions of the composer distinctly perceptible, the symphony might be grouped with Rossini's overture to "William Tell" as an illustration of an artist's power to paint in tones scenes and a life with which he had no sympathy, if indeed he had not an actual aversion for them. Rubinstein, they say, has for the sea an almost invincible repugnance; while as for Rossini, who can imagine him in entirely agreeable surroundings elsewhere than at a luxuriously served dinner in the heart of Paris where there was no hint of Swiss mountains other than the ice in the wine-cooler?

The programme for the eleventh concert, to be given next Saturday night, is: Goldmark—Overture, "Prometheus Bound;" Mozart—Symphonic concerto for violin and viola, first movement; Schubert—Entr'acte from "Rosamunde;" Brahms—Second symphony. Mr. Loeffler will be the violinist, and Mr. Kneisel the violist. The first concert of the Young People's Popular Series is announced for Wednesday afternoon, Jan. 6. Seats are for sale at the ticket office.

Boston Transcript

WEDNESDAY, DECEMBER 30, 1891.

The fourth concert by the Boston Symphony Orchestra at the Sander's Theatre, Cambridge, will be given tomorrow night. This is the programme: Wagner, "A Faust overture;" Loeffler, suite for violin and orchestra, first, third and fourth movements, Mr. Loeffler solo violin; Goldmark, suite, "A Rustic Wedding."

Miss Adele aus der Ohe and Miss Maud Powell are engaged for the first of the Young People's Popular concerts, by the Boston Symphony Orchestra, to be given in the Music Hall on Wednesday afternoon, Jan. 6. Seats for this occasion are ready at the ticket office.

Boston Post

THURSDAY MORNING, DEC. 31, 1891.

CAMBRIDGE SYMPHONY CONCERTS.

The fourth concert of the Cambridge series by the Boston Symphony Orchestra takes place this evening at Sanders Theatre, when the following programme will be given: A Faust overture, Wagner; suite for violin and orchestra, C. M. Loeffler; symphony, "Rustic Wedding," Goldmark. Mr. C. M. Loeffler is the soloist.

Boston Daily Globe.

THURSDAY, DEC. 31.

The Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, will give its fourth concert at Sanders Theatre, Cambridge, this evening. Mr. C. M. Loeffler is the soloist, and the programme as follows: A Faust overture, Wagner; suite for violin and orchestra, C. M. Loeffler; symphony, "Rustic Wedding," Goldmark.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, DEC. 31, 1891.

CAMBRIDGE SYMPHONY CONCERTS.

The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, will give its fourth concert at Sanders' Theatre, Cambridge, this evening. Mr. C. M. Loeffler is the soloist. The programme in full is as follows: A Faust overture, Wagner; suite for violin and orchestra, C. M. Loeffler; symphony, "Rustic Wedding," Goldmark.

Boston Journal.

THURSDAY, DECEMBER 31, 1891.

CAMBRIDGE SYMPHONY CONCERTS.

The fourth concert of the series by the Boston Symphony Orchestra will take place this evening at Sanders Theatre, Cambridge, when the following programme will be given: A Faust overture, Wagner; suite for violin and orchestra, C. M. Loeffler; symphony, "Rustic Wedding," Goldmark. Mr. C. M. Loeffler is the soloist.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891–92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY EVENING, DECEMBER 31, AT 7.45.

PROGRAMME.

WAGNER. A FAUST OVERTURE.

C. M. LOEFFLER. SUITE for VIOLIN AND ORCHESTRA, "Les Veillées de l'Ukraine."
Introduction and Pastorale.—Dumka.—Finale.

GOLDMARK. SYMPHONY, "Rustic Wedding," op. 26.
WEDDING MARCH, with Variations.—Moderato molto.—
BRIDAL SONG.—Allegretto.—
SERENADE.—Allegretto moderato scherzando.—
IN THE GARDEN.—Andante.—
DANCE.—Finale, Allegro molto.

SOLOIST:

Mr. C. M. LOEFFLER.

[illegible]

FRIDAY MORNING, JAN. 1, 1892.

THE SYMPHONY ORCHESTRA.

One of the best programmes of the season thus far was given by the Boston Symphony Orchestra at Sander's Theatre, in Cambridge, last evening. It was made up of three numbers, "Wagner's Faust Overture," Mr. C. M. Loeffler's suite for violin and orchestra, "Les Veillies de l'Ukraine," and Goldmark's beautiful symphony, "Rustic Wedding." The audience was large, but cold and unresponsive, and even Mr. Loeffler's fine rendering of his own work failed to bring forth the enthusiasm it merited. The Goldmark Symphony did produce a small amount of excitement, but the entire performance was admirable and deserved hearty applause. The wedding march in the symphony was exquisitely played, and great credit is due the basses and 'cellos for the fine effect produced in the opening measures. The next concert in the series will take place Jan. 21.

VIVIAN.

BOSTON MUSIC HALL.

Wednesday Afternoon, January 6, 1892, at 2.30.

FIRST

YOUNG PEOPLE'S POPULAR

BY THE

Boston Symphony Orchestra,

MR. ARTHUR NIKISCH, Conductor.

SOLOISTS:

MISS ADELE AUS DER OHE,
MISS MAUD POWELL.

Programme.

OVERTURE. "King Lear." . . . . . . *Littolff*
(First time.)

CONCERTO FOR PIANOFORTE. . . . . *Tschaikowsky*
Miss AUS DER OHE.

a) "DANSE ET MARCHE DES GNOMES." . . *Reginald de Koven*
(First time.)

b) PAGINA D' AMORE. . . . . . *F. van der Stucken*
(First time.)

c) A CARNIVAL SCENE. . . . . . . *Arthur Bird*
(First time.)

RONDO CAPRICCIOSO FOR VIOLIN. . . . . *Saint-Saens*
Miss POWELL.

BALLET MUSIC. "Le Cid." . . . . . . *Massenet*

TICKETS with reserved seats 50c, 75c, and $1.00, according to location, now on sale at the Box Office.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

IV. CONCERT.

THURSDAY EVENING, DECEMBER 31, AT 7.45.

PROGRAMME.

WAGNER.	A FAUST OVERTURE.
C. M. LOEFFLER.	SUITE for VIOLIN AND ORCHESTRA, "Les Veillées de l'Ukraine." Introduction and Pastorale.—Dumka.—Finale.
GOLDMARK.	SYMPHONY, "Rustic Wedding," op. 26. WEDDING MARCH, with Variations.—Moderato molto.— BRIDAL SONG.—Allegretto.— SERENADE.—Allegretto moderato scherzando.— IN THE GARDEN.—Andante.— DANCE.—Finale, Allegro molto.

SOLOIST:

Mr. C. M. LOEFFLER.

Boston Post

FRIDAY MORNING, JAN. 1, 1892.

THE SYMPHONY ORCHESTRA.

One of the best programmes of the season thus far was given by the Boston Symphony Orchestra at Sander's Theatre, in Cambridge, last evening. It was made up of three numbers, "Wagner's Faust Overture," Mr. C. M. Loeffler's suite for violin and orchestra, "Les Veillies de l'Ukraine," and Goldmark's beautiful symphony, "Rustic Wedding." The audience was large, but cold and unresponsive, and even Mr. Loeffler's fine rendering of his own work failed to bring forth the enthusiasm it merited. The Goldmark Symphony did produce a small amount of excitement, but the entire performance was admirable and deserved hearty applause. The wedding march in the symphony was exquisitely played, and great credit is due the basses and 'cellos for the fine effect produced in the opening measures. The next concert in the series will take place Jan. 21.

VIVIAN.

BOSTON MUSIC HALL.

Wednesday Afternoon, January 6, 1892, at 2.30.

FIRST

YOUNG PEOPLE'S POPULAR

BY THE

Boston Symphony Orchestra,

MR. ARTHUR NIKISCH, Conductor.

SOLOISTS:

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MISS MAUD POWELL.

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CONCERTO FOR PIANOFORTE. **Miss AUS DER OHE.**	*Tschaikowsky*
a) "DANSE ET MARCHE DES GNOMES." (First time.)	*Reginald de Koven*
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c) A CARNIVAL SCENE. (First time.)	*Arthur Bird*
RONDO CAPRICCIOSO FOR VIOLIN. **Miss POWELL.**	*Saint-Saens*
BALLET MUSIC. "Le Cid."	*Massenet*

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The Beacon.

BOSTON, SATURDAY, JAN. 2, 1892.

THE SYMPHONY CONCERTS.

Mr. Nikisch arranged one of his oddest programmes for the tenth concert—Handel's quaint concerto for a double wind choir, each consisting of a pair of horns, oboes and bassoons, and a string quartette, the prelude to Wagner's "Parsifal," and Rubinstein's "Ocean" symphony, this last being presented in its original form of only four movements, as the Handel was also condensed from nine divisions to five. The first contrast thus forced was violent and unpleasing, but the transition between the second and third was hearable enough. The Handel music was delightful to hear; its sturdiness, its honesty, its solid sense, its good humor and its uncompromising individuality were all set forth and illuminated by the orchestral treatment, which is in itself so novel, so varied,—in spite of the restricted means with which its author contented himself,—so fanciful in figure and so rich in harmony. It is music which makes one sit up straight in his seat and listen eagerly in order to miss nothing in its antiphonal and choral progress. It is music too which shows the hearer that all the pleasant and striking combinations of orchestral instruments are not summed up in the pages of Berlioz, Wagner, Meyerbeer and their students and imitators, and which delights and surprises him constantly with something which he has never heard or imagined before. And if it sounds thus to modern ears, what astonishing audacity of invention must it not have suggested to those listeners of a century and a half ago, who were always looking askance at Handel as a fellow who was forever on the point of breaking out with something abnormal and unconventional? The orchestra played most of it very well, and the horns and oboes acquitted themselves with remarkable ability. The "Parsifal" was not all given as it should be, its mystical, reflective moods—which are what we most depend upon to atone for its wandering movement and loose rhetorical construction — being broken up again and again by loud assertiveness and bustling sonority. Of the symphony the first movement, which is the best and most satisfactory, got commendable handling, but the others were irregularly read, while in almost all of them that terrible kettle-drummer seemed to have the impression that the work was meant to be a solo for him with an *obbligato* orchestral accompaniment.

Tonight the Mozart symphonic concerto for violin and viola, which Messrs. Loeffler and Kneisel were not well enough to play a fortnight ago, will be given; the overture will be Goldmark's "Prometheus Unbound" and the symphony Brahms's second; the *entr'acte* music in Schubert's "Rosamunde" will also be played.

YOUNG FOLKS' POPULARS.

No afternoon concerts are more welcome to the general public than those which are given—only too seldom—at Music Hall under the name of the Young Folks' Populars. They correspond about as nearly to that title as the modern *Youth's Companion* does to its caption, but they are always delightful and good, attracting the young, the middle-aged and even the old in pretty well balanced proportions. The first of this season is announced for Wednesday afternoon next, when a thoroughly fine programme is to be presented. All the details have not reached us as we go to press, but we know that many of the numbers are to be from American pens, new things by Mr. Van der Stücken and Mr. Bird being among them. A selection from the "Cid" of Massanet will also be played, and that the solo numbers will be splendidly attractive is assured by the engagement for them of Miss Aus der Ohe and Miss Maud Powell.

Gazette

BOSTON, SUNDAY MORNING, JAN.

The Symphony Concert.

The eleventh concert of the Boston Symphony Orchestra, in Music Hall, last evening opened with Goldmark's pretentious but garish and somewhat blatant overture "Prometheus Bound." The work is no more clear in meaning on a second hearing than it was on the first. Its rich and brilliant orchestral color was as impressive as before and its dramatic vigor was as striking, but what the music says by way of illustration of Prometheus and the cruelly persistent attack of the bird on his liver still remains a mystery to us. The composer appears to have wrestled with the subject of a tremendous tone picture that presented itself to his imagination, but the only outcome appears to be the laying of masses of gorgeous color on his canvas, and a forgetfulness in this color frenzy of a clearly drawn, or at least a readily comprehended design. It was played with much fire and brilliancy, and excepting some coarseness in the wind, and an occasional uncertainty of attack, the performance was satisfying and remarkably effective. It was followed by the first movement of Mozart's Concertante in E-flat, for solo violin and viola and orchestra. The movement is broad in style and almost symphonic in seriousness, and is fairly divided between the orchestra and the solo instruments. It is full of the Mozart charm, and the solo parts are little given up to bravura display, and are for the most part of an antiphonal character. The work was thoroughly interesting in the hearing, and delightful in effect. The solo instruments were played by Messrs. Loeffler and Kneisel with exquisite taste and finish and in a spirit of refined and perfect sympathy with the sentiment of the music. The artists were vigorously applauded at the close of the movement, and twice recalled. The entr'acte in B-flat to Schubert's "Rosamunde" followed and was gracefully and chastely read and played. The whole ended with Brahms's symphony No 2, in D, which has been frequently heard at these concerts. The programme was not particularly attractive. In fact, the programmes of late have, as a rule, been dull and monotonous; but programme making is not Mr. Nikisch's strong point, and it becomes necessary every now and then to remind him that there is excellent music that is not music of the German school, and that a programme is not perforce classical and interesting because the solemn and the severely heavy prevails in it. The programme for the next concert is Schubert's Unfinished Symphony and Schumann's "Manfred" music. The poem will be read by Mr. George Riddle, and the singers are to be Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. W. Heinrich, Mr. H. Meyn, Mr. G. S Lamson, Mr. S. A. Sargent, Mr. I. Morawski, and a chorus from the Cecilia.

Musical Note.

The third concert of the Kneisel Quartet will take place to-morrow evening. The programme is: Quartet in E flat, Carl von Dittersdorf; Quartet, B flat, op. 130, Beethoven; Octet for four violins, two violas and two 'cellos, Svendsen. Messrs. Loeffler, Kraft, Novacek and Schultz will assist.

TEN PAGES.

MONDAY, JANUARY 4, 1892.

THE SYMPHONY.

Goldmark's Overture to "Prometheus Bound."

A Few Remarks Concerning

it may be the very Prometh

er an effective concert-overture, with too much treatment of the second theme, but interesting in its instrumentation; to a third it may be pretentious, full of bluster, weak in melody and without a suggestion of the spirit of the antique.

It is too long. It is not always well defined. And what has the sentimental second theme or the fanfare of brass to do with the tragedy of Æschylus? Nor in spite of the orchestral crashes is there a full expression of the storm that raged in the soul of the sufferer, a storm mightier than the war of the elements waged against him. It is an extremely modern treatment of an antique subject. It is at times effective, often ingenious, and always worthy of respect. But is neither characteristic of Æschylus nor of Goldmark.

The beautiful "Rosamunde" music is well known. The Brahms Symphony has been so often heard at these concerts that it does not call for extended comment. It is certainly one of the most genial works of the composer, and

ing the playing of the "Prometheus," "Why, this is Goldmark's music."

Goldmark has given the title without adding a descriptive text. The question then is, does the music give the hearer an adequate idea of the great tragedy of Æschylus? It is not necessary to examine the details, to pry curiously, in the hope of finding the chaining of the enemy of Zeus, the comfort vainly brought by the Oceanides, the gnawing of the eternal vulture, the plaint of the wandering Io, the combined attack of the elements upon the heaven-defying sufferer. But does the music rise in tragic grandeur to the level of the play? Is it filled with the spirit of Æschylus, that moves us so deeply even when filtered through the baldest, most prosaic translation? No, it must be confessed that there is a sublimity in the first and in the last speech of Prometheus that Goldmark with all his imagination has not rivaled. Try as he may, let him call upon the brass to do the bravest, let him goad the strings to fury, he is to Æschylus as the explosion of cannon crackers to the "spasms of the sky and the shatter of the sea." In spite of modern theories, music is not an interchangeable art. There are emotions, there are phenomena that are better expressed in prose, poetry or painting than in music. And nobler, more impassioned music is often suggested by the writer or painter than is in the power of the musician to invent.

Goldmark called it "Prometheus." He might as well have called it "Hamlet" or "Orestes" or "Napoleon." He chose "Prometheus," and, therefore, necessarily put himself in comparison with the Grecian poet. But let us not insist upon this point. For without giving a detailed programme, Goldmark has indicated by the title both to the orchestra and to the hearer his intention; and as Rubinstein has well remarked in his new book, "Music and Its Masters," "every composer has put into his work a certain spiritual meaning, that is, a programme, with the conviction that the hearer will understand it."

which shows great broadness of treatment. It consists of three movements but only the first movement was rendered by these artists, whose merits are so nearly equal.

The Goldmark overture, "Prometheus Bound," brought out all the best points of the orchestra. It was first played at these concerts Nov. 1, 1890. As an orchestral study it is a masterpiece, for it is full of changing combinations and varying effects.

As a delightful change from the Mozart concerto to the Brahms symphony no better choice could have been than that of Schubert's entr'acte, "Rosamunde." This entr'acte in B flat is in the form of an air with two trios, each of which contains delightful passages for wind instruments. It was heard here last in October, 1889.

A grand ending to the programme was found in the Brahms symphony, No. 2, in D major, consisting of four movements. Brahms as a composer, like Browning as a poet, is understood and appreciated by the few. Musicians like him for the masterly way in which he works up his themes and reaches a climax. His compositions are always bringing surprising effects in shade and tone, and for that reason are difficult to render. Mr. Nikisch's interpretation of this particular symphony was a happy one and the orchestra responded to his idea in a spirited manner.

Next Saturday evening Schubert's unfinished symphony in B minor will precede Schuman's music to Byron's "Manfred," the text of which will be read by George Riddle, and the vocal score interpreted by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Wilhelm Heinrich, Heinrich Meyer, Gardner S. Lamson, Sullivan A. Sargent, Ivan Morawski and a chorus from the Cecilia Club.

SUNDAY, JANUARY 3, 1892.

SYMPHONY AND SONG.

Works by Goldmark, Mozart, Schubert and Brahms

Played by Nikisch's Band, with Loeffler and Kneisel as Soloists.

Novel Concert in Music Hall—Young People's Symphony.

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nal, large and interested
Music Hall, where Director
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though rapid finale.
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iginality and ingenuity.
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Symphony Concert.

Young People's popular
he Boston Symphony
given in Music Hall next
oon at 2.30 o'clock. The
s Adele Aus Der Ohe, and

is an interesting one, and

........................Littolff
rte..........Tschaikowsky
s Aus Der Ohe.
Gnomes...Reginald de Koven
..............F. van der Stucken
....................Arthur Bird
or violin..........Saint-Saens
Miss Powell.
.........................Massenet
tion of the piano concerto
ado and the ballet music,
ons have not before been
mphony orchestra.

The Kneisel quartet will give its third concert in Union Hall tomorrow evening. The program will be as follows: Quartet in E flat major, Dittersdorf; quartet in B flat major, op. 130, Beethoven; Svendsen's string octet. Tickets dated Dec. 28 are good for this concert.

Mrs. Lillian Nordica will close her tour in this country at Music Hall on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia Scalchi, Mr. Italo Campanini, Mr. Z. Dome, barytone, his first appearance in Boston, and an orchestra.

Mme. Nordica and the Kneisel quartet will give a concert at the opera house in New Bedford, Jan. 7.

Madame Nordica's

American Tour . .
Season of 1891-92.

GRAND OPERA HOUSE,
NEW BEDFORD,
Thursday Evening, January 7,
AT EIGHT.

Under the Management of
C. A. ELLIS.

The Beacon.

BOSTON, SATURDAY, JAN. 2, 1892.

THE SYMPHONY CONCERTS.

Mr. Nikisch arranged one of his oddest programmes for the tenth concert—Handel's quaint concerto for a double wind choir, each consisting of a pair of horns, oboes and bassoons, and a string quartette, the prelude to Wagner's "Parsifal," and Rubinstein's "Ocean" symphony, this last being presented in its original form of only four movements, as the Handel was also condensed from nine divisions to five. The first contrast thus forced was violent and unpleasing, but the transition between the second and third was hearable enough. The Handel music was delightful to hear; its sturdiness, its honesty, its solid sense, its good humor and its uncompromising individuality were all set forth and illuminated by the orchestral treatment, which is in itself so novel, so varied,—in spite of the restricted means with which its

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A Few Remarks Concerning Local Color,

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The symphony concert last night attracted the usual large and interested

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GRAND OPERA HOUSE,

NEW BEDFORD,

THURSDAY EVENING, JANUARY 7, AT 8.

Only appearance of the renowned
Prima Donna Soprano,

Mme. LILLIAN NORDICA,

Accompanied by the following distinguished Artists:

MR. Z. DÖME,
Baritone of Covent Garden, London.

MR. FRANZ KNEISEL,
Solo Violin and Concertmeister of the Boston Symphony Orchestra

MR. ALWIN SCHROEDER,
Violoncello Virtuoso.

And the famous

KNEISEL QUARTET.

MR. MAX ZACH, ACCOMPANIST.

MADAME NORDICA.

The brilliant career of this great artist is too well known to require extended notice.

Successful alike on the operatic and concert stage, since her first appearance in England the demand for her services has been so constant on the other side of the Atlantic that she has been heard but little in her native land.

During her present tour, which closes on February 1, she has more than justified the expectations raised by her foreign successes. She was the principal vocalist at the Worcester Festival, has appeared in the large cities with the famous Boston Symphony Orchestra, and was honored in being chosen as soloist for the concerts of the New York Philharmonic Society, the Brooklyn Philharmonic Society, and the Handel and Haydn Society of Boston. More recently she distinguished herself by assuming the difficult role of Valentine, in the "Huguenots," at the Metropolitan Opera House, New York, supplying at a day's notice the place of Mme. Albani, and with such success that she was immediately engaged for further appearances. Mme. Nordica already ranks with the world's great artists, and this opportunity of hearing her is one that cannot fail to be appreciated by every lover of music.

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The Beacon.

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THE SYMPHONY CONCERTS.

Mr. Nikisch arranged one of his oddest programmes for the tenth concert—Handel's quaint concerto for a double wind choir, each consisting of a pair of horns, oboes and bassoons, and a string quartette, the prelude to Wagner's "Parsifal," and Rubinstein's "Ocean" symphony, this last being presented in its original form of only four movements, as the Handel was also condensed from nine divisions to five. The first contrast thus forced was violent and unpleasing, but the transition between the second and third was bearable enough. The Handel music was delightful to hear; its sturdiness, its honesty, its solid sense, its good humor and its uncompromising individuality were all set forth and illuminated by the orchestral treatment, which is in itself so novel, so varied,—in spite of the restricted means with which its author contented himself,—so fanciful in figure and so rich in harmony. It is music which makes one sit up straight in his seat and listen eagerly in order to miss nothing in its antiphonal and choral progress. It is music too which shows the hearer that all the pleasant and striking combinations of orchestral instruments are not summed up in the pages of Berlioz, Wagner, Meyerbeer and their students and imitators, and which delights and surprises him constantly with something which he has never heard or imagined before. And if it sounds thus to modern ears, what astonishing audacity of invention must it not have suggested to those listeners of a century and a half ago, who were always looking askance at Handel as a fellow who was forever on the point of breaking out with something abnormal and unconventional? The orchestra played most of it very well, and the horns and oboes acquitted themselves with remarkable ability. The "Parsifal" was not all given as it should be, its mystical, reflective moods—which are what we most depend upon to atone for its wandering movement and loose rhetorical construction — being broken up again and again by loud assertiveness and bustling sonority. Of the symphony the first movement, which is the best and most satisfactory, got commendable handling, but the others were irregularly read, while in almost all of them that terrible kettle-drummer seemed to have the impression that the work was meant to be a solo for him with an *obbligato* orchestral accompaniment.

Tonight the Mozart symphonic concerto for violin and viola, which Messrs. Loeffler and Kneisel were not well enough to play a fortnight ago, will be given; the overture will be Goldmark's "Prometheus Unbound" and the symphony Brahms's second; the *entr'acte* music in Schubert's "Rosamunde" will also be played.

YOUNG FOLKS' POPULARS.

No afternoon concerts are more welcome to the general public than those which are given—only too seldom—at Music Hall under the name of the Young Folks' Populars. They correspond about as nearly to that title as the modern *Youth's Companion* does to its caption, but they are always delightful and good, attracting the young, the middle-aged and even the old in pretty well balanced proportions. The first of this season is announced for Wednesday afternoon next, when a thoroughly fine programme is to be presented. All the details have not reached us as we go to press, but we know that many of the numbers are to be from American pens, new things by Mr. Van der Stücken and Mr. Bird being among them. A selection from the "Cid" of Massanet will also be played, and that the solo numbers will be splendidly attractive is assured by the engagement for them of Miss Aus der Ohe and Miss Maud Powell.

Gazette

BOSTON, SUNDAY MORNING, JAN. 3.

The Symphony Concert.

The eleventh concert of the Boston Symphony Orchestra, in Music Hall, last evening opened with Goldmark's pretentious but garish and somewhat blatant overture "Prometheus Bound." The work is no more clear in meaning on a second hearing than it was on the first. Its rich and brilliant orchestral color was as impressive as before and its dramatic vigor was as striking, but what the music says by way of illustration of Prometheus and the cruelly persistent attack of the bird on his liver still remains a mystery to us. The composer appears to have wrestled with the subject of a tremendous tone picture that presented itself to his imagination, but the only outcome appears to be the laying of masses of gorgeous color on his canvas, and a forgetfulness in this color frenzy of a clearly drawn, or at least a readily comprehended design. It was played with much fire and brilliancy, and excepting some coarseness in the wind, and an occasional uncertainty of attack, the performance was satisfying and remarkably effective. It was followed by the first movement of Mozart's Concertante in E-flat, for solo violin and viola and orchestra. The movement is broad in style and almost symphonic in seriousness, and is fairly divided between the orchestra and the solo instruments. It is full of the Mozart charm, and the solo parts are little given up to bravura display, and are for the most part of an antiphonal character. The work was thoroughly interesting in the hearing, and delightful in effect. The solo instruments were played by Messrs. Loeffler and Kneisel with exquisite taste and finish and in a spirit of refined and perfect sympathy with the sentiment of the music. The artists were vigorously applauded at the close of the movement, and twice recalled. The entr'acte in B-flat to Schubert's "Rosamunde" followed and was gracefully and chastely read and played. The whole ended with Brahms's symphony No 2, in D, which has been frequently heard at these concerts. The programme was not particularly attractive. In fact, the programmes of late have, as a rule, been dull and monotonous; but programme making is not Mr. Nikisch's strong point, and it becomes necessary every now and then to remind him that there is excellent music that is not music of the German school, and that a programme is not perforce classical and interesting because the solemn and the severely heavy prevails in it. The programme for the next concert is Schubert's Unfinished Symphony and Schumann's "Manfred" music. The poem will be read by Mr. George Riddle, and the singers are to be Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. W. Heinrich, Mr. H. Meyn, Mr. G. S Lamson, Mr. S. A. Sargent, Mr. I. Morawski, and a chorus from the Cecilia.

Musical Note.

The third concert of the Kneisel Quartet will take place to-morrow evening. The programme is: Quartet in E flat, Carl von Dittersdorf; Quartet, B flat, op. 130, Beethoven; Octet for four violins, two violas and two 'cellos, Svendsen. Messrs. Loeffler, Krafft, Novacek and Schultz will assist.

Boston Journal.

TEN PAGES.

MONDAY, JANUARY 4, 1892.

THE SYMPHONY.

Goldmark's Overture to "Prometheus Bound."

A Few Remarks Concerning Local Color,

With a Short Digression Upon Cadenzas.

The programme of the eleventh Symphony concert was as follows: Overture, "Prometheus Bound," Goldmark; Symphonic Concerto for violin and viola (first movement), Mozart; Entr'acte in B flat, "Rosamunde," Schubert; Symphony No. 2 in D major, Brahms.

The two works in which the individuality of Goldmark is most strongly felt are the "Sakuntala" overture and the opera, "The Queen of Sheba." This individuality is at the same time Hebraic, Hungarian and what is vaguely described as Oriental: that is to say, Jewish chants, Hungarian modes and rhythms, and intervals that are used by Eastern people all give a peculiar color to his music. Then there must be added a pomp that is borrowed from Meyerbeer, and a richness of instrumentation that is due to Wagner.

The individuality of Goldmark is, then, chiefly remarkable for its feeling of what is called "local color" and its ability to express it. Johannes Weber, the learned and sarcastic musical editor of Le Temps, defines "local color" as the property attributed to music of its complying with the time and the country with which the subject of a vocal or instrumental work is concerned; and he is bold enough to add that it is merely a musical illusion. Thus, he says, "to make Oriental music, they imitate the rhythms and the melodic forms employed by Arabs; but the hearer must first be told that they are Oriental." Without stopping here to argue the question—and there is sound sense in many of Weber's theories on this subject—it may be said that Goldmark, by using old Jewish chants, by employing harmonies abounding in augmented fourths and diminished sixths, by constant shiftings from major to minor, suggested to an imaginative hearer the East. The listener was in the synagogue, or he saw strange and oppressively luxurious vegetation; or in the desert, parched with thirst, he saw afar off the camels of the merchants; or venerable, white-bearded men, half stupefied by heavy perfumes, stretched on their rugs, watching, as in an opium dream, the swaying bodies of swart dancing girls. The music was as the odor of tuberoses, of "charred frankincense and grated sandal wood." It lulled, it cloyed, it enervated. Its sensuousness approached sensuality. Such was the effect produced by Goldmark's local color. But it should be remembered that in "Sakuntala" the hearer was prepared by the very title for an Eastern atmosphere, and in "The Queen of Sheba" the eyes were regaled by Eastern scenes, Eastern costumes and Eastern groupings. He was, therefore, ready to accept the music as Eastern, provided it was strange to him and in keeping with what went upon the stage.

Now, when Goldmark wrote an overture and called it "Overture to Prometheus Bound of Æschylus," he necessarily was obliged to lay aside the coloring that had made him an individuality. Balkis, the Queen of Sheba, delighting in luxury, tempting Solomon with hard questions, coquetting with the courtiers, and the lonely Prometheus, bound down in a cleft of a rock in a waste place in Scythia, are two very different subjects for musical treatment. So Goldmark was obliged to re-arrange his palette. His individuality vanished with the discarded colors. If the composer's name were not upon the programme, no one would say at once during the playing of the "Prometheus," "Why, this is Goldmark's music."

Goldmark has given the title without adding a descriptive text. The question then is, does the music give the hearer an adequate idea of the great tragedy of Æschylus? It is not necessary to examine the details, to pry curiously, in the hope of finding the chaining of the enemy of Zeus, the comfort vainly brought by the Oceanides, the gnawing of the eternal vulture, the plaint of the wandering Io, the combined attack of the elements upon the heaven-defying sufferer. But does the music rise in tragic grandeur to the level of the play? Is it filled with the spirit of Æschylus, that moves us so deeply even when filtered through the baldest, most prosaic translation? No, it must be confessed that there is a sublimity in the first and in the last speech of Prometheus that Goldmark with all his imagination has not rivaled. Try as he may, let him call upon the brass to do the bravest, let him goad the strings to fury, he is to Æschylus as the explosion of cannon crackers to the "spasms of the sky and the shatter of the sea." In spite of modern theories, music is not an interchangeable art. There are emotions, there are phenomena that are better expressed in prose, poetry or painting than in music. And nobler, more impassioned music is often suggested by the writer or painter than is in the power of the musician to invent.

Goldmark called it "Prometheus." He might as well have called it "Hamlet" or "Orestes" or "Napoleon." He chose "Prometheus," and, therefore, necessarily put himself in comparison with the Grecian poet. But let us not insist upon this point. For without giving a detailed programme, Goldmark has indicated by the title both to the orchestra and to the hearer his intention; and as Rubinstein has well remarked in his new book, "Music and Its Masters," "every composer has put into his work a certain spiritual meaning, that is, a programme, with the conviction that the hearer will understand it." It is then an affair between the individual [illegible] and the [illegible] composer's meaning [illegible] by the player or [illegible] one it may be the very Prometheus [illegible] another an effective concert-overture, too long, with too much treatment of the second theme, but interesting in its instrumentation; to a third it may be pretentious, full of bluster, weak in melody and without a suggestion of the spirit of the antique.

It is too long. It is not always well defined. And what has the sentimental second theme or the fanfare of brass to do with the tragedy of Æschylus? Nor in spite of the orchestral crashes is there a full expression of the storm that raged in the soul of the sufferer, a storm mightier than the war of the elements waged against him. It is an extremely modern treatment of an antique subject. It is at times effective, often ingenious, and always worthy of respect. But is neither characteristic of Æschylus nor of Goldmark.

The beautiful "Rosamunde" music is well known. The Brahms Symphony has been so often heard at these concerts that it does not call for extended comment. It is certainly one of the most genial works of the composer, and, with the exception of the second movement, it is crowded with musical beauties. The true disciple of Brahm, however, will always, no doubt, prefer the second to the other movements, chiefly on account of a complexity that dangerously approaches dullness.

The first movement of Mozart's symphonic concerto for violin and viola was played for the first time at these concerts. The solo instruments were played by Messrs. Loeffler and Kneisel, and with rare taste, perfect mechanism and absolute sympathy. The movement itself is broadly treated and it almost assumes symphonic proportions. The solo instruments are generally handled antiphonally, exchanging phrases in different tonal positions. They are seldom found moving in a two-voice passage where each has a separate and independent walk. A long and elaborate cadenza was introduced by Hellemsberger. The cadenza is generally a thing to strike terror to the stoutest soul. It is too often a rambling composition of inordinate length, in which the performer is given an opportunity to indulge himself in scale and arpeggio practice, and in the display of mastery of technical difficulties. Occasionally there is a slight reference to the composer whose work is thus embellished, as much as to say, "I am not wholly unmindful of you," and the interest of the audience is confined to guesses as to the time consumed in its delivery and the ability of the performer to finally join the orchestra in the proper tonality. There is an estimable musician of advanced years in Leipzic, named Reinecke, who is a most grevious offender in this respect, and who seems to regard all music as a field for the sowing of possible cadenzas. It is a pleasure to state that the Hellemsberger cadenza was a most agreeable exception.

The playing of the orchestra in the overture and the symphony was distinguished for its brilliancy and fiery swing; and the "Rosamunde" music was upon the whole discreetly and at the same time sympathetically given. But the attack, especially in the overture, was not always precise, and throughout the evening the brass was coarse, and at times brutal. The trumpets and trombones, as in other concerts of this season, were special offenders, and the horns have apparently lost their characteristic tone.

The programme of the next concert is Schubert's Unfinished Symphony and Schumann's "Manfred" music. Mr. Riddle will read the poem, and the singers will be Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent, Morawski, and a chorus from the Cecilia.

PHILIP HALE.

Boston Post

MONDAY MORNING, JAN. 4, 1892.

The many people who braved the elements to hear the eleventh symphony concert, given in Music Hall last Saturday evening, were well repaid for any inconvenience they may have suffered.

The only novelty offered by the programme was the Mozart concerto for violin and viola, promised a week ago but postponed on account of the illness of both soloists—C. M. Loeffler and Franz Kneisel. The date of the composition is unknown, and the original manuscript is presumably not in existence. It was played at the Mozart festival in Salzburg in 1856, from a copy owned by Andre in which cadenzas in Mozart's handwriting were inserted. The cadenza used Saturday night was by Hellmesberger, but was more modern in character than the rest of the composition, which shows great broadness of treatment. It consists of three movements but only the first movement was rendered by these artists, whose merits are so nearly equal.

The Goldmark overture, "Prometheus Bound," brought out all the best points of the orchestra. It was first played at these concerts Nov. 1, 1890. As an orchestral study it is a masterpiece, for it is full of changing combinations and varying effects.

As a delightful change from the Mozart concerto to the Brahms symphony no better choice could have been than that of Schubert's entr'acte, "Rosamunde." This entr'acte in B flat is in the form of an air with two trios, each of which contains delightful passages for wind instruments. It was heard here last in October, 1889.

A grand ending to the programme was found in the Brahms symphony, No. 2, in D major, consisting of four movements. Brahms as a composer, like Browning as a poet, is understood and appreciated by the few. Musicians like him for the masterly way in which he works up his themes and reaches a climax. His compositions are always bringing surprising effects in shade and tone, and for that reason are difficult to render. Mr. Nikisch's interpretation of this particular symphony was a happy one and the orchestra responded to his idea in a spirited manner.

Next Saturday evening Schubert's unfinished symphony in B minor will precede the Schuman's music to Byron's "Manfred," the text of which will be read by George Riddle, and the vocal score interpreted by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Wilhelm Heinrich, Heinrich Meyer, Gardner S. Lamson, Sullivan A. Sargent, Ivan Morawski and a chorus from the Cecilia Club.

Boston Sunday Globe.

SUNDAY, JANUARY 3, 1892.

SYMPHONY AND SONG.

Works by Goldmark, Mozart, Schubert and Brahms

Played by Nikisch's Band, with Loeffler and Kneisel as Soloists.

Novel Concert in Music Hall—Young People's Symphony.

The symphony concert last night attracted the usual large and interested audience to the Music Hall, where Director Nikisch presented a varied and interesting programme, including selections from Goldmark, Mozart, Schubert and Brahms.

Mr. Nikisch was very felicitous in his interpretation of Goldmark's overture, and it gave the orchestra a wide range of opportunities for effective play and dramatic climaxes.

Mozart's symphonic concerto for violin and viola, in which Messrs. Loeffler and Kneisel appeared as soloists, was listened to with great interest, as it was new at these concerts, and was probably heard for the first time in Boston by such a large audience.

The arrangement lends itself more to the display of wonderful skill in the manipulation of technique than to the elucidation of much harmony or melody. The movements were intricate, and at times suggestive of attractive effect, while both Loeffler and Kneisel displayed brilliant talent in their command of the violin and the viola. It was somewhat strained at the end, but it was more the fault of the conception than the laboriousness of the execution, and the warm applause of the audience was a deserved reward for what was really a difficult undertaking on the part of the soloists.

It was somewhat of a relief to hear Schubert's entr'acte of "Rosamunde," and the piquant, delicate rise and fall of sound presented a charming effect. The orchestra was at its best in elucidating these pathetic harmonies, with which it is pregnant, and even the abrupt changes of tempo contained a rythm that was very pleasing.

Brahm's Symphony No. 2, in D major, threatened to be a dull and uninteresting performance. The allegro is reminiscent and sketchy. It is reminiscent and unsatisfactory. The plaintive notes contain neither harmony to give it dramatic effect, nor the pathos which would make it attractive. They seem to obtrude here and there, and give you an idea that the composer's imagination was more receptive of other's impressions than originally creative. It gave many opportunities, though, for the display of the horn, while Nikisch's interpretation of it added to it a vivacity and spirit that is frequently destitute in others' translation of the theme. It improved marvellously in the allegretto, where the charm of the piquant staccati merges into a delightfully graceful melody which continues in spontaneous movement till it winds up with the peaceful though rapid finale.

The orchestra played with remarkable spirit, while Nikisch's leading was characteristic of his originality and ingenuity.

For the 12th concert the programme is: Schubert, unfinished symphony; Schumann, music to Byron's "Manfred." The solo singers will be Mmes. Arthur Nikisch and Julie L. Wyman, and Messrs. Wilhelm Heinrich, Gardner S. Lamson, Heinrich Meyn, Ivan Morawski and Sullivan A. Sargent. Mr. George Riddle will read the text.

Young People's Symphony Concert.

The first of the "Young People's popular concerts," by the Boston Symphony Orchestra, will be given in Music Hall next Wednesday afternoon at 2.30 o'clock. The soloists will be Miss Adele Aus Der Ohe, and Miss Maud Powell.

The programme is an interesting one, and is as follows:

Overture, King Lear	Littolff
Concerto for pianoforte	Tschaikowsky
Miss Aus Der Ohe.	
Danse et Marche des Gnomes	Reginald de Koven
Pagina D' Amore	F. van der Stucken
A Carnival Scene	Arthur Bird
Rondo Capriccioso for violin	Saint-Saens
Miss Powell.	
Ballet music, Le Cid	Massenet

With the exception of the piano concerto and the violin rondo and the ballet music, the above selections have not before been played by the symphony orchestra.

The Kneisel quartet will give its third concert in Union Hall tomorrow evening. The program will be as follows: Quartet in E flat major, Dittersdorf; quartet in B flat major, op. 130, Beethoven; Svendsen's string octet. Tickets dated Dec. 28 are good for this concert.

Mrs. Lillian Nordica will close her tour in this country at Music Hall on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia Scalchi, Mr. Italo Campanini, Mr. Z. Dome, barytone, his first appearance in Boston, and an orchestra.

Mme. Nordica and the Kneisel quartet will give a concert at the opera house in New Bedford, Jan. 7.

The Beacon.

BOSTON, SATURDAY, JAN. 2, 1892.

THE SYMPHONY CONCERTS.

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Gazette

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With a Short Digression Upon Cadenzas.

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The individuality of Goldmark is, then, chiefly remarkable for its feeling of what is called "local color" and its ability to express it. Johannes Weber, the learned and sarcastic musical editor of Le Temps, defines "local color" as the property attributed to music of its complying with the time and the country with which the subject of a vocal or instrumental work is concerned; and he is bold enough to add that it is merely a musical illusion. Thus, he says, "to make Oriental music, they imitate the rhythms and the melodic forms employed by Arabs; but the hearer must first be told that they are Oriental." Without stopping here to argue the question—and there is sound sense in many of Weber's theories on this subject—it may be said that Goldmark, by using old Jewish chants, by employing harmonies abounding in augmented fourths and diminished sixths, by constant shiftings from major to minor, suggested to an imaginative hearer the East. The listener was in the synagogue, or he saw strange and oppressively luxurious vegetation; or in the desert, parched with thirst, he saw afar off the camels of the merchants; or venerable, white-bearded men, half stupefied by heavy perfumes, stretched on their rugs, watching, as in an opium dream, the swaying bodies of swart dancing girls. The music was as the odor of tuberoses, of "charred frankincense and grated sandal wood." It lulled, it cloyed, it enervated. Its sensuousness approached sensuality. Such was the effect produced by Goldmark's local color. But it should be remembered that in "Sakuntala" the hearer was prepared by the very title for an Eastern atmosphere, and in "The Queen of Sheba" the eyes were regaled by Eastern scenes, Eastern costumes and Eastern groupings. He was, therefore, ready to accept the music as Eastern, provided it was strange to him and in keeping with what went upon the stage.

Now, when Goldmark wrote an overture and called it "Overture to Prometheus Bound of Æschylus," he necessarily was obliged to lay aside the coloring that had made him an individuality. Balkis, the Queen of Sheba, delighting in luxury, tempting Solomon with hard questions, coquetting with the courtiers, and the lonely Prometheus, bound down in a cleft of a rock in a waste place in Scythia, are two very different subjects for musical treatment. So Goldmark was obliged to re-arrange his palette. His individuality vanished with the discarded colors. If the composer's name were not upon the programme, no one would say at once during the playing of the "Prometheus," "Why, this is Goldmark's music."

Goldmark has given the title without adding a descriptive text. The question then is, does the music give the hearer an adequate idea of the great tragedy of Æschylus? It is not necessary to examine the details, to pry curiously, in the hope of finding the chaining of the enemy of Zeus, the comfort vainly brought by the Oceanides, the gnawing of the eternal vulture, the plaint of the wandering Io, the combined attack of the elements upon the heaven-defying sufferer. But does the music rise in tragic grandeur to the level of the play? Is it filled with the spirit of Æschylus, that moves us so deeply even when filtered through the baldest, most prosaic translation? No, it must be confessed that there is a sublimity in the first and in the last speech of Prometheus that Goldmark with all his imagination has not rivaled. Try as he may, let him call upon the brass to do the bravest, let him goad the strings to fury, he is to Æschylus as the explosion of cannon crackers to the "spasms of the sky and the shatter of the sea." In spite of modern theories, music is not an interchangeable art. There are emotions, there are phenomena that are better expressed in prose, poetry or painting than in music. And nobler, more impassioned music is often suggested by the writer or painter than is in the power of the musician to invent.

Goldmark called it "Prometheus." He might as well have called it "Hamlet" or "Orestes" or "Napoleon." He chose "Prometheus," and, therefore, necessarily put himself in comparison with the Grecian poet. But let us not insist upon this point. For without giving a detailed programme, Goldmark has indicated by the title both to the orchestra and to the hearer his intention; and as Rubinstein has well remarked in his new book, "Music and Its Masters," "every composer has put into his work a certain spiritual meaning, that is, a programme, with the conviction that the hearer will understand it." It is then an affair between the individual hearer and the composer, [illegible] the composer's meaning is fully expressed by the player or players. To one it may be the very Prometheus; to another an effective concert-overture, too long, with too much treatment of the second theme, but interesting in its instrumentation; to a third it may be pretentious, full of bluster, weak in melody and without a suggestion of the spirit of the antique.

It is too long. It is not always well defined. And what has the sentimental second theme or the fanfare of brass to do with the tragedy of Æschylus? Nor in spite of the orchestral crashes is there a full expression of the storm that raged in the soul of the sufferer, a storm mightier than the war of the elements waged against him. It is an extremely modern treatment of an antique subject. It is at times effective, often ingenious, and always worthy of respect. But is neither characteristic of Æschylus nor of Goldmark.

The beautiful "Rosamunde" music is well known. The Brahms Symphony has been so often heard at these concerts that it does not call for extended comment. It is certainly one of the most genial works of the composer, and, with the exception of the second movement, it is crowded with musical beauties. The true disciple of Brahm, however, will always, no doubt, prefer the second to the other movements, chiefly on account of a complexity that dangerously approaches dullness.

The first movement of Mozart's symphonic concerto for violin and viola was played for the first time at these concerts. The solo instruments were played by Messrs. Loeffler and Kneisel, and with rare taste, perfect mechanism and absolute sympathy. The movement itself is broadly treated and it almost assumes symphonic proportions. The solo instruments are generally handled antiphonally, exchanging phrases in different tonal positions. They are seldom found moving in a two-voice passage where each has a separate and independent walk. A long and elaborate cadenza was introduced by Hellemsberger. The cadenza is generally a thing to strike terror to the stoutest soul. It is too often a rambling composition of inordinate length, in which the performer is given an opportunity to indulge himself in scale and arpeggio practice, and in the display of mastery of technical difficulties. Occasionally there is a slight reference to the composer whose work is thus embellished, as much as to say, "I am not wholly unmindful of you," and the interest of the audience is confined to guesses as to the time consumed in its delivery and the ability of the performer to finally join the orchestra in the proper tonality. There is an estimable musician of advanced years in Leipzic, named Reinecke, who is a most grevious offender in this respect, and who seems to regard all music as a field for the sowing of possible cadenzas. It is a pleasure to state that the Hellemsberger cadenza was a most agreeable exception.

The playing of the orchestra in the overture and the symphony was distinguished for its brilliancy and fiery swing; and the "Rosamunde" music was upon the whole discreetly and at the same time sympathetically given. But the attack, especially in the overture, was not always precise, and throughout the evening the brass was coarse, and at times brutal. The trumpets and trombones, as in other concerts of this season, were special offenders, and the horns have apparently lost their characteristic tone.

The programme of the next concert is Schubert's Unfinished Symphony and Schumann's "Manfred" music. Mr. Riddle will read the poem, and the singers will be Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent, Morawski, and a chorus from the Cecilia.

PHILIP HALE.

Boston Post

MONDAY MORNING, JAN. 4, 1892.

The many people who braved the elements to hear the eleventh symphony concert, given in Music Hall last Saturday evening, were well repaid for any inconvenience they may have suffered.

The only novelty offered by the programme was the Mozart concerto for violin and viola, promised a week ago but postponed on account of the illness of both soloists—C. M. Loeffler and Franz Kneisel. The date of the composition is unknown, and the original manuscript is presumably not in existence. It was played at the Mozart festival in Salzburg in 1856, from a copy owned by Andre in which cadenzas in Mozart's handwriting were inserted. The cadenza used Saturday night was by Hellmesberger, but was more modern in character than the rest of the composition, which shows great broadness of treatment. It consists of three movements but only the first movement was rendered by these artists, whose merits are so nearly equal.

The Goldmark overture, "Prometheus Bound," brought out all the best points of the orchestra. It was first played at these concerts Nov. 1, 1890. As an orchestral study it is a masterpiece, for it is full of changing combinations and varying effects.

As a delightful change from the Mozart concerto to the Brahms symphony no better choice could have been than that of Schubert's entr'acte, "Rosamunde." This entr'acte in B flat is in the form of an air with two trios, each of which contains delightful passages for wind instruments. It was heard here last in October, 1889.

A grand ending to the programme was found in the Brahms symphony, No. 2, in D major, consisting of four movements. Brahms as a composer, like Browning as a poet, is understood and appreciated by the few. Musicians like him for the masterly way in which he works up his themes and reaches a climax. His compositions are always bringing surprising effects in shade and tone, and for that reason are difficult to render. Mr. Nikisch's interpretation of this particular symphony was a happy one and the orchestra responded to his idea in a spirited manner.

Next Saturday evening Schubert's unfinished symphony in B minor will precede Schuman's music to Byron's "Manfred," the text of which will be read by George Riddle, and the vocal score interpreted by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Wilhelm Heinrich, Heinrich Meyer, Gardner S. Lamson, Sullivan A. Sargent, Ivan Morawski and a chorus from the Cecilia Club.

Boston Sunday Globe.

SUNDAY, JANUARY 3, 1892.

SYMPHONY AND SONG.

Works by Goldmark, Mozart, Schubert and Brahms

Played by Nikisch's Band, with Loeffler and Kneisel as Soloists.

Novel Concert in Music Hall—Young People's Symphony.

The symphony concert last night attracted the usual large and interested audience to the Music Hall, where Director Nikisch presented a varied and interesting programme, including selections from Goldmark, Mozart, Schubert and Brahms.

Mr. Nikisch was very felicitous in his interpretation of Goldmark's overture, and it gave the orchestra a wide range of opportunities for effective play and dramatic climaxes.

Mozart's symphonic concerto for violin and viola, in which Messrs. Loeffler and Kneisel appeared as soloists, was listened to with great interest, as it was new at these concerts, and was probably heard for the first time in Boston by such a large audience.

The arrangement lends itself more to the display of wonderful skill in the manipulation of technique than to the elucidation of much harmony or melody. The movements were intricate, and at times suggestive of attractive effect, while both Loeffler and Kneisel displayed brilliant talent in their command of the violin and the viola. It was somewhat strained at the end, but it was more the fault of the conception than the laboriousness of the execution, and the warm applause of the audience was a deserved reward for what was really a difficult undertaking on the part of the soloists.

It was somewhat of a relief to hear Schubert's entr'acte of "Rosamunde," and the piquant, delicate rise and fall of sound presented a charming effect. The orchestra was at its best in elucidating these pathetic harmonies, with which it is pregnant, and even the abrupt changes of tempo contained a rythm that was very pleasing.

Brahm's Symphony No. 2, in D major, threatened to be a dull and uninteresting performance. The allegro is reminiscent and sketchy. It is reminiscent and unsatisfactory. The plaintive notes contain neither harmony to give it dramatic effect, nor the pathos which would make it attractive. They seem to obtrude here and there, and give you an idea that the composer's imagination was more receptive of other's impressions than originally creative. It gave many opportunities, though, for the display of the horn, while Nikisch's interpretation of it added to it a vivacity and spirit that is frequently destitute in others' translation of the theme. It improved marvellously in the allegretto, where the charm of the piquant staccati merges into a delightfully graceful melody which continues in spontaneous movement till it winds up with the peaceful though rapid finale.

The orchestra played with remarkable spirit, while Nikisch's leading was characteristic of his originality and ingenuity.

For the 12th concert the programme is: Schubert, unfinished symphony; Schumann, music to Byron's "Manfred." The solo singers will be Mmes. Arthur Nikisch and Julie L. Wyman, and Messrs. Wilhelm Heinrich, Gardner S. Lamson, Heinrich Meyn, Ivan Morawski and Sullivan A. Sargent. Mr. George Riddle will read the text.

Young People's Symphony Concert.

The first of the "Young People's popular concerts," by the Boston Symphony Orchestra, will be given in Music Hall next Wednesday afternoon at 2.30 o'clock. The soloists will be Miss Adele Aus Der Ohe, and Miss Maud Powell.

The programme is an interesting one, and is as follows:

Overture, King Lear	Littolff
Concerto for pianoforte Miss Aus Der Ohe.	Tschaikowsky
Danse et Marche des Gnomes	Reginald de Koven
Pagina D' Amore	F. van der Stucken
A Carnival Scene	Arthur Bird
Rondo Capriccioso for violin Miss Powell.	Saint-Saens
Ballet music, Le Cid	Massenet

With the exception of the piano concerto and the violin rondo and the ballet music, the above selections have not before been played by the symphony orchestra.

The Kneisel quartet will give its third concert in Union Hall tomorrow evening. The program will be as follows: Quartet in E flat major, Dittersdorf; quartet in B flat major, op. 130, Beethoven; Svendsen's string octet. Tickets dated Dec. 28 are good for this concert.

Mrs. Lillian Nordica will close her tour in this country at Music Hall on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia Scalchi, Mr. Italo Campanini, Mr. Z. Dome, barytone, his first appearance in Boston, and an orchestra.

Mme. Nordica and the Kneisel quartet will give a concert at the opera house in New Bedford, Jan. 7.

[86]

[illegible] HERALD.

[illegible] JANUARY 3, 1892.

YOUNG PEOPLE'S [illegible]

[illegible] of the young people's popular [illegible] announced this season by the Boston Symphony orchestra will be given next Wednesday afternoon, and for this occasion Mr. Nikisch appears to have fairly surpassed any efforts he has yet made in the line of programmes. The assisting soloists will be Miss Adele Aus der Ohe, pianist, and Miss Maud Powell, violinist, the several selections being as follows:

Overture, "King Lear" .... Littolff
(First time.)
Concerto for pianoforte .... Tschaikowsky
Miss Aus der Ohe.
"[illegible] March of the Gnomes"
(First time.) Reginald de Koven
"Tarina d'Amore" .... F. Van der Stucken
(First time.)
A Carnival Scene .... Arthur Bird
Rondo Capriccioso for violin .... Saint-Saens
Miss Powell.
Ballet music, "Le Cid" .... Massenet

Tickets, with reserved seats, at popular prices, are on sale at the box office.

THE SYMPHONY CONCERT.

The audience at the Symphony concert last evening were given, as a novelty, a hearing of the first movement of the symphonic concerto for violin and viola by Mozart, which was promised a week before and postponed by reason of the illness of Messrs. Kneisel and Loeffler, to whom the solo parts were assigned. The work, as [illegible] by this opening movement, [illegible] be a most interesting one, and with the violin playing of Mr. Loeffler and the viola playing by Mr. Kneisel, was made highly enjoyable. It is supposed to be one of the later compositions of Mozart, being very generally credited as having been written about 10 years before his death, and the maturity of thought shown in the themes and their treatment strengthens this opinion. The beautiful cadenza by [illegible] was added in last evening's performance, and both the solo players were heartily commended for their highly artistic efforts.

The orchestra has seldom of late been heard to better advantage than in last evening's performance of the overture by Goldmark, "Prometheus Bound." The masterly skill of the composer, as shown in the series of tone pictures given in this composition, makes it a constant source of delight as an orchestral study, and the opportunities it affords for the conductor to bring out its ever varying effects, and to show the wonderful tone tints given by the ever changing combinations, were fully improved by Mr. Nikisch.

Schubert's entr'acte to "Rosamunde" made a charming contrast between the Mozart concerto and the second symphony of Brahms, a spirited reading of this latter work ending the evening's programme.

Next Saturday evening Schubert's unfinished symphony is to precede Schumann's music to Byron's "Manfred," the text being read by Mr. George Riddle, and the vocal score interpreted by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. William Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Ivan Morawski and a chorus of members of the Cecilia.

NEWS NOTES, GOSSIP.

Mme. Nordica is to be the soloist at the Kneisel quartet concert in New Bedford next Thursday evening.

The third of the season's series of concerts by the Kneisel quartet will begin at Union Hall tomorrow evening, when the programme will be made up of Carl von Dittersdorf's quartet in E flat major, Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncelli.

Mme. Nordica makes her farewell appearance in America this season in grand operatic concert in Music Hall Thursday evening, the 28th inst., when she will be supported by Mme. Sophia Scalchi, Sig. Campanini and Mr. Z. Dome, baritone of Covent Garden, London. An orchestra of [illegible] will also assist.

[illegible] BOSTON TIMES

BOSTON, SUNDAY, JAN. 3, 1892.

THE SYMPHONIES.

TENTH CONCERT.

The programme of the tenth concert of the season by the Boston Symphony orchestra, Dec. 26, was: Handel's concerto for strings and two wind orchestras, in F major (first time); Wagner's prelude to "Parsifal"; Rubinstein's symphony No. 4, dramatic (first time).

It will be readily seen that the above programme presented little in the way of novelty or interest to the regular symphony attendant. It is also apparent that the programmes are becoming less and less attractive as the season progresses. The last two have been kiln-dried, if such and expression can be permitted in music. The recent wet weather ought to have a tendency to moisten them up.

Handel was a prolific writer, composing every species of music from a picolo solo up to an opera and oratorio; but this concerto, for strings and *two* wind orchestras, is rather a misnomer, inasmuch as it would require an orchestra of strings, with two brass bands, to carry out the idea. This, of course, was not attempted, but quite another idea prevailed. Though announced as a novelty, it failed to produce any marked impression. The music is Handelonian, and hence good. It was fairly well played. Such arrangements, however, seldom afford much pleasure, no matter how well played.

The Parsifal music was read with intelligence, in the light of Mr. Nikisch's understanding, and that is acknowledged to be equal, if not superior, to most other conductors we have had with us. Mr. Nikisch certainly ought to understand Wagner's operas, and all other composers' operas as well, for he was purely an operatic conductor when he arrived here, having acted in that capacity at Leipsic. It is a mistake to say he was conductor of the Gewandhaus orchestra, for such is not a fact. Carl Reinnecke has been its conductor for thirty years, and is still in the harness.

The Rubinstein symphony, baring the first movement, is not really musically agreeable, and the orchestra was not at its best in several particulars. Yet, it evidently pleased the audience and that is the main thing, after all.

JAMES M. TRACY.

THE SYMPHONY PROGRAMME.

The programme for the eleventh concert of the series in Music hall by the Boston Symphony orchestra last night was:

Goldmark—Overture, "Prometheus Bound;" Mozart—Symphonic concerto for violin and viola, first movement; Schubert—Entr'acte from "Rosamunde;" Brahms—Second symphony. Mr. Loeffler was the violinist, and Mr. Kneisel the violist.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Messrs. C. M. LOEFFLER, W. KRAFFT, O. NOVACEK, L. SCHULZ.

III. CONCERT.

MONDAY, JANUARY 4, AT 8 P.M.
(POSTPONED FROM DECEMBER 28.)

PROGRAMME.

CARL VON DITTERSDORF. (1739—1799.) QUARTET in E flat major.
(First time at these Concerts.)
Allegro.—Andante.—Menuetto non troppo.—Presto.—Finale, Allegro.

BEETHOVEN. QUARTET in B flat major, op. 130.
(First time at these Concerts.)
Adagio ma non troppo.—Allegro.—Presto.—Andante con moto ma non troppo.—Alla danza tedesca. Allegro assai.—Cavatina. Adagio molto espressivo.—Finale. Allegro.

SVENDSEN. OCTET for four VIOLINS, two VIOLAS, and two VIOLONCELLI.
(First time at these Concerts.)
Allegro risoluto ben marcato.—Allegro scherzando.—Andante sostenuto.—Moderato. Allegro assai con fuoco.

Fourth Concert, Monday Evening, January 25.
Soloist: Mme. FANNY BLOOMFIELD ZEISLER.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING JAN. 4, 1892.

The Symphony Concert.

It is difficult to do entire justice to the concert of Saturday, for the dismal weather and the many rows of empty seats were unpleasant factors that in some degree jaundiced one's judgment and made that tone picture of liver complaint—Goldmark's "Prometheus Overture"—seem more than usually lugubrious. Yet its broad and massive treatment was qnite suited to the ambitious vein of the conductor, and the climaxes were mighty enough, even if not in perfect unity. It is tiresome to continually repeat the same censure, but if any musical auditor will follow Mr. Nikisch's beat carefully, he will see, as clearly as the reviewer, that the orchestra does not unitedly follow it, and if there is a certain raggedness of attack, there is still more lack of unity in the leaving of a chord; the orchestra does not work as one great instrument, but is becoming perceptibly heterogeneous. I have so frequently stated this self-evident fact, that I may be excused from noticing any but the more flagrant blemishes in this direction in the immediate future.

The first movement from the Mozart symphonic concerto owed its success to the excellent playing of Messrs. Loeffler and Kneisel. It was interesting to note the clear shape with which Mozart replaced the vague form of the old Italian concerto, which was not any closer to the modern concerto form than a Corelli sonata is to a Beethoven symphony. But there were passages in the work which seemed rather in the "daily-exercises" vein, and had not the charm of the average Mozart compositions. A double recall followed the conclusion of the work, and was deserved by the artists.

The most graceful and acceptable work on the programme was the entr'acte from Schubert's "Rosamunde." This was given with commendable daintiness, and its melodic beauty illumined the entire programme. But the Brahms' Symphony (No. 2, D major) was not as satisfactory, for the reasons given above. The work itself is [illegible] the most popular of the composer's contributions to the classical instrumental repertoire, and its second movement is replete with charming effects which [illegible] too intricate for the general public to follow. Fortunately this received the [illegible] execution and must have been a revelation of the sweetness of a composer [illegible] a rather pedantic reputation to [illegible]. The [illegible] movement was not nearly [illegible], and the brasses were very un[illegible] [illegible] more than once.

LOUIS C. ELSON.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 5.

TUESDAY, JANUARY 5, 1892.

THE KNEISEL QUARTET.

The third of the season's series of concerts by the Kneisel quartet was given at Union Hall last evening, and the usual large audience of subscription patrons attended.

The programme prepared by Mr. Kneisel for the evening, though not new strictly, was played for the firsttime in these concerts, and its many beauties were fully realized in the admirable work done by the quartet and the assisting musicians taking part in its performance.

The works included in the list for the evening were Carl von Dittersdorf's quartet in E flat major; Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncelli, the assisting musicians in this latter work being Messrs. C. M. Loeffler, W. Krafft, O. Novacek and L. Schulz.

The playing of the quartet has never been better than on this occasion, and the audience was in the happiest mood to encourage the players, giving well merited applause for the admirable performances of the players.

TIMES, Philadelphia, Pa.

Date 1-8

The Boston Symphony Orchestra will give its third concert at the Academy of Music on Monday evening, January 11. Mr. Nikisch will offer on thil occasion a programme of lighter character than usual, opening with the brilliant overture to Lala's opera, "Le Roi d'Ys," and including Goldmark's delightful symphony, "A Rustic Wedding." An interesting number in contrast with these will be the prelude to Wagner's "Parsifal." Mrs. Nikisch will be the vocalist, and will be heard in Liszt's "Mignon" and a group of songs, accompanied at the piano by Mr. Nikisch.

JOURNAL, Providence, R. I.

Date 1/3

Lillian Nordica made a distinguished success as Valentine in "The Huguenots" at the Metropolitan Opera House, New York, recently. She undertook the task at forty-eight hours notice, Albani's continued illness making it necessary to provide a substitute. The shortness of the time prevented Mme. Nordica from having any rehearsal other than one of her part with Mr. Vianesi at the pianoforte immediately on her arrival in New York from the West. Her brilliant achievements secured her another engagement with Abbey & Grau to sing in "L'Africaine" on Jan. 15.

Boston Daily Globe.

TUESDAY, JAN. 5, 1892.

KNEISEL QUARTET.

The Third Concert Proves a Treat to Lovers of Intellectual Music.

The concert given last evening by the Kneisel quartet at Union Hall was the third of the series, and was postponed from Monday, Dec. 28. The programme presented lost nothing by the delay, if the enthusiasm and size of the audience may be taken as evidence.

The opening number was a quartet in E-flat major, by Carl von Dittersdorf, consisting of allegro, andante, minuetto non troppo, presto and finale, allegro.

This work has long been a favorite with string quartets, and Mr. Kneisel and his fellow artists deserve much praise for the masterly manner they interpreted this often strange almost gypsy music—yet ever pleasing and melodious.

The second number included Beethoven's quartet in B flat major, opus 130, which by the way the great composer placed in the front rank of this class of his compositions. The quartet is always graceful and has a peculiar charm about it, found, perhaps, in the dreamy melody, which comes and goes like a fitful shadow throughout its several movements. This number was given in full. The third and last number introduced an additional violin, viola and cello severally rendered by Messrs. Loeffler, Kraft, Novacek and Schulz. The subject selected was an octet by Svendsen.

This clever Norwegian composer is well known to Boston audiences, and needs no introduction here, though it might be said he introduces into this special work some of those weird fancies of his race. The movement consists of an "Allegro risoluto ben marcato, allegro scherzando, andante sostenuto, moderato, and allegro assai con fuoco."

At the conclusion of this delightful composition the audience expressed itself in a most emphatic manner and heartily applauded Mr. Kneisel and his assistant artists.

Record, Philadelphia, P

Date 1-3

—The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music, on Monday evening, January 11. The soloist will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING JAN. 5, 1892.

MUSICAL MATTERS.

The Kneisel Quartette.

The Kneisel Quartette gave their third concert at Union Hall last evening, presenting the following programme: Carl von Dittersdorf, quartette in E flat major; Beethoven, quartette in B flat, op. 130; Svendsen, octette for four violins, two violas and two 'cellos. All the numbers were played for the first time at these concerts and they were warmly appreciated by the large audience which was present.

The quartette by Dittersdorf is a work of blithe, healthy character, written somewhat in the style of Haydn, and enjoyable for its extreme daintiness and simplicity. It was delightfully rendered. In the Beethoven number the quartette did not seem to reach the high standard of excellence which usually characterizes their work: there was an evident lack of repose, which seemed to interfere with the precision and perfect ensemble of the quartette as a whole. The work itself is a scholarly one, written in the masterly style of Beethoven's later works, and needs more than a single hearing to be thoroughly enjoyed and appreciated.

The success of the evening was the Svendsen octette; this work, full of the vigor, fire and impetuosity of youth, has a decided Norwegian flavor, and contains many very striking and original effects, combined with rich coloring and warmth of treatment. It was played with a brilliancy, dash and passion which took the audience fairly by storm and was a fitting climax to a highly interesting programme. Messrs. Loeffler, Krafft, Novacek and Schultz assisted in the octette. The fourth concert is announced for Jan. 25, with Mme. Zeisler as the soloist.

YOUNG PEOPLE'S POPULAR.

The first popular matinee of the season by the Boston Symphony Orchestra will be given at Music Hall tomorrow afternoon. The joint appearance of the gifted young artistes, Miss Adele Aus der Ohe and Miss Maud Powell, will add a very attractive feature to the fine programme announced by Mr. Nikisch.

BULLETIN, Philadelphia, Pa.

Date 1/2

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys" .... Lalo
Song with Orchestra, "Mignon" .... Liszt
Prelude, "Parsifal" .... Wagner
Soli for Violoncello.
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano.
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

SUNDAY HERALD.
BOSTON, JANUARY 3, 1892.

FIRST YOUNG PEOPLE'S "POP."

The first of the young people's popular concerts announced this season by the Boston Symphony orchestra will be given next Wednesday afternoon, and for this occasion Mr. Nikisch appears to have fairly surpassed any efforts he has yet made in the line of programmes. The assisting soloists will be Miss Adele Aus der Ohe, pianist, and Miss Maud Powell, violinist, the several selections being as follows:

Overture, "King Lear" .... Litolff
(First time.)
Concerto for pianoforte .... Tschaikowsky
Miss Aus der Ohe.
(a) "Dance et Marche des Gnomes"
(First time.) Reginald de Koven
(b) "Pagina d'Amore" .... F. Van der Stucken
(First time.)
(c) A Carnival Scene .... Arthur Bird
Rondo Capriccioso for violin .... Saint-Saens
Miss Powell.
Ballet music, "Le Cid" .... Massenet

Tickets, with reserved seats, at popular prices, are on sale at the box office.

THE SYMPHONY CONCERT.

The audience at the Symphony concert last evening were given, as a novelty, a hearing of the first movement of the symphonic concerto for violin and viola by Mozart, which was promised a week before and postponed by reason of the illness of Messrs. Kneisel and Loeffler, to whom the solo parts were assigned. The work, as illustrated by this opening movement, proved to be a most interesting one, and with the violin playing of Mr. Loeffler and the viola playing by Mr. Kneisel, was made highly enjoyable. It is supposed to be one of the later compositions of Mozart, being very generally credited as having been written about 10 years before his death, and the maturity of thought shown in the themes and their treatment strengthens this opinion. The beautiful cadenza by Hellmesberger was added in last evening's performance, and both the solo players were heartily commended for their highly artistic efforts.

The orchestra has seldom of late been heard to better advantage than in last evening's performance of the overture by Goldmark, "Prometheus Bound." The masterly skill of the composer, as shown in the series of tone pictures given in this composition, makes it a constant source of delight as an orchestral study, and the opportunities it affords for the conductor to bring out its ever varying effects, and to show the wonderful tone tints given by the ever changing combinations, were fully improved by Mr. Nikisch.

Schubert's entr'acte to "Rosamunde" made a charming contrast between the Mozart concerto and the second symphony by Brahms, a spirited reading of this latter work ending the evening's programme.

Next Saturday evening Schubert's unfinished symphony is to precede Schumann's music to Byron's "Manfred," the text being read by Mr. George Riddle, and the vocal score interpreted by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. William Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Ivan Morawski and a chorus of members of the Cecilia.

NEWS NOTES, GOSSIP.

Mme. Nordica is to be the soloist at the Kneisel quartet concert in New Bedford next Thursday evening.

The third of the season's series of concerts by the Kneisel quartet will begin at Union Hall tomorrow evening, when the programme will be made up of Carl von Dittersdorf's quartet in E flat major, Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncelli.

Mme. Nordica makes her farewell appearance in America this season in grand operatic concert in Music Hall Thursday evening, the 28th inst., when she will be supported by Mme. Sophia Scalchi, Sig. Campanini and Mr. Z. Dome, baritone of Covent Garden, London. An orchestra of 50 will also assist.

BOSTON DAILY ADVERTISER
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MONDAY MORNING JAN. 4, 1892.

The Symphony Concert.

It is difficult to do entire justice to the concert of Saturday, for the dismal weather and the many rows of empty seats were unpleasant factors that in some degree jaundiced one's judgment and made that tone picture of liver complaint—Goldmark's "Prometheus Overture"—seem more than usually lugubrious. Yet its broad and massive treatment was quite suited to the ambitious vein of the conductor, and the climaxes were mighty enough, even if not in perfect unity. It is tiresome to continually repeat the same censure, but if any musical auditor will follow Mr. Nikisch's beat carefully, he will see, as clearly as the reviewer. that the orchestra does not unitedly follow it, and if there is a certain raggedness of attack, there is still more lack of unity in the leaving of a chord; the orchestra does not work as one great instrument, but is becoming perceptibly heterogeneous. I have so frequently stated this self-evident fact, that I may be excused from noticing any but the more flagrant blemishes in this direction in the immediate future.

The first movement from the Mozart symphonic concerto owed its success to the excellent playing of Messrs. Loeffler and Kneisel. It was interesting to note the clear shape with which Mozart replaced the vague form of the old Italian concerto, which was not any closer to the modern concerto form than a Corelli sonata is to a Beethoven symphony. But there were passages in the work which seemed rather in the "daily-exercises" vein, and had not the charm of the average Mozart compositions. A double recall followed the conclusion of the work, and was deserved by the artists.

The most graceful and acceptable work on the programme was the entr'acte from Schubert's "Rosamunde." This was given with commendable daintiness, and its melodic beauty illumined the entire programme. But the Brahms' Symphony (No. 2, D major) was not as satisfactory, for the reasons given above. The work itself is certainly the most popular of the composer's contributions to the classical instrumental repertoire, and its second movement is replete with charming effects which are not too intricate for the general public to follow. Fortunately this received the best execution and must have been a revelation of the sweetness of a composer who has a rather pedantic reputation to many. The first movement was not nearly so steady, and the brasses were very uncertain in their tones more than once.

LOUIS C. ELSON.

THE BOSTON TIMES
BOSTON, SUNDAY, JAN. 3, 1892.

THE SYMPHONIES.

TENTH CONCERT.

The programme of the tenth concert of the season by the Boston Symphony orchestra, Dec. 26, was: Handel's concerto for strings and two wind orchestras, in F major (first time); Wagner's prelude to "Parsifal"; Rubinstein's symphony No. 4, dramatic (first time).

It will be readily seen that the above programme presented little in the way of novelty or interest to the regular symphony attendant. It is also apparent that the programmes are becoming less and less attractive as the season progresses. The last two have been kiln-dried, if such and expression can be permitted in music. The recent wet weather ought to have a tendency to moisten them up.

Handel was a prolific writer, composing every species of music from a picolo solo up to an opera and oratorio; but this concerto, for strings and *two* wind orchestras, is rather a misnomer, inasmuch as it would require an orchestra of strings, with two brass bands, to carry out the idea. This, of course, was not attempted, but quite another idea prevailed. Though announced as a novelty, it failed to produce any marked impression. The music is Handelonian, and hence good. It was fairly well played. Such arrangements, however, seldom afford much pleasure, no matter how well played.

The Parsifal music was read with intelligence, in the light of Mr. Nikisch's understanding, and that is acknowledged to be equal, if not superior, to most other conductors we have had with us. Mr. Nikisch certainly ought to understand Wagner's operas, and all other composers' operas as well, for he was purely an operatic conductor when he arrived here, having acted in that capacity at Leipsic. It is a mistake to say he was conductor of the Gewandhaus orchestra, for such is not a fact. Carl Reinnecke has been its conductor for thirty years, and is still in the harness.

The Rubinstein symphony, baring the first movement, is not really musically agreeable, and the orchestra was not at its best in several particulars. Yet, it evidently pleased the audience and that is the main thing, after all.

JAMES M. TRACY.

THE SYMPHONY PROGRAMME.

The programme for the eleventh concert of the series in Music hall by the Boston Symphony orchestra last night was:

Goldmark—Overture, "Prometheus Bound;" Mozart—Symphonic concerto for violin and viola, first movement; Schubert—Entr'acte from "Rosamunde;" Brahms—Second symphony. Mr. Loeffler was the violinist, and Mr. Kneisel the violist.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 5.
TUESDAY, JANUARY 5, 1892.

THE KNEISEL QUARTET.

The third of the season's series of concerts by the Kneisel quartet was given at Union Hall last evening, and the usual large audience of subscription patrons attended.

The programme prepared by Mr. Kneisel for the evening, though not new strictly, was played for the firsttime in these concerts, and its many beauties were fully realized in the admirable work done by the quartet and the assisting musicians taking part in its performance.

The works included in the list for the evening were Carl von Dittersdorf's quartet in E flat major; Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncelli, the assisting musicians in this latter work being Messrs. C. M. Loeffler, W. Krafft O. Novacek and L. Schulz.

The playing of the quartet has never been better than on this occasion, and the audience was in the happiest mood to encourage the players, giving well merited applause for the admirable performances of the players.

TIMES, Philadelphia, Pa.

Date 1-8

The Boston Symphony Orchestra will give its third concert at the Academy of Music on Monday evening, January 11. Mr. Nikisch will offer on thil occasion a programme of lighter character than usual, opening with the brilliant overture to Lala's opera, "Le Roi d'Ys," and including Goldmark's delightful symphony, "A Rustic Wedding." An interesting number in contrast with these will be the prelude to Wagner's "Parsifal." Mrs. Nikisch will be the vocalist, and will be heard in Liszt's "Mignon" and a group of songs, accompanied at the piano by Mr. Nikisch.

JOURNAL, Providence, R. I.

Date 1/3

Lillian Nordica made a distinguished success as Valentine in "The Huguenots" at the Metropolitan Opera House, New York, recently. She undertook the task at forty-eight hours notice, Albani's continued illness making it necessary to provide a substitute. The shortness of the time prevented Mme. Nordica from having any rehearsal other than one of her part with Mr. Vianesi at the pianoforte immediately on her arrival in New York from the West. Her brilliant achievements secured her another engagement with Abbey & Grau to sing in "L'Africaine" on Jan. 15.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Messrs. C. M. LOEFFLER, W. KRAFFT, O. NOVACEK, L. SCHULZ.

III. CONCERT.

MONDAY, JANUARY 4, AT 8 P. M.
(POSTPONED FROM DECEMBER 28.)

PROGRAMME.

CARL VON DITTERSDORF. (1739—1799.) QUARTET in E flat major.
(First time at these Concerts.)
Allegro.—Andante.—Menuetto non troppo.—Presto.—Finale, Allegro.

BEETHOVEN. QUARTET in B flat major, op. 130.
(First time at these Concerts.)
Adagio ma non troppo.—Allegro.—Presto.—Andante con moto ma non troppo.—Alla danza tedesca. Allegro assai.—Cavatina. Adagio molto espressivo.—Finale. Allegro.

SVENDSEN. OCTET for four VIOLINS, two VIOLAS, and two VIOLONCELLI.
(First time at these Concerts.)
Allegro risoluto ben marcato.—Allegro scherzando.—Andante sostenuto.—Moderato Allegro assai con fuoco.

Fourth Concert, Monday Evening, January 25.
Soloist: Mme. FANNY BLOOMFIELD ZEISLER.

Boston Daily Globe.
TUESDAY, JAN. 5, 1892.

KNEISEL QUARTET.

The Third Concert Proves a Treat to Lovers of Intellectual Music.

The concert given last evening by the Kneisel quartet at Union Hall was the third of the series, and was postponed from Monday, Dec. 28. The programme presented lost nothing by the delay, if the enthusiasm and size of the audience may be taken as evidence.

The opening number was a quartet in E-flat major, by Carl von Dittersdorf, consisting of allegro, andante, minuetto non troppo, presto and finale, allegro.

This work has long been a favorite with string quartets, and Mr. Kneisel and his fellow artists deserve much praise for the masterly manner they interpreted this often strange almost gypsy music—yet ever pleasing and melodious.

The second number included Beethoven's quartet in B flat major, opus 130, which by the way the great composer placed in the front rank of this class of his compositions. The quartet is always graceful and has a peculiar charm about it, found, perhaps, in the dreamy melody, which comes and goes like a fitful shadow throughout its several movements. This number was given in full. The third and last number introduced an additional violin, viola and cello severally rendered by Messrs. Loeffler, Kraft, Novacek and Schulz. The subject selected was an octet by Svendsen.

This clever Norwegian composer is well known to Boston audiences, and needs no introduction here, though it might be said he introduces into this special work some of those weird fancies of his race. The movement consists of an "Allegro risoluto ben marcato, allegro scherzando, andante sostenuto, moderato, and allegro assai con fuoco."

At the conclusion of this delightful composition the audience expressed itself in a most emphatic manner and heartily applauded Mr. Kneisel and his assistant artists.

Date 1-3

—The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music, on Monday evening, January 11. The soloist will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it.

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The Kneisel Quartette.

The Kneisel Quartette gave their third concert at Union Hall last evening, presenting the following programme: Carl von Dittersdorf, quartette in E flat major; Beethoven, quartette in B flat, op. 130; Svendsen, octette for four violins, two violas and two 'cellos. All the numbers were played for the first time at these concerts and they were warmly appreciated by the large audience which was present.

The quartette by Dittersdorf is a work of blithe, healthy character, written somewhat in the style of Haydn, and enjoyable for its extreme daintiness and simplicity. It was delightfully rendered. In the Beethoven number the quartette did not seem to reach the high standard of excellence which usually characterizes their work; there was an evident lack of repose, which seemed to interfere with the precision and perfect ensemble of the quartette as a whole. The work itself is a scholarly one, written in the masterly style of Beethoven's later works, and needs more than a single hearing to be thoroughly enjoyed and appreciated.

The success of the evening was the Svendsen octette; this work, full of the vigor, fire and impetuosity of youth, has a decided Norwegian flavor, and contains many very striking and original effects, combined with rich coloring and warmth of treatment. It was played with a brilliancy, dash and passion which took the audience fairly by storm and was a fitting climax to a highly interesting programme. Messrs. Loeffler, Krafft, Novacek and Schultz assisted in the octette. The fourth concert is announced for Jan. 25, with Mme. Zeisler as the soloist.

YOUNG PEOPLE'S POPULAR.

The first popular matinee of the season by the Boston Symphony Orchestra will be given at Music Hall tomorrow afternoon. The joint appearance of the gifted young artistes, Miss Adele Aus der Ohe and Miss Maud Powell, will add a very attractive feature to the fine programme announced by Mr. Nikisch.

BULLETIN, Philadelphia, Pa.

Date 1/2

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys" .... Lalo
Song with Orchestra, "Mignon" .... Liszt
Prelude, "Parsifal" .... Wagner
Soli for Violoncello.
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano.
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

Karl Ditters, afterwards known as Karl von Dittersdorf, was born in Vienna November 2d, 1739. At the age of twelve, he entered as page in the service of Prince von Hildburghausen. He had already studied the violin and he had played in the orchestra of the Church of the Benedictines. After he had joined the orchestra of the Court Theatre he went with Gluck to Italy. At the coronation of Joseph II he went with the court to Frankfort, where as a violinist he was received with enthusiasm. He afterwards served as capellmeister in different courts; he was in the service of the Bishop of Groswardein, and in that of the Prince-Bishop of Breslau. The latter was exceedingly kind to him, and gave him the position of collector of forest rents, and that of high constable and counsellor of the government. As this latter position was only granted to members of the nobility, Ditters was made a von Dittersdorf. His patron also acquired for him the decoration of the Golden Spur. Dittersdorf died in 1799 in the direst poverty in Bohemia.

As a composer he was versatile. He was the author of several oratorios and comic operas. They all enjoyed great popularity in their day, and the "Doktor und Apotheker" is regarded by the German critics of to-day as one of the masterpieces of the German stage. It was revived at the Berlin Royal Opera House in December 1890 with great success, and Lessman boldly declared that it contained more spontaneous humor and genuine musical spirit than all the operettas of Lortzing and his successors. He also wrote 15 orchestral symphonies—or 12, for the statements are conflicting—upon subjects taken from Ovid's Metamorphoses, early examples of program-music. One Symphony, for example, was named "Actäon." The first movement portrayed the chase; Diana took her bath in the second ; Actäon surprised her in the menuet: and in the fourth he was torn in pieces by the hounds. And to prove that there is nothing new under the sun, a learned man of the day wrote analyses of these "characteristic symphonies" for the benefit of the hearers and his own glory. (As a violinist, Ditters showed himself a realist; for in 1786 he gave an imitation of the croaking of frogs upon the violin, and we read that the "cultured audience" was "un commonly well satisfied with this admirable player.") Another symphony bore the title, "Ill Combatti mento delle umane Passioni." He also wrote 12 violin concertos, 6 string quartets, 12 divertissements for two violins and 'cello, 12 four handed clavier sonates, cantatas and a concerto grosso.

He is also the author of a book, his "Autobiography," a sad and yet entertaining life, crammed with useful information concerning the habits of the times and with most sensible advice to students of the violin and composition. This volume is now rare. It is a little book of 300 pages wretchedly printed upon miserable paper. It was dictated to his son, and it was published in Leipzig by Breitkopf and Härtel in 1801. While it is true that the custom of having private orchestras gave great opportunities to composers in the service of Princes and inspired them to write without anxiety concerning an orchestra, public or publisher, the lot of these composers was a precarious one, and they were dependent upon the caprices of their patrons. The motto of Dittersdorf's Autobiography might well be this: "O! how wretched is that poor man that hangs on Princes' favors." Here is Dittersdorf, one of the acknowledged masters of his time, a virtuoso and a composer of undisputed ability, closing his description of his life with a pitiful statement of his income and expenses, and giving these as his last words to the reader: "Dear reader, do not suspect me of having written the above lines for the purpose of pumping alms from you. It is more than probable that I shall not be alive when you read this little book. But if any one will help my poor family after the destruction of my cottage, that is already rotten, O then will God surely recompense him! I am honest enough to admit that I have made my family doubly unhappy. First, on account of my poverty; second, on account of my sickness. Yet there is some excuse for my poverty, as my pension for twenty-six years of service has always been too small to pay my debts, and the money I had laid aside in case of need, the most of which has gone into the physician's little bag, the apothecary's shop and the health baths, (and all without help) I have been obliged to part with. On the contrary, my heedlessness in the sparing of my health is unpardonable, and the more so because a kindly nature presented me with a strong and solid body, upon which I, poor fool, have made wanton attacks."

This quartet in E flat was a favorite number of the famous Heckmann String Quartet of Cologne. "The first movement flows on smoothly and pleasantly in the style of Haydn. It is the work of a good musician of modest pretensions and healthy, blithesome humor. The finale brings a most delightful surprise, which Haydn need not have been ashamed to own: a species of gypsy music—a touch reaching out into the future! While the first violin plays a bold and defiantly thrown-off melody, the three other instruments hold a droning bass upon the deepest strings, which imitates most closely the bagpipe."

The Prince Nicolaus von Galitzen, of Saint Petersburg, was rich and fond of music. His yearly income was 60,000 ducats, and he amused his leisure moments by playing upon the violoncello. He wrote to Beethoven, saying that he was a great admirer of his talent; that if Beethoven would write one, two or three string quartets for him, he would pay whatever price he asked; and he assured him most politely of his distinguished consideration, etc. Beethoven replied to him in French, that he was highly pleased; that he could never set a date for the completion of a work, as he was not one of the "day laborers" who worked at so much by the day and page; that, nevertheless, as he was obliged to work for his living, he would write the quartets, and he fixed the price at 50 ducats each. The Prince replied in May, 1823, accepting the conditions without reserve. "I only ask for myself," he added, "a dedication to me, and the manuscript when you are through with it."

The quartets written by Beethoven for the Prince are op. 127, op. 130, and op. 132. The noble patron of art never paid for them, and when Beethoven dunned him, he replied as follows: "My dear and esteemed M. de Beethoven, you probably think me light and negligent for not answering your letter before this, especially since I have received from you two new masterpieces of your immortal and inexhaustble genius. But I have been so unlucky! Now I live way back in Russia, and in a few days I shall go to the war in Persia. Before I go,

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[illegible]oncelli.

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The success of the evening was the Svendsen octette; this work, full of the vigor, fire and impetuosity of youth, has a decided Norwegian flavor, and contains many very striking and original effects, combined with rich coloring and warmth of treatment. It was played with a brilliancy, dash and passion which took the audience fairly by storm and was a fitting climax to a highly interesting programme. Messrs. Loeffler, Krafft, Novacek and Schultz assisted in the octette. The fourth concert is announced for Jan. 25, with Mme. Zeisler as the soloist.

YOUNG PEOPLE'S POPULAR.

The first popular matinee of the season by the Boston Symphony Orchestra will be given at Music Hall tomorrow afternoon. The joint appearance of the gifted young artistes, Miss Adele Aus der Ohe and Miss Maud Powell, will add a very attractive feature to the fine programme announced by Mr. Nikisch.

BULLETIN, Philadelphia, Pa.

Date 1/2

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys" .... Lalo.
Song with Orchestra, "Mignon" .... Liszt.
Prelude, "Parsifal" .... Wagner.
Soli for Violoncello.
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cossmann
Songs with Piano.
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

I shall surely send to Stieglitz & Co. 125 ducats." But he never sent them.

It is said that Beethoven during the composition of the three Galitzin quartets was besieged by so many ideas that he was compelled to write the quartets in C sharp minor and in F major. All these later quartets have provoked much discussion. They were not highly esteemed by his contemporaries, with the exception of Schuppanzigh, Link, and other devoted friends who did their best to translate them for the benefit of amateurs of music. Holz told Beethoven, when he had finished the one in B flat, op. 130, that he considered it the finest quartet he had yet written. "Each has its worth in its own way," was the proud answer of the composer. He however once avowed that he himself preferred the one in C sharp minor. The op. 130 was composed in 1825-26. There is a tradition that Beethoven was especially fond of the Cavatine in E flat, and said that none of his melodies had ever caused him such emotion. He had intended to use the fugue known as op. 133 for the finale of the quartet, and it is found there in the manuscript sent by Beethoven to the Prince; but Artaria, the publisher persuaded him to substitute another movement, on account of the length of the fugue. Some claim that the finale was the last thing written by Beethoven; but this is disputed.

The entertaining and hysterical de Lenz sees in the movements of this quartet the whole future of chamber music. The presto, cavatine and adagio are "the dust of the stars." Less impressionable critics, although they do not yield to Mr. de Lenz in their admiration of Beethoven, frankly say that they are obliged in the later quartets to hunt for the music until they find it; and that they are hardly to be regarded as pieces written for violins, "but that in despair of finding colors delicate and true enough, the artist has preferred to leave his conceptions as charcoal sketches." They also speak of "the poorness and scratchiness of tone produced, owing to the great compass the four parts are constantly made to cover.

Johann Severin Svendsen, Norwegian violinist and composer, was born in Christiania in 1840. He studied in Leipzig, and travelled extensively. In 1883 he was called to Copenhagen as Court-Kapellmeister. He is known in Boston by his orchestral works and chamber music. He is not a voluminous composer. Pougin, after speaking of his faults as seen in his orchestral writings, speaks thus of his merits: "His personality is eminently frank, sometimes even a little bizarre. There is poetic coloring in his andantes, a delightful fantasy in his scherzos, which are peculiarly his own in the ideas and the developments. His personality, which was sunk in the first symphony, is more clearly seen in the second, and is especially noticeable in his string quintet and string octet. And in this latter kind of music it seems to me he is strongest and really a master."

This octet is one of his early works, op. 3. The true octet differs from the double quartet, "for the eight instruments work together independently and not in two bodies—just as in the case of a composition for eight voices compared with one for two choirs or double chorus." *Notes by Philip Hale.*

Mme. Nordica makes her farewell appearance in America this season in grand operatic concert in Music Hall Thursday evening, the 28th inst., when she will be supported by Mme. Sophia Scalchi, Sig. Campanini and Mr. Z. Dome, baritone of Covent Garden, London. An orchestra of [illegible] will also assist.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING JAN. 4, 1892.

The Symphony Concert.

It is difficult to do entire justice to the concert of Saturday, for the dismal weather and the many rows of empty seats were unpleasant factors that in some degree jaundiced one's judgment and made that tone picture of liver complaint—Goldmark's "Prometheus Overture"—seem more than usually lugubrious. Yet its broad and massive treatment was quite suited to the ambitious vein of the conductor, and the climaxes were mighty enough, even if not in perfect unity. It is tiresome to continually repeat the same censure, but if any musical auditor will follow Mr. Nikisch's beat carefully, he will see, as clearly as the reviewer, that the orchestra does not unitedly follow it, and if there is a certain raggedness of attack, there is still more lack of unity in the leaving of a chord; the orchestra does not work as one great instrument, but is becoming perceptibly heterogeneous. I have so frequently stated this self-evident fact, that I may be excused from noticing any but the more flagrant blemishes in this direction in the immediate future.

The first movement from the Mozart symphonic concerto owed its success to the excellent playing of Messrs. Loeffler and Kneisel. It was interesting to note the clear shape with which Mozart replaced the vague form of the old Italian concerto, which was not any closer to the modern concerto form than a Corelli sonata is to a Beethoven symphony. But there were passages in the work which seemed rather in the "daily-exercises" vein, and had not the charm of the average Mozart compositions. A double recall followed the conclusion of the work, and was deserved by the artists.

The most graceful and acceptable work on the programme was the entr'acte from Schubert's "Rosamunde." This was given with commendable daintiness, and its melodic beauty illumined the entire programme. But the Brahms' Symphony (No. 2, D major) was not as satisfactory, for the reasons given above. The work itself is certainly the most popular of the composer's contributions to the classical instrumental repertoire, and its second movement is replete with charming effects which are not too intricate for the general public to follow. Fortunately this received the [illegible] execution and must have been a revelation of the sweetness of a composer [illegible] rather pedantic reputation to [illegible] first movement was not nearly [illegible] the brasses were very un- [illegible]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 5.
TUESDAY, JANUARY 5, 1892.

THE KNEISEL QUARTET.

The third of the season's series of concerts by the Kneisel quartet was given at Union Hall last evening, and the usual large audience of subscription patrons attended.

The programme prepared by Mr. Kneisel for the evening, though not new strictly, was played for the first time in these concerts, and its many beauties were fully realized in the admirable work done by the quartet and the assisting musicians taking part in its performance.

The works included in the list for the evening were Carl von Dittersdorf's quartet in E flat major; Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncelli, the assisting musicians in this latter work being Messrs. C. M. Loeffler, W. Krafft, O. Novacek and L. Schulz.

The playing of the quartet has never been better than on this occasion, and the audience was in the happiest mood to encourage the players, giving well merited applause for the admirable performances of the players.

TIMES, Philadelphia, Pa.

Date 1-8

The Boston Symphony Orchestra will give its third concert at the Academy of Music on Monday evening, January 11. Mr. Nikisch will offer on this occasion a programme of lighter character than usual, opening with the brilliant overture to Lala's opera, "Le Roi d'Ys," and including Goldmark's delightful symphony, "A Rustic Wedding." An interesting number in contrast with these will be the prelude to Wagner's "Parsifal." Mrs. Nikisch will be the vocalist, and will be heard in Liszt's "Mignon" and a group of songs, accompanied at the piano by Mr. Nikisch.

JOURNAL, Providence, R. I.

Date 1/9

Lillian Nordica made a distinguished success as Valentine in "The Huguenots" at the Metropolitan Opera House, New York, recently. She undertook the task at forty-eight hours notice, Albani's continued illness making it necessary to provide a substitute. The shortness of the time prevented Mme. Nordica from having any rehearsal other than one of her part with Mr. Vianesi at the pianoforte immediately on her arrival in New York from the West. Her brilliant achievements secured her another engagement with Abbey & Grau to sing in "L'Africaine" on Jan. 15.

Boston Daily Globe.
TUESDAY, JAN. 5, 1892.

KNEISEL QUARTET.

The Third Concert Proves a Treat to Lovers of Intellectual Music.

The concert given last evening by the Kneisel quartet at Union Hall was the third of the series, and was postponed from Monday, Dec. 28. The programme presented lost nothing by the delay, if the enthusiasm and size of the audience may be taken as evidence.

The opening number was a quartet in E-flat major, by Carl von Dittersdorf, consisting of allegro, andante, minuetto non troppo, presto and finale, allegro.

This work has long been a favorite with string quartets, and Mr. Kneisel and his fellow artists deserve much praise for the masterly manner they interpreted this often strange almost gypsy music—yet ever pleasing and melodious.

The second number included Beethoven's quartet in B flat major, opus 130, which by the way the great composer placed in the front rank of this class of his compositions. The quartet is always graceful and has a peculiar charm about it, found, perhaps, in the dreamy melody, which comes and goes like a fitful shadow throughout its several movements. This number was given in full. The third and last number introduced an additional violin, viola and cello severally rendered by Messrs. Loeffler, Kraft, Novacek and Schulz. The subject selected was an octet by Svendsen.

This clever Norwegian composer is well known to Boston audiences, and needs no introduction here, though it might be said he introduces into this special work some of those weird fancies of his race. The movement consists of an "Allegro risoluto ben marcato, allegro scherzando, andante sostenuto, moderato, and allegro assai con fuoco."

At the conclusion of this delightful composition the audience expressed itself in a most emphatic manner and heartily applauded Mr. Kneisel and his assistant artists.

Record, Philadelphia, P

Date 1-3

—The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music, on Monday evening, January 11. The soloist will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it.

BOSTON DAILY ADVERTISER
Established 1813.
TUESDAY MORNING JAN. 5, 1892.

MUSICAL MATTERS.

The Kneisel Quartette.

The Kneisel Quartette gave their third concert at Union Hall last evening, presenting the following programme: Carl von Dittersdorf, quartette in E flat major; Beethoven, quartette in B flat, op. 130; Svendsen, octette for four violins, two violas and two 'cellos. All the numbers were played for the first time at these concerts and they were warmly appreciated by the large audience which was present.

The quartette by Dittersdorf is a work of blithe, healthy character, written somewhat in the style of Haydn, and enjoyable for its extreme daintiness and simplicity. It was delightfully rendered. In the Beethoven number the quartette did not seem to reach the high standard of excellence which usually characterizes their work; there was an evident lack of repose, which seemed to interfere with the precision and perfect ensemble of the quartette as a whole. The work itself is a scholarly one, written in the masterly style of Beethoven's later works, and needs more than a single hearing to be thoroughly enjoyed and appreciated.

The success of the evening was the Svendsen octette; this work, full of the vigor, fire and impetuosity of youth, has a decided Norwegian flavor, and contains many very striking and original effects, combined with rich coloring and warmth of treatment. It was played with a brilliancy, dash and passion which took the audience fairly by storm and was a fitting climax to a highly interesting programme. Messrs. Loeffler, Krafft, Novacek and Schultz assisted in the octette. The fourth concert is announced for Jan. 25, with Mme. Zeisler as the soloist.

YOUNG PEOPLE'S POPULAR.

The first popular matinee of the season by the Boston Symphony Orchestra will be given at Music Hall tomorrow afternoon. The joint appearance of the gifted young artistes, Miss Adele Aus der Ohe and Miss Maud Powell, will add a very attractive feature to the fine programme announced by Mr. Nikisch.

BULLETIN, Philadelphia, Pa.

Date 1/12

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys"	Lalo
Song with Orchestra, "Mignon"	Liszt
Prelude, "Parsifal"	Wagner
Soli for Violoncello.	
a Adagio	Tartini
b Moment Musicale	Schubert
c Tarentelle	Cassmann
Songs with Piano.	
a Serenade	R. Strauss
b Nussbaum	Schumann
c "Des Liebesten Schwur"	Brahms
Symphony, "Rustic Wedding"	Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

Boston Courier.

SUNDAY MORNING, JAN. 3, 1892.

THE SYMPHONY LAST NIGHT—THE FINAL PADEREWSKI RECITALS—THE PHILHARMONIC.

The eleventh Symphony rehearsal and concert programme had for its first number Goldmark's overture to "Prometheus Bound." A second hearing strengthens to some extent the favorable impression it created last season, when it was performed for the first time here. The composer's somewhat excessive dwelling upon the second theme imparts an air of monotony to the middle and concluding portions of the work, but as a whole it is strong and musically attractive. It was finely played.

Following the overture came the first movement of the Symphonic Concerto for violin and viola by Mozart. This work was on the original programme which was to have been presented at the Mozart concert two weeks ago, but was withdrawn owing to the illness of Mr. Kneisel and Mr. Loeffler. The movement performed is interesting and the treatment is broad and dignified; but its construction is such as to give to the solo instruments only moderate opportunities for individual display. Of course its performance in a hall as large as Music Hall was not dreamed of by Mozart. In spite of the brilliant, penetrating quality of Mr. Loeffler's violin and the full, noble tones that Mr. Kneisel drew from his viola, the solo parts were too slight in character to enable these players to hold their own successfully against the full string orchestra; and without the cadenza (written by Hellmesberges), the performance would have fallen flat. But this cadenza and especially its performance, made all the difference in the world. That each performer displayed in his part great beauty of tone and finish may be readily believed; but the unanimity of feeling that both evinced is less easily comprehended. The manner in which they played together,—their almost infallible accuracy in attacking and finishing phrases, the delicacy and variety of their nuances,—was nothing short of wonderful. It was, indeed, a triumph of a very unusual kind, and the enthusiastic applause which followed the conclusion of the movement was well earned.

The familiar and justly popular "Entr'acte" to Schubert's "Rosamunde" will never cease to be enjoyable. Its beautiful themes and exquisite tone coloring are always sure to excite a glow of delight in the heart of every music lover. It was given in an exceedingly delicate and tasteful manner; the wood-wind and horn playing being especially worthy of commendation.

Brahm's Symphony in D, was the closing number. Like Schubert's entr' act emusic, this beautiful work will always be a favorite with all lovers of pure music. Every successive performance but serves to reveal to the attentive listener many beauties of form and expression which it contains, but which at first remain unnoticed. With Brahms as well as Schumann Mr. Nikisch is at his best, which is equivalent to saying that the symphony was performed in a thoroughly artistic manner.

The third concert of the series by the Kniesel Quartet in Union Hall will be given on Monday night. This is the programme: Quartet in E flat major, Dittersdorf; quartet in B-flat major, op 130, Beethoven; Svendsen's string octet. Tickets dated Dec. 28 are good for for this concert.

The Boston Symphony Orchestra will give the first Young People's Popular Concert in the Music Hall next Wednesday afternoon. For solo players Miss Adele aus der Ohe and Miss Maud Powell are promised. This is the programme: For orchestra—Litolff, overture to "King Lear;" Reginald de Koven, dance and march of gnomes; F. Van der Stucken, "A Page of Love;" Arthur Bird, "A Carnival Scene;" Massenet, ballet music in "The Cid." Each of these works, except that last named, will be a novelty here. For pianoforte and orchestra—Tschaikowsky, concerto, Miss Aus der Ohe at the pianoforte. For violin and orchestra—Saint-Saens, rondo capriccioso, Miss Powell, solo violin.

Clipping from Telegraph,

~~BULLETIN~~, Philadelphia, Pa.

Date 1/2

—The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following programme will be rendered: Overture, "Le Roi D'ys," Lalo; song with Orchestra, "Mignon," Liszt; Prelude, "Parsifal," Wagner; Solo for Violoncello, Alvin Schroeder; Songs with Piano; Symphony, "Rustic Wedding," Goldmark. The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season remains a pleasant memory in the minds of those who heard it.

—The renowned pianist, Ignace Paderewski, is announced to give three piano forte recitals at the Academy of Music on the afternoons of the 19th, 21st, and 22d insts. It is settled in advance that these will be great musical events. Mr. S. Behrens has the enterprise in charge. Mr. Behrens was manager of the great Von Bulow matinee at the Academy, which remains the banner event of the kind in Philadelphia. Will Paderewski break the record?

Boston Journal.

TEN PAGES.

TUESDAY, JANUARY 5, 1892.

THE KNEISEL QUARTETTE.

The third concert of the Kneisel Quartette series was given last evening in Union Hall. The programme was one of great interest, and each of the numbers was played for the first time at these concerts. Unfortunately the concert was too long. It lasted over two hours, and when chamber music is heard for that length of time the ear is generally fatigued, however admirable the performance may be.

The first number was a quartette in E flat major by Karl von Dittersdorf, the distinguished violinist and composer, who died at the very end of the last century. "The darling of our nation," Gerber called him in his Dictionary of Musicians written before Dittersdorf's death. During the composer's lifetime he was chiefly known by his violin playing, his operas, his oratorios and his symphonies upon subjects taken from Ovid's Metamorphoses—early examples of programme music. His string quartettes are not mentioned by his contemporaries. Nor does Dittersdorf himself allude to them in his fascinating and pathetic "Autobiography"—a book that for its genuine sincerity, its frankness in exposing faults of character, its delightful simplicity, may be compared to the memories of Cellini and Restif. And yet this quartette in E flat must certainly have excited attention in its day, for in some respects, particularly in its last movement, where the first violin plays a defiant gypsy melody to the accompaniment of a bagpipe drone, it was ahead of its time. The first movement is in the style of Haydn, smoothly written, melodious, and interesting throughout. The andante is distinguished by the air given the first violin, and the menuet is of the old fashioned sort, a compromise between the pomp of the court danse and the jollity of the romping of the people. It is a relief in these days when so many musicians, less richly endowed by nature than Dittersdorf, strive to conceal poverty of ideas by labored attempts at profundity; when they must be characteristic at any cost; and when they talk knowingly of the intellectual in music and of the mission of music—it is a relief to hear the honest and pretty tunes of old composers who wrote spontaneously.

The great quartette of Beethoven in B flat, op. 130, followed the Dittersdorf number. It is a wonderful, an almost impossible work. There is the noble cavatine that Beethoven confessed had moved him more deeply than any one of his melodies. And there are pages that inevitably seem coarse and without purpose or beauty owing to the treatment of the four parts. Perhaps the critics are not to be blamed who claim that the earlier quartettes of Beethoven are music; that in the later quartettes music occasionally occurs. We are all too much in awe of great names. We are too apt to accept everything that is written by a famous man as wholly admirable. We do not even reject the contents of his waste basket. Now, no one denies the frequent sublimity of thought, the marvelous effects found in the later works of Beethoven; but when it is said that they are from beginning to end the supreme expression of his genius, that is a different matter. To be sure, even in these alleged days of liberty of thought it is counted as blasphemy to question the value of these later works; and to prefer them to the rounded compositions of the earlier period is held by some a sure symptom of superior musical intelligence.

The final number was Svendsen's octet for strings, op. 3. It is a long and carefully elaborated work. The first movement is perhaps too carefully treated, and the thematic development is so insisted upon that the themes themselves lose their value, which is, after all, but slight. The second movement is an exceedingly characteristic allegro scherzando. It is full of color, cleverly arranged for the instruments, and there is a fantasy displayed that at times is bizarre. Upon the whole, it is the most striking movement of the work, although the andante is not without beauty, and the finale is strongly written. The octet suffered from its position, coming after the Beethoven number, which had exhausted the attention of all who had closely followed it.

The performance throughout the evening was worthy of the highest praise. These works, differing so widely in character, were all most sympathetically treated. The frankness and the simplicity of Dittersdorf were reproduced without affectation; and the romantic spirit of Beethoven was not confounded with the modern romanticism of Svendsen. The great difficulties of the Beethoven quartette were surmounted with apparent ease. And take it all and all, the concert was a remarkable exhibition of the perfection of ensemble playing. In the octet Messrs. Loeffler, Krafft, Novacek and Schulz lent valuable assistance.

The next concert will be given Monday evening, Jan. 25. Mrs. Bloomfield-Zeisler will be the pianist.

PHILIP HALE.

INQUIRER, Philadelphia, Pa.

Date 1-8

The Next Boston Symphony Concert.

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys"..................Lalo
Song with Orchestra, "Mignon"........Liszt
Prelude "Parsifal"......................Wagner
Solo for Violoncello.
a Adagio..................................Tartini
b Moment Musicale....................Schubert
c Tarentella.............................Cassmann
Songs with Piano.
a Serenade.............................R. Strauss
b Nussbaum............................Schumann
c "Des Liebesten Schwur"..........Brahms
Symphony "Rustic Wedding"....Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artiste, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

OBSERVER, Newport, R. I.

1-4

A Symphony Concert.

The Boston Symphony orchestra's popularity [illegible] city judging from the high appreciation manifested for its performance at Sander's Theatre, Music Hall, Cambridge, on Thursday evening. It was the fourth of a series of six and the audience was a crowded one. The theatre is a very pretty little one, but certainly not adapted for a concert hall, the acoustic properties being more suited to the rendering of a Latin prize poem than a violin solo, a fact that Mr. C. M Loeffler, the well-known soloist, thoroughly appreciates. The program was an especially attractive one, the first number, "A Faust Overture," by Wagner, being by no means as extremely Wagnerian as some of the great composer's better known works, but better calculated to please at a first hearing. The second number was a "Suite for violin and orchestra" composed by Mr. Loeffler who took the solo part. It's title is "Les Veillies de l'Ukraine" It is a thoroughly charming production and the fact that they are associated with such a clever composer must be a source of pride to the orchestra. The ability to compose and to execute a brilliant musical work is given to but few men, and in this instance the skill manifested in the solo performance was only equalled by what may almost be termed genius displayed in the composition. The reception of Mr. Loeffler's efforts were very cordial but wonder was expressed that it was not more pronounced. The third and last part of the program was the well-known Goldmark Symphony, "Rustic Wedding," op 26. It has five movements, (1) "Wedding March," with variations; (2) "Bridal Song;" (3) "Serenade" (4) "In the Garden;" (5) "Dance and Finale." It is a thoroughly exquisite work, compelling the musical devotee to flee, in thought, countryward. And so realistic does it appear in parts that it required but little vividness of imagination to be able to agree with an auditor who said it was possible to believe one's self in the country and to be able to "smell the wild flowers." Mr. Arthur Nikisch conducted with great ease and evidently had full confidence in his musicians.

PRESS, Philadelphia, Pa.

Date 1-8

MUSIC.

Two Great Orchestras to Be Heard on Consecutive Monday Nights.

The second New York Symphony Orchestra concert takes place at the Academy of Music to-morrow evening. Walter Damrosch will conduct and Madame Marie Ritter-Goetze and Adolph Brodsky will be the soloists.

Madame Goetze is a contralto who has gained an enviable position on the concert and operatic stages. During the last season of Wagner opera in New York she and Mme. Lehmann won the highest honors through their excellent operatic impersonations. Her accession to the concert stage has been one of the musical events of the season.

Mr. Bredsky is the concert-master and solo violinist of the Damrosch orchestra and is a thoroughly accomplished artist. His solo playing on the violin has attracted as much favorable attention as that of any virtuoso heard in this country in recent years. The programme which Mr. Damrosch has arranged for this concert is a country admiarble one.

Symphony in C..............................Schubert
Concerto, for Violin with Orchestra. Mendelssohn
Adolph Brodsky.
Theme and Variations on the Austrian National Hymn...........................Haydn
String Orchestra.
Air, from "William of Orange"..............Eckert
Frau Ritter-Goetze.
Rhapsody, No. 1.....................................Liszt

Boston Symphony Orchestra.

Mr. Nikisch and his Boston musicians have won for themselves a popularity in this city which insures them a cordial welcome and a great audience whenever they appear. The third concert of their series at the Academy of Music will be given on Monday evening, January 11. A somewhat lighter programme than usual will be presented, opening with the brilliant overture to Lalo's opera, "Le Roi d'Ys" and closing with Goldmark's charming symphony, "The Rustic Wedding." An interesting contrast to these numbers will be afforded by the prelude, "Parsibal," Wagner. Mrs. Nikisch will be the vocalist. She will be heard in Liszt's "Mignon," and in a group of songs accompanied at the piano by Mr. Nikisch. The sale of seats opens to-morrow at 1119 Chestnut Street.

Clipping from Tribune
Cambridge Ma
Date 1/2

....The Boston Symphony orchestra will give Shum~~ann's music to "Manfred" on~~ Friday afternoon, January 8, and Saturday evening, January 9. Mr. George Riddle will read the poem.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JANUARY 2, 1892.

AT THE tenth Symphony Concert fancy could picture waves, shipwrecks and calms in Rubinstein's Ocean Symphony, and the quiet power of the holy grail in the Parcifal Prelude; but what does Handel's Concerto in F picture, with its echoing and re-echoing of strings and wind orchestras, except his own richly joyous musical conceits. Though probably written about 1740, it had not been given in Boston before; nor did we hear now all of the original nine movements, but only some five of them, with their use of themes elsewhere found in his oratorios. The Rubinstein Symphony was given in its original form. Christmas and the rain kept scores of people away from this delightful concert, or sent them home too early.

Boston Courier.

SUNDAY MORNING, JAN. 3, 1892.

THE SYMPHONY LAST NIGHT—THE FINAL PADEREWSKI RECITALS—THE PHILHARMONIC.

The eleventh Symphony rehearsal and concert programme had for its first number Goldmark's overture to "Prometheus Bound." A second hearing strengthens to some extent the favorable impression it created last season, when it was performed for the first time here. The composer's somewhat excessive dwelling upon the second theme imparts an air of monotony to the middle and concluding portions of the work, but as a whole it is strong and musically attractive. It was finely played.

Following the overture came the first movement of the Symphonic Concerto for violin and viola by Mozart. This work was on the original programme which was to have been presented at the Mozart concert two weeks ago, but was withdrawn owing to the illness of Mr. Kneisel and Mr. Loeffler. The movement performed is interesting and the treatment is broad and dignified; but its construction is such as to give to the solo instruments only moderate opportunities for individual display. Of course its performance in a hall as large as Music Hall was not dreamed of by Mozart. In spite of the brilliant, penetrating quality of Mr. Loeffler's violin and the full, noble tones that Mr. Kneisel drew from his viola, the solo parts were too slight in character to enable these players to hold their own successfully against the full string orchestra; and without the cadenza (written by Hellmesberges), the performance would have fallen flat. Butthis cadenza and especially its performance,made all the difference in the world. That each performer displayed in his part great beauty of tone and finish may be readily believed; but the unanimity of feeling that both evinced is less easily comprehended. The manner in which they played together,—their almost infallible accuracy in attacking and finishing phrases, the delicacy and variety of their nuances,—was nothing short of wonderful. It was, indeed, a triumph of a very unusual kind, and the enthusiastic applause which followed the conclusion of the movement was well earned.

The familiar and justly popular "Entr'acte" to Schubert's "Rosamunde" will never cease to be enjoyable. Its beautiful themes and exquisite tone coloring are always sure to excite a glow of delight in the heart of every music lover. It was given in an exceedingly delicate and tasteful manner; the wood-wind and horn playing being especially worthy of commendation.

Brahm's Symphony in D, was the closing number. Like Schubert's entr' act emusic, this beautiful work will always be a favorite with all lovers of pure music. Every successive performance but serves to reveal to the attentive listener many beauties of form and expression which it contains, but which at first remain unnoticed. With Brahms as well as Schumann Mr. Nikisch is at his best, which is equivalent to saying that the symphony was performed in a thoroughly artistic manner.

The third concert of the series by the Kneisel Quartet in Union Hall will be given on Monday night. This is the programme: Quartet in E flat major, Dittersdorf; quartet in B-flat major, op 130, Beethoven; Svendsen's string octet. Tickets dated Dec. 28 are good for for this concert.

The Boston Symphony Orchestra will give the first Young People's Popular Concert in the Music Hall next Wednesday afternoon. For solo players Miss Adele aus der Ohe and Miss Maud Powell are promised. This is the programme: For orchestra—Litolff, overture to "King Lear;" Reginald de Koven, dance and march of gnomes; F. Van der Stucken, "A Page of Love;" Arthur Bird, "A Carnival Scene;" Massenet, ballet music in "The Cid." Each of these works, except that last named, will be a novelty here. For pianoforte and orchestra—Tschaikowsky, concerto, Miss Aus der Ohe at the pianoforte. For violin and orchestra—Saint-Saens, rondo capriccioso, Miss Powell, solo violin.

Clipping from Telegraph,

~~BULLETIN~~, Philadelphia, Pa.

Date 1/2

—The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following programme will be rendered: Overture, "Le Roi D'ys," Lalo; song with Orchestra, "Mignon," Liszt; Prelude, "Parsifal," Wagner; Solo for Violoncello, Alvin Schroeder; Songs with Piano; Symphony, "Rustic Wedding," Goldmark. The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season remains a pleasant memory in the minds of those who heard it.

—The renowned pianist, Ignace Paderewski, is announced to give three piano forte recitals at the Academy of Music on the afternoons of the 19th, 21st, and 22d insts. It is settled in advance that these will be great musical events. Mr. S. Behrens has the enterprise in charge. Mr. Behrens was manager of the great Von Bulow matinee at the Academy, which remains the banner event of the kind in Philadelphia. Will Paderewski break the record?

Boston Journal.

TEN PAGES.

TUESDAY, JANUARY 5, 1892.

THE KNEISEL QUARTETTE.

The third concert of the Kneisel Quartette series was given last evening in Union Hall. The programme was one of great interest, and each of the numbers was played for the first time at these concerts. Unfortunately the concert was too long. It lasted over two hours, and when chamber music is heard for that length of time the ear is generally fatigued, however admirable the performance may be.

The first number was a quartette in E flat major by Karl von Dittersdorf, the distinguished violinist and composer, who died at the very end of the last century. "The darling of our nation," Gerber called him in his Dictionary of Musicians written before Dittersdorf's death. During the composer's lifetime he was chiefly known by his violin playing, his operas, his oratorios and his symphonies upon subjects taken from Ovid's Metamorphoses—early examples of programme music. His string quartettes are not mentioned by his contemporaries. Nor does Dittersdorf himself allude to them in his fascinating and pathetic "Autobiography"—a book that for its genuine sincerity, its frankness in exposing faults of character, its delightful simplicity, may be compared to the memories of Cellini and Restif. And yet this quartette in E flat must certainly have excited attention in its day, for in some respects, particularly in its last movement, where the first violin plays a defiant gypsy melody to the accompaniment of a bagpipe drone, it was ahead of its time. The first movement is in the style of Haydn, smoothly written, melodious, and interesting throughout. The andante is distinguished by the air given the first violin, and the menuet is of the old fashioned sort, a compromise between the pomp of the court danse and the jollity of the romping of the people. It is a relief in these days when so many musicians, less richly endowed by nature than Dittersdorf, strive to conceal poverty of ideas by labored attempts at profundity; when they must be characteristic at any cost; and when they talk knowingly of the intellectual in music and of the mission of music—it is a relief to hear the honest and pretty tunes of old composers who wrote spontaneously.

The great quartette of Beethoven in B flat, op. 130. followed the Dittersdorf number. It is a wonderful, an almost impossible work. There is the noble cavatine that Beethoven confessed had moved him more deeply than any one of his melodies. And there are pages that inevitably seem coarse and without purpose or beauty owing to the treatment of the four parts. Perhaps the critics are not to be blamed who claim that the earlier quartettes of Beethoven are music; that in the later quartettes music occasionally occurs. We are all too much in awe of great names. We are too apt to accept everything that is written by a famous man as wholly admirable. We do not even reject the contents of his waste basket. Now, no one denies the frequent sublimity of thought, the marvelous effects found in the later works of Beethoven; but when it is said that they are from beginning to end the supreme expression of his genius, that is a different matter. To be sure, even in these alleged days of liberty of thought it is counted as blasphemy to question the value of these later works; and to prefer them to the rounded compositions of the earlier period is held by some a sure symptom of superior musical intelligence.

The final number was Svendsen's octet for strings, op. 3. It is a long and carefully elaborated work. The first movement is perhaps too carefully treated, and the thematic development is so insisted upon that the themes themselves lose their value, which is, after all, but slight. The second movement is an exceedingly characteristic allegro scherzando. It is full of color, cleverly arranged for the instruments, and there is a fantasy displayed that at times is bizarre. Upon the whole, it is the most striking movement of the work, although the andante is not without beauty, and the finale is strongly written. The octet suffered from its position, coming after the Beethoven number, which had exhausted the attention of all who had closely followed it.

The performance throughout the evening was worthy of the highest praise. These works, differing so widely in character, were all most sympathetically treated. The frankness and the simplicity of Dittersdorf were reproduced without affectation; and the romantic spirit of Beethoven was not confounded with the modern romanticism of Svendsen. The great difficulties of the Beethoven quartette were surmounted with apparent ease. And take it all and all, the concert was a remarkable exhibition of the perfection of ensemble playing. In the octet Messrs. Loeffler, Krafft, Novacek and Schulz lent valuable assistance.

The next concert will be given Monday evening, Jan. 25. Mrs. Bloomfield-Zeisler will be the pianist.

PHILIP HALE.

INQUIRER, Philadelphia, Pa.

Date 1-8

The Next Boston Symphony Concert.

The Boston Symphony Orchestra will give its third concert for the season at the Academy of Music on Monday evening, January 11, when the following varied and attractive programme will be rendered:

Overture "Le Roi D'ys"..................Lalo
Song with Orchestra, "Mignon"........Liszt
Prelude "Parsifal"....................Wagner
Solo for Violoncello.
a Adagio..............................Tartini
b Moment Musicale..................Schubert
c Tarentella........................Cassmann
Songs with Piano.
a Serenade........................R. Strauss
b Nussbaum........................Schumann
c "Des Liebesten Schwur"............Brahms
Symphony "Rustic Wedding"....Goldmark

The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artiste, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

OBSERVER, Newport, R. I.

Date 1-4

A Symphony Concert.

The Boston Symphony orchestra's popularity [illegible] city judging from the high appreciation manifested for its performance at Sander's Theatre, Music Hall, Cambridge, on Thursday evening. It was the fourth of a series of six and the audience was a crowded one. The theatre is a very pretty little one, but certainly not adapted for a concert hall, the acoustic properties being more suited to the rendering of a Latin prize poem than a violin solo,a fact that Mr. C. M Loeffler, the well-known soloist, thoroughly appreciates. The program was an especially attractive one, the first number, "A Faust Overture," by Wagner, being by no means as extremely Wagnerian as some of the great composer's better known works, but better calculated to please at a first hearing. The second number was a "Suite for violin and orchestra" composed by Mr. Loeffler who took the solo part. It's title is "Les Veillies de l'Ukraine" It is a thoroughly charming production and the fact that they are associated with such a clever composer must be a source of pride to the orchestra. The ability to compose and to execute a brilliant musical work is given to but few men,and in this instance the skill manifested in the solo performance was only equalled by what may almost be termed genius displayed in the composition. The reception of Mr. Loeffler's efforts were very cordial but wonder was expressed that it was not more pronounced. The third and last part of the program was the well known Goldmark Symphony, "Rustic Wedding," op 26. It has five movements, (1) "Wedding March," with variations; (2) "Bridal Song;" (3) "Serenade" (4) "In the Garden;" (5) "Dance and Finale." It is a thoroughly exquisite work, compelling the musical devotee to flee, in thought, countryward. And so realistic does it appear in parts that it required but little vividness of imagination to be able to agree with an auditor who said it was possible to believe one's self in the country and to be able to "smell the wild flowers." Mr. Arthur Nikisch conducted with great ease and evidently had full confidence in his musicians.

PRESS, Philadelphia, Pa.

Date 1-8

MUSIC.

Two Great Orchestras to Be Heard on Consecutive Monday Nights.

The second New York Symphony Orchestra concert takes place at the Academy of Music to-morrow evening. Walter Damrosch will conduct and Madame Marie Ritter-Goetze and Adolph Brodsky will be the soloists.

Madame Goetze is a contralto who has gained an enviable position on the concert and operatic stages. During the last season of Wagner opera in New York she and Mme. Lehmann won the highest honors through their excellent operatic impersonations. Her accession to the concert stage has been one of the musical events of the season.

Mr. Brodsky is the concert-master and solo violinist of the Damrosch orchestra and is a thoroughly accomplished artist. His solo playing on the violin has attracted as much favorable attention as that of any virtuoso heard in this country in recent years. The programme which Mr. Damrosch has arranged for this concert is a country admiarble one.

Symphony in C..................................Schubert
Concerto, for Violin with Orchestra. Mendelssohn
Adolph Brodsky.
Theme and Variations on the Austrian National Hymn..Haydn
String Orchestra.
Air, from "William of Orange"..............Eckert
Frau Ritter-Goetze.
Rhapsody, No. 1...Liszt

Boston Symphony Orchestra.

Mr. Nikisch and his Boston musicians have won for themselves a popularity in this city which insures them a cordial welcome and a great audience whenever they appear. The third concert of their series at the Academy of Music will be given on Monday evening, January 11. A somewhat lighter programme than usual will be presented, opening with the brilliant overture to Lalo's opera, "Le Roi d'Ys" and closing with Goldmark's charming symphony, "The Rustic Wedding." An interesting contrast to these numbers will be afforded by the prelude, "Parsibal," Wagner. Mrs. Nikisch will be the vocalist. She will be heard in Liszt's "Mignon," and in a group of songs accompanied at the piano by Mr. Nikisch. The sale of seats opens to-morrow at 1119 Chestnut Street.

Clipping from Tribune
Cambridge Ma
Date 1/2

....The Boston Symphony orchestra will give Shumann's music to "Manfred" on Friday afternoon, January 8, and Saturday evening, January 9. Mr. George Riddle will read the poem.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JANUARY 2, 1892.

AT THE tenth Symphony Concert fancy could picture waves, shipwrecks and calms in Rubinstein's Ocean Symphony, and the quiet power of the holy grail in the Parcifal Prelude; but what does Handel's Concerto in F picture, with its echoing and re-echoing of strings and wind orchestras, except his own richly joyous musical conceits. Though probably written about 1740, it had not been given in Boston before; nor did we hear now all of the original nine movements, but only some five of them, with their use of themes elsewhere found in his oratorios. The Rubinstein Symphony was given in its original form. Christmas and the rain kept scores of people away from this delightful concert, or sent them home too early.

GRAND OPERA HOUSE, NEW BEDFORD.

Thursday Evening, January 7, 1892, at 8.

ONLY APPEARANCE OF THE RENOWNED
PRIMA DONNA SOPRANO,

Madame Nordica!

Accompanied by the following distinguished Artists:

Mr. Z. DÖME,

Baritone, of Covent Garden, London.

Mr. FRANZ KNEISEL,

Solo Violin and Concertmeister of the Boston Symphony Orchestra.

Mr. ALWIN SCHROEDER,

Violoncello Virtuoso, and the famous

KNEISEL QUARTET.

MR. FRANZ KNEISEL, 1ST VIOLIN,	MR. L. SVECENSKI, VIOLA.
MR. OTTO ROTH, 2D VIOLIN.	MR. ALWIN SCHROEDER, VIOLONCELLO.

Programme.

QUARTET in E flat. Allegro.—Andante.—Menuetto.—Finale. KNEISEL QUARTET.	*Carl von Dittersdorf*
ARIA. "Eri tu" (Masked Ball.) MR. DÖME.	*Verdi*
SOLI for VIOLONCELLO. a) SARABANDE. b) TARENTELLE. MR. SCHROEDER.	*Bach* *Cossman*
ARIA. "Una voce." (Barber of Seville.) MME. NORDICA.	*Rossini*
ANDANTE from QUARTET in D major. KNEISEL QUARTET.	*Tschaikowsky*
SONG. "Les Filles de Cadiz." MME. NORDICA.	*Delibes*
SOLO for VIOLIN. Rhapsodie Hongroise. MR. KNEISEL.	*Hauser*
SONG. "Star of the Evening." (Tannhæuser.) MR. DÖME.	*Wagner*
a) CAVATINA from QUARTET B flat. b) MENUET. KNEISEL QUARTET.	*Beethoven* *Boccherini*
POLACCA. "Esmeralda." MME. MORDICA.	*A. Goring Thomas*
PRESTO from QUARTET D major. KNEISEL QUARTET.	*Haydn*

TICKETS with reserved seats 75c, and $1.00, according to location, now on sale at the Box Office.

ALWIN SCHROEDER.

[89]

Boston Transcript

TUESDAY, JANUARY 5, 1892.

Union Hall: Kneisel Quartet.

The third concert of the current series by the Kneisel Quartet in Union Hall, postponed from Dec. 28, was given on Monday night, when these three works were played:

Dittersdorf—Quartet in E-flat major.
Beethoven—Quartet in B-flat major, op. 130.
Svendsen—Octet for strings, op. 3.

Quartet—Messrs. Kneisel, Roth, Svecenski and Schroeder. Assistants in the octet—Messrs. Loeffler, Krafft, Novacek and Schulz.

Each of these works was noted on the bill as a novelty at these concerts. Dittersdorf's quartet is an interesting work, not so much on its own account perhaps as because of the illustration that it furnishes of the effect which an artist's environment has on his productions. Here is a quartet with so many reminders of Haydn that only a close student may be sure that it is not the better known master to whom he is listening. Dittersdorf is now unknown except to a few connoisseurs here and there, yet in his day his claim to distinction as a composer in many forms was freely recognized by the knowing ones, even if the public did not sufficiently recompense him for his efforts to edify the lovers of music. The resemblance to his more famous contemporary and fellow townsman must be attributed to the unconscious influence of the fashion of the period. Dittersdorf, however, could be orignal, as is shown in the Andante of this quartet, where the first violin plays a gypsy tune to the drone, like a bagpipe, of the other members of the quartet. In sprightly, simple melody, the quartet is a fine example of the sort of thing that satisfied amateurs a hundred years ago.

Beethoven's great quartet, one of the three written on the order of the Russian prince, Nicholas von Galitzin, and never paid for by that noble amateur, is, like much of the chamber music by its composer that is numbered beyond one hundred on the "opus" list, a puzzler to many. The short movement marked *Alla danza Tedesca* and the cavatine, for which the master confessed a special admiration, are neither too profound nor too light for the amateur of average capacity. For the rest, however, one must have a special training, not to say liking, thoroughly to enjoy it. Svendsen's octet, on the other hand, is a composition that is likely to please everybody that takes an honest delight in chamber music. With moments that are not free from extravagance, or at least from a charge of overdoing, judged by a conservative standard, it has a pervading picturesqueness, all expressed with a freedom that is very captivating. The second movement, Allegro Scherzardo, is particularly impressive as a bit of picturesque romanticism in music.

Throughout the concert the players sustained their high reputation for accuracy in all matters. At the fourth concert, Jan. 25, Mrs. Fanny Bloomfield-Zeisler will be the pianist.

The Boston Symphony Orchestra will give the first Young People's Popular Concert in the Music Hall tomorrow afternoon. This is the programme: For orchestra—Litolff, overture to "King Lear;" Reginald de Koven, dance and march of gnomes; F. Van der Stücken, "A Page of Love;" Arthur Bird, "A Carnival Scene;" Massenet, ballet music in "The Cid." Each of these works, except that last named, will be a novelty here. For pianoforte and orchestra—Tschaikowsky, concerto, Miss aus der Ohe at the pianoforte. For violin and orchestra—Saint-Saëns, rondo capriccioso, Miss Powell, solo violin.

Boston Daily Traveller

TUESDAY, JANUARY 5, 1892.

Musical Matters.

The third concert of the Kneizel Quartet was given last evening at Union Hall. The programme included a quartet in E flat, by Dittersdorf; the B flat quartet of Beethoven, Op. 130, and Svendsen's octet for strings, Op. 3. The last composition was the least interesting of the three, but at the same time an acceptable contribution. The so-called "great quartet" of Beethoven, intermittant with beauty and less acceptable writing, was finely rendered. Most interesting of all was the Dittersdorf number, with its fascinating and melodious measures, pure and frank in treatment from beginning to end. Would that our modern composers might return to this charming mode of chamber music. But, alas! it takes spontaneous genius to produce such. The intellect is secondary. It is unnecessary to say that the playing during the whole programme was faultless. What else could be the result of such refined taste and direction as Mr. Franz Kneizel presents.

The Young People's Popular Concert tomorrow afternoon will present a programme that must meet the desires of every one. Aus der Ohe will play the Tschaikowsky concerto, and Maud Powell, without question the first lady violinist of the country, will play the Rondo Capriccioso of Saint-Saens. Three American compositions will be given by the orchestra, and all for the first time.

Boston Journal.

THURSDAY, JANUARY 7, 1892.

FIRST YOUNG PEOPLE'S POPULAR.

The first of the "Young People's Popular" concerts of the Boston Symphony Orchestra was given yesterday afternoon. The orchestra was assisted by Miss Adele Aus der Ohe, the pianist, and Miss Maud Powell, the violinist.

The first number of the programme was Litolff's overture to "King Lear," a play that has been used as an opera subject by Andre and Semeladis. Overtures bearing the same title have been composed by Leidgebel, Balakireff and Berlioz. The one by the great Frenchman—alas! it is too seldom heard—is full of the grief and the agony and the raging storm of Shakspeare's tragedy. In comparison with it this overture by Litolff is a poor thing, conventional and dull. And what, pray, has it to do with Lear or Cordelia? To be sure it is not without an incongruous and tinsel pomp, not, perhaps, out of place in an overture written for some special occasion—for the opening of a German exposition of industries or for the dedication of a city market.

Three numbers by American composers were bunched together, and, as the overture, they were played for the first time in Boston. The name of Reginald De Koven has been hitherto associated with comic operas and songs. He is now the musical editor of the New York World. He has given the orchestral piece played yesterday the title "Danse and March of the Gnomes." The gnome is a familiar figure in the musical menagerie, and his habits are well known. He delights in the triangle, the cymbals and the bass drum, and he prefers, as a rule, the minor mode to the major. Mr. De Koven's gnomes have, however, learned one new trick. When they dance they whistle the tunes of Grieg. Mr. Van der Stucken's "Pagina d'Amore" is a melodious salon piece for orchestra, and Mr. Arthur Bird's "Carnival Scene" is an echo of music that has been written before his day, descriptive, or supposed to be descriptive of the carnival. The instrumentation is clever—and that is all.

Miss Aus der Ohe was heard in Tschaikowsky's concerto in B flat minor. This concerto gains with each hearing. It is full of fine fantasy, noble frenzy, haunting melody, and skillful workmanship. Above all, it has a strange, pungent, savage perfume. It makes severe demands upon the temperament and the mechanism of the pianist. Now, Miss Aus der Ohe is a most interesting temperamental study. She glides across the stage, cool, virginal, the Diana of the pianoforte: but the moment she touches the keys she undergoes a transformation; and while she does not lose her self-control and while she watches the flight of her musical arrows, little by little she becomes intensely human. Seldom is such virility seen in a woman's playing: and, yesterday, her feminine instinct of refinement kept her from abusing her strength. So that while her performance was bold and broad, strong and manly, it was also impassioned; and when occasion required, she showed daintiness, elegance, and a sentiment that was never mawkish. Although she played with abandon, the ability to curb her passion accompanied the display of her temperament. She was most heartily applauded.

Miss Maud Powell played Saint-Saens's Rondo Capriccioso. She has long been distinguished for the breadth and richness of her tone, the sureness of her mechanism, and the sincerity of her art. To-day she plays with greater elasticity and with more marked confidence in the expression of her convictions. It is a pleasure to watch the steady growth of this admirable violinist; it is also a pleasure to foresee that she has not yet reached the limits of her capacity. She, too, was most warmly applauded. In spite of many recalls she modestly and sensibly contented herself with bowing in response to the demands of the audience.

The final number of the programme was the brilliant and exhilarating ballet music from Massenet's "Le Cid." It was given with great spirit and with a full appreciation of its rhythms and its colors.

PHILIP HALE.

Boston Daily Globe.

THURSDAY, JAN. 7, 1892.

YOUNG PEOPLE'S POPULAR.

First of the Series Given at Music Hall Yesterday.

Despite the inclemency of the weather the first concert in the series of "Young People's Populars," by the Boston Symphony orchestra, attracted a very large audience to Music Hall yesterday afternoon. Mr. Nikisch had arranged a programme in which several novelties were introduced for the first time in this city, and in addition to the orchestral numbers Miss Aus der Ohe and Miss Maud Powell appeared as soloists.

The opening number by the orchestra was Littolff's overture, "King Lear." The piece was ambitious in design, but lacked harmonious development, and there was but little variety in the instrumentation, in which the brasses played a very prominent part. "Pagina d'Amore," by F. van der Stucken, was in many places reminiscent of Wagner, and appeared to be more of an imitation than an inspiration.

Of Mr. Reginald de Koven's "Danse et Marche des Gnomes" it is gratifying to speak in praise. The dainty, tripping measures of the dance, the odd conceits in orchestration, and the humorous blending of instruments were delightfully suggestive of the revels of the elves, and the composition was greeted with generous applause. "A Carnival Scene," by Mr. Arthur Bird, was also well received. The composer is happy in ingenious scoring, and the separate themes depicting the bustle and jollity of the merrymasqueraders were clearly worked out and quaintly contrasted. These numbers were performed for the first time here.

Miss Aus der Ohe played the long and difficult concerto, No. 1, in B flat minor, op. 23, by Tschaikowsky. The piece bristles with difficulties, but Miss Der Ohe played with perfect freedom and ease, and charmed the audience with a beautiful performance. Her octave playing seemed almost perfection, and her rendition of the peculiar characteristics of the Russian composer was thoroughly enjoyable.

The charming violinist, Miss Maud Powell, gave a rondo for violin by Saint-Saens in an exquisite manner. She was recalled several times, but no encores were given. The entertaining concert ended with an admirable performance by the orchestra of Massenet's ballet music from [illegible]

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Violoncello Virtuoso, and the famous

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Mr. FRANZ KNEISEL, 1st Violin.	Mr. L. SVECENSKI, Viola.
Mr. OTTO ROTH, 2d Violin.	Mr. ALWIN SCHROEDER, Violoncello.

Programme.

QUARTET in E flat. Allegro.—Andante.—Menuetto.—Finale.	KNEISEL QUARTET.	*Carl von Dittersdorf*
ARIA. "Eri tu" (Masked Ball.)	MR. DÖME.	*Verdi*
SOLI for Violoncello. *a*) Sarabande. *b*) Tarentelle.	MR. SCHROEDER.	 *Bach* *Cossman*
ARIA. "Una voce." (Barber of Seville.)	MME. NORDICA.	*Rossini*
ANDANTE from Quartet in D major.	KNEISEL QUARTET.	*Tschaikowsky*
SONG. "Les Filles de Cadiz."	MME. NORDICA.	*Delibes*
SOLO for Violin. Rhapsodie Hongroise.	MR. KNEISEL.	*Hauser*
SONG. "Star of the Evening." (Tannhæuser.)	MR. DÖME.	*Wagner*
a) CAVATINA from Quartet B flat. *b*) MENUET.	KNEISEL QUARTET.	*Beethoven* *Boccherini*
POLACCA. "Esmeralda."	MME. MORDICA.	*A. Goring Thomas*
PRESTO from Quartet D major.	KNEISEL QUARTET.	*Haydn*

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ALWIN SCHROEDER.

Boston Transcript

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Quartet—Messrs. Kneisel, Roth, Svecenski and Schroeder. Assistants in the octet—Messrs. Loeffler, Krafft, Novacek and Schulz.

Each of these works was noted on the bill as a novelty at these concerts. Dittersdorf's quartet is an interesting work, not so much on its own account perhaps as because of the illustration that it furnishes of the effect which an artist's environment has on his productions. Here is a quartet with so many reminders of Haydn that only a close student may be sure that it is not the better known master to whom he is listening. Dittersdorf is now unknown except to a few connoisseurs here and there, yet in his day his claim to distinction as a composer in many forms was freely recognized by the knowing ones, even if the public did not sufficiently recompense him for his efforts to edify the lovers of music. The resemblance to his more famous contemporary and fellow townsman must be attributed to the unconscious influence of the fashion of the period. Dittersdorf, however, could be orignal, as is shown in the Andante of this quartet, where the first violin plays a gypsy tune to the drone, like a bagpipe, of the other members of the quartet. In sprightly, simple melody, the quartet is a fine example of the sort of thing that satisfied amateurs a hundred years ago.

Beethoven's great quartet, one of the three written on the order of the Russian prince, Nicholas von Galitzin, and never paid for by that noble amateur, is, like much of the chamber music by its composer that is numbered beyond one hundred on the "opus" list, a puzzler to many. The short movement marked *Alla danza Tedesca* and the cavatine, for which the master confessed a special admiration, are neither too profound nor too light for the amateur of average capacity. For the rest, however, one must have a special training, not to say liking, thoroughly to enjoy it. Svendsen's octet, on the other hand, is a composition that is likely to please everybody that takes an honest delight in chamber music. With moments that are not free from extravagance, or at least from a charge of overdoing, judged by a conservative standard, it has a pervading picturesqueness, all expressed with a freedom that is very captivating. The second movement, Allegro Scherzardo, is particularly impressive as a bit of picturesque romanticism in music.

Throughout the concert the players sustained their high reputation for accuracy in all matters. At the fourth concert, Jan. 25, Mrs. Fanny Bloomfield-Zeisler will be the pianist.

The Boston Symphony Orchestra will give the first Young People's Popular Concert in the Music Hall tomorrow afternoon. This is the programme: For orchestra—Litolff, overture to "King Lear;" Reginald de Koven, dance and march of gnomes; F. Van der Stücken, "A Page of Love;" Arthur Bird, "A Carnival Scene;" Massenet, ballet music in "The Cid." Each of these works, except that last named, will be a novelty here. For pianoforte and orchestra—Tschaikowsky, concerto, Miss aus der Ohe at the pianoforte. For violin and orchestra—Saint-Saëns, rondo capriccioso, Miss Powell, solo violin.

Boston Daily Traveller

TUESDAY, JANUARY 5, 1892.

Musical Matters.

X

The third concert of the Kneizel Quartet was given last evening at Union Hall. The programme included a quartet in E flat, by Dittersdorf; the B flat quartet of Beethoven, Op. 130, and Svendsen's octet for strings, Op. 3. The last composition was the least interesting of the three, but at the same time an acceptable contribution. The so-called "great quartet" of Beethoven, intermittant with beauty and less acceptable writing, was finely rendered. Most interesting of all was the Dittersdorf number, with its fascinating and melodious measures, pure and frank in treatment from beginning to end. Would that our modern composers might return to this charming mode of chamber music. But, alas! it takes spontaneous genius to produce such. The intellect is secondary. It is unnecessary to say that the playing during the whole programme was faultless. What else could be the result of such refined taste and direction as Mr. Franz Kneizel presents.

The Young People's Popular Concert tomorrow afternoon will present a programme that must meet the desires of every one. Aus der Ohe will play the Tschaikowsky concerto, and Maud Powell, without question the first lady violinist of the country, will play the Rondo Capriccioso of Saint-Saens. Three American compositions will be given by the orchestra, and all for the first time.

Boston Journal.

THURSDAY, JANUARY 7, 1892.

FIRST YOUNG PEOPLE'S POPULAR.

The first of the "Young People's Popular" concerts of the Boston Symphony Orchestra was given yesterday afternoon. The orchestra was assisted by Miss Adele Aus der Ohe, the pianist, and Miss Maud Powell, the violinist.

The first number of the programme was Litolff's overture to "King Lear," a play that has been used as an opera subject by Andre and Semeladis. Overtures bearing the same title have been composed by Leidgebel, Balakireff and Berlioz. The one by the great Frenchman—alas! it is too seldom heard—is full of the grief and the agony and the raging storm of Shakspeare's tragedy. In comparison with it this overture by Litolff is a poor thing, conventional and dull. And what, pray, has it to do with Lear or Cordelia? To be sure it is not without an incongruous and tinsel pomp, not, perhaps, out of place in an overture written for some special occasion—for the opening of a German exposition of industries or for the dedication of a city market.

Three numbers by American composers were bunched together, and, as the overture, they were played for the first time in Boston. The name of Reginald De Koven has been hitherto associated with comic operas and songs. He is now the musical editor of the New York World. He has given the orchestral piece played yesterday the title "Danse and March of the Gnomes." The gnome is a familiar figure in the musical menagerie, and his habits are well known. He delights in the triangle, the cymbals and the bass drum, and he prefers, as a rule, the minor mode to the major. Mr. De Koven's gnomes have, however, learned one new trick. When they dance they whistle the tunes of Grieg. Mr. Van der Stucken's "Pagina d'Amore" is a melodious salon piece for orchestra, and Mr. Arthur Bird's "Carnival Scene" is an echo of music that has been written before his day, descriptive, or supposed to be descriptive of the carnival. The instrumentation is clever—and that is all.

Miss Aus der Ohe was heard in Tschaikowsky's concerto in B flat minor. This concerto gains with each hearing. It is full of fine fantasy, noble frenzy, haunting melody, and skillful workmanship. Above all, it has a strange, pungent, savage perfume. It makes severe demands upon the temperament and the mechanism of the pianist. Now, Miss Aus der Ohe is a most interesting temperamental study. She glides across the stage, cool, virginal, the Diana of the pianoforte: but the moment she touches the keys she undergoes a transformation; and while she does not lose her self-control and while she watches the flight of her musical arrows, little by little she becomes intensely human. Seldom is such virility seen in a woman's playing; and, yesterday, her feminine instinct of refinement kept her from abusing her strength. So that while her performance was bold and broad, strong and manly, it was also impassioned; and when occasion required, she showed daintiness, elegance, and a sentiment that was never mawkish. Although she played with abandon, the ability to curb her passion accompanied the display of her temperament. She was most heartily applauded.

Miss Maud Powell played Saint-Saens's Rondo Capriccioso. She has long been distinguished for the breadth and richness of her tone, the sureness of her mechanism, and the sincerity of her art. To-day she plays with greater elasticity and with more marked confidence in the expression of her convictions. It is a pleasure to watch the steady growth of this admirable violinist; it is also a pleasure to foresee that she has not yet reached the limits of her capacity. She, too, was most warmly applauded. In spite of many recalls she modestly and sensibly contented herself with bowing in response to the demands of the audience.

The final number of the programme was the brilliant and exhilarating ballet music from Massenet's "Le Cid." It was given with great spirit and with a full appreciation of its rhythms and its colors.

Philip Hale.

Boston Daily Globe.

THURSDAY, JAN. 7, 1892.

YOUNG PEOPLE'S POPULAR.

First of the Series Given at Music Hall Yesterday.

Despite the inclemency of the weather the first concert in the series of "Young People's Populars," by the Boston Symphony orchestra, attracted a very large audience to Music Hall yesterday afternoon. Mr. Nikisch had arranged a programme in which several novelties were introduced for the first time in this city, and in addition to the orchestral numbers Miss Aus der Ohe and Miss Maud Powell appeared as soloists.

The opening number by the orchestra was Littolff's overture, "King Lear." The piece was ambitious in design, but lacked harmonious development, and there was but little variety in the instrumentation, in which the brasses played a very prominent part. "Pagina d'Amore," by F. van der Stucken, was in many places reminiscent of Wagner, and appeared to be more of an imitation than an inspiration.

Of Mr. Reginald de Koven's "Danse et Marche des Gnomes" it is gratifying to speak in praise. The dainty, tripping measures of the dance, the odd conceits in orchestration, and the humorous blending of instruments were delightfully suggestive of the revels of the elves, and the composition was greeted with generous applause. "A Carnival Scene," by Mr. Arthur Bird, was also well received. The composer is happy in ingenious scoring, and the separate themes depicting the bustle and jollity of the merrymasqueraders were clearly worked out and quaintly contrasted. These numbers were performed for the first time here.

Miss Aus der Ohe played the long and difficult concerto, No. 1, in B flat minor, op. 23, by Tschaikowsky. The piece bristles with difficulties, but Miss Der Ohe played with perfect freedom and ease, and charmed the audience with a beautiful performance. Her octave playing seemed almost perfection, and her rendition of the peculiar characteristics of the Russian composer was thoroughly enjoyable.

The charming violinist, Miss Maud Powell, gave a rondo for violin by Saint-Saens in an exquisite manner. She was recalled several times, but no encores were given. The entertaining concert ended with an admirable performance by the orchestra of Massenet's ballet music from "Le Cid."

Madame Nordica's

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WORCESTER THEATRE,

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BOSTON DAILY ADVE

Established 1813.

THURSDAY MORNING JAN. 7,

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It was a programme full of interest, and containing many novelties, that was given at Music Hall yesterday afternoon by our symphony orchestra, and our conductor proved himself in sympathy with native work by placing three American compositions on the list. A fair-sized audience was in attendance, and the encore-fiend attempted to force the soloists into repetitions, but was defeated.

The "King Lear" overture by Litolff was a highly-spiced dish which began the banquet. It was military even to the bass-drum point, and the basses roared as if they had taken the line from the tragedy:—

> "Blow winds and crack your cheeks."

to themselves. Only one tender clarinette phrase seemed to suggest the existence of a Cordelia; the rest was dissonant, sombre, and above all, spasmodic. It was played with amazing force, throughout. Now followed more legitimate power, in Tschaikowsky's first piano concerto, played by Miss Aus der Ohe. This lady is the most leonine of female pianists, and the work suited her broad and fiery vein. She held her own against the thunderings of the orchestra, and her octave work and heavy chords were very effective, but the light *passagen*-playing was not so perfect. The orchestra hurried the soloist once or twice in the andante, and the horn players gave a few specimens of disagreeable tone-color. The cadenza of the first movement was rather an incoherent bit of composition, but the entire work was full of those touches of folk-music with which not only Tsckaikowsky, but Rubenstein, Grieg, Suendsen, Dvorak and Liszt have made their works characteristic. We owe many an original flavor, in modern music to the great northern repertoire of folk song and dance, and in this concerto all the themes seemed to speak of Russian influence, and all, except one in the andante, were beautiful; the exception was rather a tawdry subject in rapid waltz rhythm.

The other soloist was the young violinist—Miss Maud Powell—who performed a capricious work with great dash and purity of intonation, but with an occasional lack of force in passages on the G string. She received numerous recalls, but wisely forbore to inaugurate the encore system. The excellent Western composer, Reginald de Koven, was represented on the programme by a "Danse et marche des Gnomes." The piece was sprightly and attractive, and although a trifle "Peer-Ginty" in its vein, was by no means plagiarized, or even conventional. The Gnomes skipped in fourths chiefly, the *Glockenspiel* added its sweetness, and *sforzando* effects were plentiful. Mr. Van der Hucken's "Pagina d'Amore" was ecstatic enough, but not as fine as some of the compositions that he has given us. Arthur Bird's "Carnival" was full of the modern sensational devices, all the way from piccolo shrieks to the baleful tones of muted horns, but such a musical Saturnalia is not very difficult to achieve since Berlioz led the way into tonal *diablerie*. There was some effective work in the deepest register of the bassoon, and an impressive march theme appeared, but as a whole the composition was not novel.

Massenet's ballet music from "Le Cid," with many odd touches of flat sevenths and new scale forms, ended a concert that was popular enough and yet of sustained interest to the musicians present.

LOUIS C. ELSON.

AY, JANUARY 7, 189

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Miss Adele aus der Ohe was the pianist, and Miss Maud Powell the violinist.

It is perhaps not necessary for a name to mean very much, but one likes it to mean at least something. If yesterday's concert was a "*Young* People's Popular," one wonders what sort of a programme Mr. Nikisch would draw up for an "*Old* People's Popular!" One looks in vain for anything especially juvenile in the list of music; there was little, if anything, especially adapted to the entertainment of youth, and certainly nothing of educational value. Almost everything seemed calculated, on the contrary, to appeal to a rather jaded musical palate. It was like setting the supper table at a juvenile party with curried lobster, pâté de foie gras, and flagons of old Bourbon or "nice, cooling gin."

Apart from this, however, the concert was interesting enough. Litolff's "King Lear" overture, albeit sometimes verging upon the mock-terrible, is a notable advance upon his more familiar "Robespierre." The three American pieces were interesting to hear, Mr. De Koven's dance and march standing easily first for musical value. Van der Stucken's "Pagina d'Amore" seems rather flimsy, and Arthur Bird falls in with the prevalent notion today that painting the orchestra red is the true way of writing a carnival scene. The "Cid" ballet music is brilliant as may be.

It was a great pleasure to hear Miss aus der Ohe play the great Tschaikowsky concerto. The work itself holds its own admirably; very few modern concertos can compare with it in fertility of invention, firmness of musical purpose, and stout construction. There is some rather unkempt savagery in it, even some triviality now and then; but Tschaikowsky shows in it that he has so much to say, and says it with such force and distinctness, that the work cannot but be called admirable. Miss aus der Ohe played it superbly from beginning to end; she was in evident sympathy with the composition, and showed herself at her very best. It was grand playing.

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VIVIAN.

[90]

WORCESTER THEATRE,

WORCESTER,

TUESDAY EVENING, JANUARY 12, AT 8.

Grand Operatic Concert,

Only appearance of the renowned
Prima Donna Soprano,

Mme. LILLIAN NORDICA,

Accompanied by the following Artists:

MME. SOFIA SCALCHI,
The distinguished Contralto.
(By permission Messrs. Henry E. Abbey and Maurice Grau.)

SIG. ITALO CAMPANINI,
The famous Tenor.

MR. Z. DÖME,
Baritone of Covent Garden, London.
(His first appearance in Worcester.)

MISS ADELE AUS DER OHE,
The gifted and favorite Pianist.

Tickets with Reserved Seats, $1.50 and $1.00,

ACCORDING TO LOCATION.

Sale of seats and boxes opens at the box office, Saturday, January 9, at 9 A.M.

MADAME NORDICA.

The brilliant career of this great artist is too well known to require extended notice.

Successful alike on the operatic and concert stage, since her first appearance in England the demand for her services has been so constant on the other side of the Atlantic that she has been heard but little in her native land.

During her present tour, which closes on February 1, she has more than justified the expectations raised by her foreign successes. After her engagement at the Worcester Festival, she appeared in the principal cities with the famous Boston Symphony Orchestra, and was honored in being chosen as soloist for the concerts of the New York Philharmonic Society, the Brooklyn Philharmonic Society, and the Handel and Haydn Society of Boston. More recently she distinguished herself by assuming the difficult role of Valentine, in the "Huguenots," at the Metropolitan Opera House, New York, supplying at a day's notice the place of Mme. Albani, and with such success that she was immediately engaged for further appearances. Mme. Nordica already ranks with the world's great artists, and this opportunity of hearing her cannot fail to be appreciated by every lover of music.

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Massenet's ballet music from
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new scale forms, ended a conce
popular enough and yet of sust
est to the musicians present.

LOUIS C

Madame Nordica's

American Tour . . Season of 1891-92.

Under the management of C. A. ELLIS.

NEW BEDFORD,

GRAND OPERA HOUSE

MADAME SCALCHI.

✠ ✠

The first appearance in Worcester of this famous singer is an event which calls for more than passing notice. As an Operatic Contralto, Mme. Scalchi is recognized as without a peer, and naturally her services are highly prized by the Impressarios of the leading Opera Houses of Europe wherever Italian Opera finds a home.

In America she is well known through her association with Mme. Patti, with whom she has fairly divided the honors on many a concert tour. During the recent season of Opera at the Auditorium in Chicago Mme. Scalchi is credited with winning first honors in a company of remarkable strength.

The Young People's Popular Co

It was a programme full of "in
containing many novelties, that w
at Music Hall yesterday afterno
symphony orchestra, and our c
proved himself in sympathy w
work by placing three American
tions on the list. A fair-sized
was in attendance, and the en
attempted to force the soloists int
tions, but was defeated.
The "King Lear" overture by L
a highly-spiced dish which began
quet. It was military even to
drum point, and the basses roared
had taken the line from the traged
"Blow winds and crack your chee
to themselves. Only one tender
phrase seemed to suggest the exi
a Cordelia; the rest was dissonant
and above all, spasmodic. It w
with amazing force, throughout.
lowed more legitimate power, in
owsky's first piano concerto,
Miss Aus der Ohe. This lady is
leonine of female pianists, and
suited her broad and fiery vein.
her own against the thunderin
orchestra, and her octave work a
chords were very effective,
light *passagen*-playing was
perfect. The orchestra hur
soloist once or twice in the and
the horn players gave a few spe
disagreeable tone-color. The ca
the first movement was rather a
rent bit of composition, but t
work was full of those touches
music with which not only Tscka
but Rubenstein, Grieg, Suendsen
and Liszt have made their works
istic. We owe many an origina
modern music to the great north
toire of folk song and dance, a
concerto all the themes seemed t
Russian influence, and all, exce
the andante, were beautiful; the
was rather a tawdry subject in ra
rhythm.
The other soloist was the you
ist—Miss Maud Powell—who
a capricious work with great
purity of intonation, but with
sional lack of force in passag
G string. She received numerou
but wisely forbore to inaugurat
core system. The excellent West
poser, Reginald de Koven, was re
on the programme by a "Danse
des Gnomes." The piece was spr
attractive, and although
"Peer-Ginty" in its vein, was by
plagiarized, or even convention
Gnomes skipped in fourths ch
Glockenspiel added its sweet
sforzando effects were plentiful.
der Hucken's "Pagina d'Am
ecstatic enough, but not as fine
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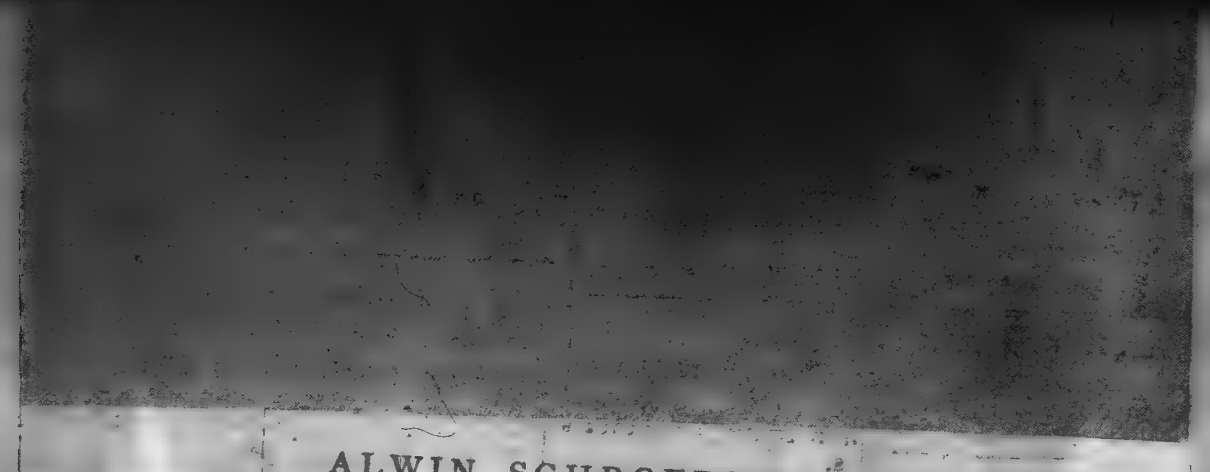
GRAND OPERA HOUSE, NEW BEDFORD,



ALWIN SCHROEDER.

...She, too, was most ... of many recalls ... tented herself ... demands of the audience.

The final number of the programme was the brilliant and exhilarating ballet music from Massenet's "Le Cid." It was given with great spirit and with a full appreciation of its rhythms and its colors.

PHILIP HALE.

Boston Daily Traveller

TUESDAY, JANUARY 5, 1892.

Musical Matters.

The third concert of the Kneisel Quartet was given last evening at Union Hall. The programme included a quartet in E flat, by Dittersdorf; the B flat quartet of Beethoven, Op. 130, and Svendsen's octet for strings, Op. 3. The last composition was the least interesting of the three, but at the same time an acceptable contribution. The so-called "great quartet" of Beethoven, intermittent with beauty and less acceptable writing, was finely rendered. Most interesting of all was the Ditter dorf number, with its fascinating and melodious measures, pure and frank in treatment from beginning to end. Would that our modern composers might return to this charming mode of chamber music. But, alas! it takes spontaneous genius to produce such. The intellect is secondary. It is unnecessary to say that the playing during the whole programme was faultless. What else could be the result of such refined taste and direction as Mr. Franz Kneizel presents.

The Young People's Popular Concert tomorrow afternoon will present a programme that must meet the desires of every one. Aus der Ohe will play the Tschaikowsky concerto, and Maud Powell, without question the first lady violinist of the country, will play the Rondo Capriccioso of Saint-Saens. Three American compositions will be given by the orchestra, and all for the first time.

Boston Daily Globe.

THURSDAY, JAN. 7, 1892.

YOUNG PEOPLE'S POPULAR.

First of the Series Given at Music Hall Yesterday.

Despite the inclemency of the weather the first concert in the series of "Young People's Populars," by the Boston Symphony orchestra, attracted a very large audience to Music Hall yesterday afternoon. Mr. Nikisch had arranged a programme in which several novelties were introduced for the first time in this city, and in addition to the orchestral numbers Miss Aus der Ohe and Miss Maud Powell appeared as soloists.

The opening number by the orchestra was Littolff's overture, "King Lear." The piece was ambitious in design, but lacked harmonious development, and there was but little variety in the instrumentation, in which the brasses played a very prominent part. "Pagina d'Amore," by F. van der Stucken, was in many places reminiscent of Wagner, and appeared to be more of an imitation than an inspiration.

Of Mr. Reginald de Koven's "Danse et Marche des Gnomes" it is gratifying to speak in praise. The dainty, tripping measures of the dance, the odd conceits in orchestration, and the humorous blending of instruments were delightfully suggestive of the revels of the elves, and the composition was greeted with generous applause. "A Carnival Scene," by Mr. Arthur Bird, was also well received. The composer is happy in ingenious scoring, and the separate themes depicting the bustle and jollity of the merrymasqueraders were clearly worked out and quaintly contrasted. These numbers were performed for the first time here.

Miss Aus der Ohe played the long and difficult concerto, No. 1, in B flat minor, op. 23, by Tschaikowsky. The piece bristles with difficulties, but Miss Der Ohe played with perfect freedom and ease, and charmed the audience with a beautiful performance. Her octave playing seemed almost perfection, and her rendition of the peculiar characteristics of the Russian composer was thoroughly enjoyable.

The charming violinist, Miss Maud Powell, gave a rondo for violin by Saint-Saens in an exquisite manner. She was recalled several times, but no encores were given. The entertaining concert ended with an admirable performance by the orchestra of Massenet's ballet music from "Le Cid."

GRAND OPERA HOUSE,

NEW BEDFORD,

THURSDAY EVENING, JANUARY 7, AT 8.

Only appearance of the renowned
Prima Donna Soprano,

Mme. LILLIAN NORDICA,

Accompanied by the following Artists:

MR. Z. DÖME,
Baritone of Covent Garden, London.

MR. FRANZ KNEISEL,
Solo Violin and Concertmeister of the Boston Symphony Orchestra.

MR. ALWIN SCHROEDER,
Violoncello Virtuoso.

And the famous

KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.
Mr. OTTO ROTH, 2d Violin.
Mr. L. SVECENSKI, Viola.
Mr. ALWIN SCHROEDER, Violoncello
Mr. E. ROSE, Accompanist.

PROGRAMME.

QUARTET, in E flat, ... Allegro — Andante — Minuetto — Finale. KNEISEL QUARTET.	*Carl von Dittersdorf*
ARIA. "Eri tu" (Masked Ball), ... Mr. DÖME.	*Verdi*
SOLI, for Violoncello. *a*. Sarabande, ... *b*. Tarentelle, ... Mr. SCHROEDER.	 *Bach* *Cossman*
ARIA. "Una Voce" (Barber of Seville), ... Mme. NORDICA.	*Rossini*
ANDANTE, from Quartet, in D major, . . KNEISEL QUARTET.	*Tschaikowsky*
SONG. "Les Filles de Cadiz," . . . . . . Mme. NORDICA.	*Délibes*
SOLO, for Violin. Rhapsodie Hongroise, . . . Mr. KNEISEL.	*Hauser*
SONG. "Star of the Evening" (Tannhaeuser) . . . Mr. DÖME.	*Wagner*
a. CAVATINA, from Quartet, B-flat, . . . *b*. MENUET, ... KNEISEL QUARTET.	*Beethoven* *Boccherini*
POLACCA. "Esmeralda," . . . . Mme. NORDICA.	*A. Goring Thomas*
PRESTO, from Quartet, D major, ... KNEISEL QUARTET.	*Haydn*

THE PIANO IS A STEINWAY, FROM THE WAREROOMS OF M. STEINERT & SONS, BOSTON.

[illegible] JANUARY 7, 1892.

The First "Young People's Popular" of the Season.

The first of the present season's "Young People's Populars" was given at Music Hall yesterday afternoon, by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, and the programme for the day was full of attractive features, the soloists being Miss Adele Aus der Ohe pianist, and Miss Maud Powell violinist.

Mr. Nikisch had quite a field day with American composers on this occasion, bringing forward three compositions for a first hearing written by native or adopted citizens. These were the "Danse et Marche des Gnomes," by Reginald de Koven; the "Pagina d'Amore," by F. Van der Stucken, and "A Carnival Scene," by Arthur Bird, and all the compositions proved worthy the prominence given them. Mr. De Koven has done a clever bit of work in his tone picture of the revels of the gnomes, and, without departing in any radical fashion from the conventional in such writings, has made many odd effects in his scoring which please and fascinate in the hearing.

Mr. Van der Stucken's amorous themes are worked out with rare grace and skill in his contribution to yesterday's programme, and, as played by Mr. Nikisch, it left a distinct impression of the rare genius of the composer for such writing.

Mr. Arthur Bird's "Carnival Scene" is a bright and jolly idealization of the sights and scenes at such festival times, and is, all in all, one of the best bits of tone painting in this line heard here from a home or foreign born composer.

The "King Lear" overture by Litolf had a first hearing also in this programme, and proved a composition eminently in keeping with the reputation of the composer, its dramatic strength reflecting the power and force of Litolf in this class of composition.

The ballet music of Massenet's "Le Cid" ended the list of orchestral numbers, and gave a brilliant ending to the day's programme.

Miss Aus der Ohe chose the first of Tschaikowsky's concertos as her selection for the day, and in its performance she gave new evidence of her remarkable skill and genius as a player. The opening movement was grandly played, and the lively andante had as graceful and bewitching an interpretation as the most captious critic could desire, while the final allegro was an exhibition of the player's technical skill which charmed all who listened. Miss Aus der Ohe was repeatedly recalled to bow her acknowledgments of the applause following her efforts.

Miss Maud Powell won an equal success in the rondo capriccioso, for violin, by Saint Saens, in which she showed a masterly command of the instrument, and displayed the results of her devotion to her art since her last appearance here to fine advantage. She stands in the foremost rank of the women violinists of the day, and has honestly won the prominence she now enjoys. She was repeatedly recalled after the performance of her number.

BOSTON HOME JOURNAL.

SATURDAY, JANUARY 9.

YOUNG PEOPLE'S POPULAR.

The first of the Young People's Popular concerts, by the Boston Symphony Orchestra was given in Music Hall on Wednesday afternoon before an audience of fair size. In his make up of the program Mr. Nikisch had paid particular attention to the character of the concert and also to the representation of American composers, three of them—Reginald de Koven, F. Van der Stucken and Arthur Bird—appearing prominently. The first of these was represented by his "Danse et March des Gnomes," an odd composition, as its subject would intimate and one which calls to mind "Peer Gynt" without actually being reminiscent. It is undoubtedly a clever piece of work and received full justice at the hands of Mr. Nikisch and his musicians. Van der Stucken's "Pagina d'Amore" is a graceful, romantic composition, but hardly the equal of some of his previous work. Mr. Bird's "Carnival Scene" is an effort in tone painting which is made startlingly sensational, and some very effective work was done particularly in the lower register, and in the introduction of a march theme. The rest of the program was made up of Massenet's ballet music from "Le Cid," and the "King Lear" overture by Litolff.

The soloists were Miss Aus der Ohe, who chose the first of Tschaikowsky's concertos, and Miss Maud Powell, who rendered the rondo capriccioso for violin by Saint-Saens. Miss Powell emphasized her right to a place in the first rank of women violinists of the day by her execution of this capricious subject and showed the results of her work even since her last appearance here. Miss Aus der Ohe in her broad, powerful treatment of her selection gave further evidence of her strength and virility as a pianist.

The third of the Kneisel concerts was given at Union Hall on Monday evening, and the program embraced Carl von Dittersdorf's quartet in E flat major; Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncellos. For this latter the assisting musicians were Messrs. C. M. Loeffler, W. Krafft, O. Novacek and L. Schulz.

The recent concerts of the Boston Symphony orchestra at Chickering Hall, New York, have been attended by audiences that completely filled all seating and standing room. The local journals speak in a uniformly laudatory manner of the performance of Herr Nikisch's programs and of the efforts of his orchestra.

TIMES, Philadelphia, Pa.

Date 1-7

The Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will take place on Monday evening at the Academy of Music. To the attractions of a thoroughly interesting programme which Mr. Nikisch has selected from the [illegible] composers—Lalo, Wagner and Goldmark—will be added solo numbers by two [illegible] the admirable 'cellist of the orchestra, Mr. Schroeder, and Mrs. Nikisch. Besides songs with piano, which will give opportunity for Mr. Nikisch's exquisite accompaniment, Mrs. Nikisch will render [illegible] "Mignon" to the accompaniment [illegible] orchestra.

[91]

WORCESTER THEATRE.

ROCK & BROOKS, MANAGERS.

GRAND Operatic Concert

Under the direction of C. A. ELLIS,

TUESDAY EVENING, January 12, 1892, at 8.

Only appearance of the following distinguished Artists:

Mme. Lillian Nordica,

Mme. Sofia Scalchi,

(By permission of Mess. Henry E. Abbey and Maurice Grau.)

Sig. Italo Campanini,

Mr. Zoltan Dome,

Miss Adele Aus der Ohe.

Programme.

1.	BALLADE.	MISS AUS DER OHE.	*Chopin*
2.	ARIA. "Trumpeter of Sakkingen.	MR. DÖME.	*Nessler*
3.	AIR. "Ah rendinir," from the Opera "Mitrane." (A. D. 1686).	MME. SCALCHI.	*Rissi*
4.	ARIA. "Faust."	SIG. CAMPANINI.	*Gounod*
5.	ARIA. "Aida."	MME. NORDICA.	*Verdi*
6.	WALTZ CAPRICE.	MISS AUS DER OHE.	*Taussig*
7.	SONG. "Vorrei Morir."	SIG. CAMPANINI.	*Tosti*
8.	HABANERA. "Carmen."	MME. SCALCHI.	*Bizet*
9.	ARIA. "Tannhæuser."	MR. DÖME.	*Wagner*
10.	POLACCA. "Esmerelda."	MME. NORDICA.	*A. Goring Thomas*
11.	RHAPSODIE HONGROISE.	MISS AUS DER OHE.	*Liszt*
12.	QUARTET. "Rigoletto."	MME. NORDICA, MME. SCALCHI, SIG. CAMPANINI, MR. DÖME.	*Verdi*

TICKETS with reserved seats $1.50 and $1.00, according to location, now on sale at the Box Office.

PUBLIC LEDGER, Philadelphia, Pa.

Date 1-5

For the Boston Symphony Concert in the Academy of Music next Monday evening, the following attractive arrangement of numbers is announced: Overture, "Le Roi D'ys," Lalo; song, with orchestra, "Mignon," Liszt; prelude, "Parsifal," Wagner; soli for violincello, *a*, Adagio, Tartini; *b*, Moment Musicale, Schubert; *c*, Tarentelle; Cassmann; songs, with piano, *a*, Serenade, R. Strauss; *b*, Nussbaum, Schumann; *c*, "Des Liebesten Schwür," Brahms; symphony, "Rustic Wedding," Goldmark. The soloists will be Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch.

The Beacon.

BOSTON, SATURDAY, JAN. 9, 1892.

THE SYMPHONY CONCERTS.

Goldmark's excited, clamorous and vehement overture, called by him "Prometheus," began the eleventh Symphony concert. In spite of its brilliancy, its forcefulness and the melodic beauty which gives relief at times to its tempestuous character, it is worth more as a suggestion or reminder than as an accomplishment or an illustration. The fiery revolt, the sense of injustice, the impotent wrath against the cruel curbing of creative genius and the pangs of physical torment are not to be definitely conveyed or portrayed by any combination of orchestral instruments or in the space of ten minutes. The agonies of Laocoön and his sons, the stricken pride of Niobe's children and the voiceless woe of the mother, the swelling strength of Antomedon constraining the steeds of Achilles, the madness of Leah and such grand climacteries of human passion may only be made truly known in words, in action, on the glowing canvas or in the enduring stone and bronze. Therein are definiteness and permanence; but in the music of a band all is vague, imaginative and provocative of a thousand different opinions. That Goldmark has made a sonorous and splendid concert-piece is true enough; but there is more Greek tragedy in a few bars of Paine's Œdipus music than in the whole of it. The postponed movement from the Mozart violin and viola concerto was next produced and tested and found good. It is strong in substance and graceful in form, the two solo instruments—perfectly played by Messrs. Lœffler and Kneisel—constantly responding to each other in the sweetest of tempers, repeating the same ideas in similar phrases and occasionally moving together in close harmony. An elaborate, but not dissonant or extravagant cadenza by Hellmesberger was included in the performance. The delicately beautiful *entr'acte* from Schubert's "Rosamunde" music and Brahms's second symphony completed the programme. The orchestra played for the most part well, and always with animation and ardor. There was overmuch force in the brass music and the irrepressible kettle-drums, and more exactitude in some entrances would have been welcome; on the other hand there were quick attention to the colorings in the overture and nicety in the Schubert and the Brahms *scherzo.*

Tonight Schumann's "Manfred" music will be given, Mr. George Riddle, who has once before read the condensed poem of Byron, reassuming that duty. The Cecilia will supply the chorus and the short solo parts will be sung by Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent and Morawski. Schubert's unfinished symphony will precede.

THE YOUNG FOLKS' POPULARS.

Mr. Nikisch gave on Wednesday afternoon, at the first of this season's Young Folks' Popular concerts, a delightful programme in a delightful performance. Most of the numbers were new, three were of American authorship, and the soloists were good artists and general favorites. The American works were Mr. Reginald De Koven's "Dance and March of Gnomes," which shows his talent in a different light from "Robin Hood," but does not prove it capable as yet of treating such a subject with other than conventional colorings; Mr. Van der Stucken's "Page of Love," which has a good deal of Raff and Wagner in its flavor, and suggests a page which one would be glad upon the whole to turn over, because its swelling languors are too often qualified with strident dissonances and unharmonious oppositions; and then Mr. Arthur Bird's "Carnival," which is felicitous throughout, but especially so in its skilful returns to the gay and lightsome original theme after every irruption of the fantastic and diversified episodes which cross it, as if groups of maskers were passing below the balcony, where a group of happy people sat at ease. Miss Aus der Ohe played Tschaikowsky's piano concerto with force and brilliancy, considering with equal care and appositeness of style the sustained tranquillity of the *andante* and the scintillant phrases and boldly broken rhythms of the *allegri.* Miss Maud Powell gave the "Rondo Capriccioso" of Saint-Saëns so ably and so sparklingly as to get seven recalls; but the plaudits extorted no encore. The pretty ballet music from Massenet's "Cid," Littolff's noisy and highly-colored, but not too significant, "King Lear" overture, presented for the first time, completed the programme which had called together a very large audience.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 7.
THURSDAY, JANUARY 7, 1892.

The First "Young People's Popular" of the Season.

The first of the present season's "Young People's Populars" was given at Music Hall yesterday afternoon, by the Boston Symphony orchestra, Mr. Arthur Nikisch conductor, and the programme for the day was full of attractive features, the soloists being Miss Adele Aus der Ohe pianist, and Miss Maud Powell violinist.

Mr. Nikisch had quite a field day with American composers on this occasion, bringing forward three compositions for a first hearing written by native or adopted citizens. These were the "Danse et Marche des Gnomes," by Reginald de Koven; the "Pagina d'Amore," by F. Van der Stucken, and "A Carnival Scene," by Arthur Bird, and all the compositions proved worthy the prominence given them. Mr. De Koven has done a clever bit of work in his tone picture of the revels of the gnomes, and, without departing in any radical fashion from the conventional in such writings, has made many odd effects in his scoring which please and fascinate in the hearing.

Mr. Van der Stucken's amorous themes are worked out with rare grace and skill in his contribution to yesterday's programme, and, as played by Mr. Nikisch, it left a distinct impression of the rare genius of the composer for such writing.

Mr. Arthur Bird's "Carnival Scene" is a bright and jolly idealization of the sights and scenes at such festival times, and is, all in all, one of the best bits of tone painting in this line heard here from a home or foreign born composer.

The "King Lear" overture by Litolf had a first hearing also in this programme, and proved a composition eminently in keeping with the reputation of the composer, its dramatic strength reflecting the power and force of Litolf in this class of composition.

The ballet music of Massenet's "Le Cid" ended the list of orchestral numbers, and gave a brilliant ending to the day's programme.

Miss Aus der Ohe chose the first of Tschaikowsky's concertos as her selection for the day, and in its performance she gave new evidence of her remarkable skill and genius as a player. The opening movement was grandly played, and the lively andante had as graceful and bewitching an interpretation as the most captious critic could desire, while the final allegro was an exhibition of the player's technical skill which charmed all who listened. Miss Aus der Ohe was repeatedly recalled to bow her acknowledgments of the applause following her efforts.

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BOSTON HOME JOURNAL.
SATURDAY, JANUARY 9.

YOUNG PEOPLE'S POPULAR.

The first of the Young People's Popular concerts, by the Boston Symphony Orchestra was given in Music Hall on Wednesday afternoon before an audience of fair size. In his make up of the program Mr. Nikisch had paid particular attention to the character of the concert and also to the representation of American composers, three of them—Reginald de Koven, F. Van der Stucken and Arthur Bird—appearing prominently. The first of these was represented by his "Danse et March des Gnomes," an odd composition, as its subject would intimate and one which calls to mind "Peer Gynt" without actually being reminiscent. It is undoubtedly a clever piece of work and received full justice at the hands of Mr. Nikisch and his musicians. Van der Stucken's "Pagina d'Amore" is a graceful, romantic composition, but hardly the equal of some of his previous work. Mr. Bird's "Carnival Scene" is an effort in tone painting which is made startlingly sensational, and some very effective work was done particularly in the lower register, and in the introduction of a march theme. The rest of the program was made up of Massenet's ballet music from "Le Cid," and the "King Lear" overture by Litolff.

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The third of the Kneisel concerts was given at Union Hall on Monday evening, and the program embraced Carl von Dittersdorf's quartet in E flat major; Beethoven's quartet in B flat major, op. 130, and Svendsen's octet for four violins, two violas and two violoncellos. For this latter the assisting musicians were Messrs. C. M. Loeffler, W. Krafft, O. Novacek and L. Schulz.

The recent concerts of the Boston Symphony orchestra at Chickering Hall, New York, have been attended by audiences that completely filled all seating and standing room. The local journals speak in a uniformly laudatory manner of the performance of Herr Nikisch's programs and of the efforts of his orchestra.

TIMES, Philadelphia, Pa.

Date 1-7

The Boston Symphony Orchestra.

The third concert of the Boston Symphony orchestra will take place on Monday evening at the Academy of Music. To the attractions of a thoroughly interesting programme which Mr. Nikisch has selected from the later composers—Lalo, Wagner and Goldmark—will be added solo numbers by two artists—the admirable 'cellist of the orchestra, Mr. Schroeder, and Mrs. Nikisch. Beside songs with piano, which will give opportunity for Mr. Nikisch's exquisite accompaniment, Mrs. Nikisch will render Liszt's "Mignon" to the accompaniment of the orchestra.

[91]

WORCESTER THEATRE.

ROCK & BROOKS, MANAGERS.

GRAND Operatic Concert

Under the direction of C. A. ELLIS,

TUESDAY EVENING, January 12, 1892, at 8.

Only appearance of the following distinguished Artists:

Mme. Lillian Nordica,

Mme. Sofia Scalchi,

(By permission of Mess. Henry E. Abbey and Maurice Grau.)

Sig. Italo Campanini,

Mr. Zoltan Dome,

Miss Adele Aus der Ohe.

Programme.

1. BALLADE. . . . . *Chopin*
   MISS AUS DER OHE.
2. ARIA. "Trumpeter of Sakkingen. . . . . . *Nessler*
   MR. DOME.
3. AIR. "Ah rendinir," from the Opera "Mitrane." (A. D. 1686). *Rissi*
   MME. SCALCHI.
4. ARIA. "Faust." . . . . *Gounod*
   SIG. CAMPANINI.
5. ARIA. "Aida." . . . . *Verdi*
   MME. NORDICA.
6. WALTZ CAPRICE. . . . . . . *Taussig*
   MISS AUS DER OHE.
7. SONG. "Vorrei Morir." . . . . . . *Tosti*
   SIG. CAMPANINI.
8. HABANERA. "Carmen." . . . . . . *Bizet*
   MME. SCALCHI.
9. ARIA. "Tannhæuser." . . . . . . *Wagner*
   MR. DÖME.
10. POLACCA. "Esmerelda." . . . . *A. Goring Thomas*
    MME. NORDICA.
11. RHAPSODIE HONGROISE. . . . . . . *Liszt*
    MISS AUS DER OHE.
12. QUARTET. "Rigoletto." . . . . . *Verdi*
    MME. NORDICA, MME. SCALCHI, SIG. CAMPANINI, MR. DÖME.

TICKETS with reserved seats $1.50 and $1.00, according to location, now on sale at the Box Office.

PUBLIC LEDGER, Philadelphia, Pa.

Date 1-5

For the Boston Symphony Concert in the Academy of Music next Monday evening, the following attractive arrangement of numbers is announced: Overture, "Le Roi D'ys," Lalo; song, with orchestra, "Mignon," Liszt; prelude, "Parsifal," Wagner; soli for violincello, *a*, Adagio, Tartini; *b*, Moment Musicale, Schubert; *c*, Tarentelle; Cassmann; songs, with piano, *a*, Serenade, R. Strauss; *b*, Nussbaum, Schumann; *c*, "Des Liebesten Schwür," Brahms; symphony, "Rustic Wedding," Goldmark. The soloists will be Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch.

The Beacon.
BOSTON, SATURDAY, JAN. 9, 1892.

THE SYMPHONY CONCERTS.

Goldmark's excited, clamorous and vehement overture, called by him "Prometheus," began the eleventh Symphony concert. In spite of its brilliancy, its forcefulness and the melodic beauty which gives relief at times to its tempestuous character, it is worth more as a suggestion or reminder than as an accomplishment or an illustration. The fiery revolt, the sense of injustice, the impotent wrath against the cruel curbing of creative genius and the pangs of physical torment are not to be definitely conveyed or portrayed by any combination of orchestral instruments or in the space of ten minutes. The agonies of Laocoön and his sons, the stricken pride of Niobe's children and the voiceless woe of the mother, the swelling strength of Antomedon constraining the steeds of Achilles, the madness of Leah and such grand climacteries of human passion may only be made truly known in words, in action, on the glowing canvas or in the enduring stone and bronze. Therein are definiteness and permanence; but in the music of a band all is vague, imaginative and provocative of a thousand different opinions. That Goldmark has made a sonorous and splendid concert-piece is true enough; but there is more Greek tragedy in a few bars of Paine's Œdipus music than in the whole of it. The postponed movement from the Mozart violin and viola concerto was next produced and tested and found good. It is strong in substance and graceful in form, the two solo instruments—perfectly played by Messrs. Lœffler and Kneisel—constantly responding to each other in the sweetest of tempers, repeating the same ideas in similar phrases and occasionally moving together in close harmony. An elaborate, but not dissonant or extravagant cadenza by Hellmesberger was included in the performance. The delicately beautiful *entr'acte* from Schubert's "Rosamunde" music and Brahms's second symphony completed the programme. The orchestra played for the most part well, and always with animation and ardor. There was overmuch force in the brass music and the irrepressible kettle-drums, and more exactitude in some entrances would have been welcome; on the other hand there were quick attention to the colorings in the overture and nicety in the Schubert and the Brahms *scherzo*.

Tonight Schumann's "Manfred" music will be given, Mr. George Riddle, who has once before read the condensed poem of Byron, reassuming that duty. The Cecilia will supply the chorus and the short solo parts will be sung by Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent and Morawski. Schubert's unfinished symphony will precede.

THE YOUNG FOLKS' POPULARS.

Mr. Nikisch gave on Wednesday afternoon, at the first of this season's Young Folks' Popular concerts, a delightful programme in a delightful performance. Most of the numbers were new, three were of American authorship, and the soloists were good artists and general favorites. The American works were Mr. Reginald De Koven's "Dance and March of Gnomes," which shows his talent in a different light from "Robin Hood," but does not prove it capable as yet of treating such a subject with other than conventional colorings; Mr. Van der Stucken's "Page of Love," which has a good deal of Raff and Wagner in its flavor, and suggests a page which one would be glad upon the whole to turn over, because its swelling languors are too often qualified with strident dissonances and unharmonious oppositions; and then Mr. Arthur Bird's "Carnival," which is felicitous throughout, but especially so in its skilful returns to the gay and lightsome original theme after every irruption of the fantastic and diversified episodes which cross it, as if groups of maskers were passing below the balcony, where a group of happy people sat at ease. Miss Aus der Ohe played Tschaikowsky's piano concerto with force and brilliancy, considering with equal care and appositeness of style the sustained tranquillity of the *andante* and the scintillant phrases and boldly broken rhythms of the *allegri*. Miss Maud Powell gave the "Rondo Capriccioso" of Saint-Saëns so ably and so sparklingly as to get seven recalls; but the plaudits extorted no encore. The pretty ballet music from Massenet's "Cid," Littolff's noisy and highly-colored, but not too significant, "King Lear" overture, presented for the first time, completed the programme which had called together a very large audience.

Boston Courier.

SUNDAY MORNING, JAN. 10, 1892.

THE SYMPHONY.

The thousands of faithful attendants at the Symphony rehearsals and concerts were treated to a change at the twelfth in its series such as has not been their good (or ill) fortune to experience since that somewhat depressing performance of "Fidelio," which marked the close of last season. This time Schumann's "Manfred" was presented; and to put the audience into the right mood for listening to that tale of woe, Schubert's unfinished symphony was brought into play.

"Manfred," as a concert piece is on the whole, ineffective and disappointing; and it is probable that, produced on the modern stage, with all the scenic illusions that the stage mechanics of the day are enabled to create, it would be hardly less so. The reasons are obvious. One is that Byron's dramatic poem furnishes no basis for acting; indeed its author is on record as having boasted that, while setting no great store by the work, he at least had written something that could not be acted. A feeling of contempt that he at that time nourished for the theatre was engendered by the sometime previous failure of a play of his at Drury Lane. Another and far more important reason is that Schumann's music is not dramatic. Manfred's mournful soliloquies might become endurable if they were relieved by descriptive music, rich in harmonic effects and graphic in scoring. But, as it stands, there are few measures that act as a stimulus to the imagination; and, as for the vocal numbers, they are ill-designed to display the noblest qualities of the voice, or to arouse the dramatic instincts of the singer. It is to be doubted then, if the most enticing or awe-inspiring scenic display would serve to materially increase general interest in the work. As a concert piece, "Manfred" would reach the acme of its effectiveness in a hall about half as large as Music Hall. In such a place the voice of the reader would not be lost in space, and the delicate outlines of the musical setting would be fully apparent.

Schumann's music, if it is not dramatic, is for the most part beautiful and thoroughly Schumannesque. This is true of the overture, which, however, is less effective than the "Genoveva" overture; and the tender beauty of the entr' acte never fails to appeal strongly to the heart of the sensitive listener. The descriptive music throughout is also worthy of Schumann, that accompanying the appearance of the Witch, and Manfred's address being especially charming. The vocal portion is much less satisfying; for besides being essentially undramatic, it is lyrically unimpressive.

The performance as a whole was excellent. Mr. George Riddle read the text with his well known finish and breadth of style, keeping pace with the music with an ease that was at once artistic and admirable. Mrs. Nikisch, Mrs. Julie P. Wyman, Messrs. Heinrich and Meyn sang their short solos in an expressive manner, and Messrs. Meyn, Lamson, Sargent and Hay gave a smooth performance of the Incantation scene. The chorus, made up from the Cecilia, was also effective in its several numbers, the Requiem being delicately as well as broadly delivered. Little, if any, fault can be found with the work of the orchestra; on the contrary, both in the Schumann music and the smyphony it was well up to the standard of this organization.

THE KNEISEL QUARTET CONCERT.

The accomplished members of the Kneisel Quartet are nothing if not generous. They never spare themselves in time or trouble, when the interests of art and their patrons are concerned; and their programmes, in length as well as in quality, prove the strength of their determination to give the friendly attendants of their concerts the full worth of their money. There is never any question as to the quality of these programmes, but there sometimes is as to their length. Two hours of solid quartet playing is a little too much, even for the cultured Bostonian; and when another quarter is added, as was the case last Monday evening, at the third concert in the series, a word of protest seems necessary. Really, Herr Franz, your kindness of heart, as evinced in sandwiching a tid-bit in the shape of a Beethoven quartet (and an opus 130 at that) between a Dittersdorff quartet and a Lvendsen octet, is too great to be fully appreciated.

The Dittersdorff, given for the first time at these concerts, is delightful music. Notwithstanding its strong resemblance in style to Haydn's, it bears many marks of originality in the general cast of its themes, and its harmonic effects. It is Haydn, yet it is not Haydn. The dainty allegro, the odd minuet, the decidedly uncommon finale all possess a characteristic which we do not associate with Haydn's music. The quartet was played in an exquisitely finished manner, and was the most truly enjoyable number of the evening.

In the octet, written for four violins, two violins, and two celli, Messrs Loeffler, Krafft, Novacek and Schulz assisted. The work is constructed on an elaborate plan, and is certainly interesting. Much of the music is brilliant and effective, and it also contains passages of a genuinely tender and passionate nature. But in spite of these touches of sincere feeling there is an air of artificiality about it, an apparent straining after effect, which detracts from its strength as a whole.

Of the four movements the allegro scherzando, with its alternate moods of gayety and seriousness, is the most spontaneous in character and attractive to the listener. The opening of the andante is expressive, and is richly harmonized; while the fanciful and brilliant finale is well designed to bring about an effective close. The playing was individually strong, and the ensemble was generally fine, though there were occasional instances of uncertainty in this latter respect.

Of the performance of the Beethoven quartet little can be said but words of praise. A large audience was present, and applause was frequent and hearty.

THE YOUNG PEOPLE'S POPULAR.

The first Young People's popular concert was given by the Boston Symphony Orchestra in Music Hall last Wednesday afternoon. A highly entertaining programme was presented. which, without doubt, would have been enjoyed by an audience limited in size only by the capacity of the hall, if the violent storm of the day had not intervened. There were five orchestral numbers, four of which were played for the first time in Boston. Litolff's overture to "King Lear" was evidently written at a time when its composer's mind was pretty thoroughly saturated with Berlioz, Wagner and the theatre. It is a brilliant and effective concert piece, and is interesting in that it displays an easy command of the modern orchestra, and a charming dexterity in making use of other people's ideas. But even with all these resources to draw upon, the composer succeeded only in producing a conventional and, in most respects, commonplace work, which characteristics, its gorgeous instrumentation fails to conceal.

In the middle of the programme three short pieces by American composers were grouped together: "Danse et Marche des Gnomes," by Reginald de Koven; "Pagina D'Amore," by F. van der Stucken; and "A Carnival Scene," by Arthur Bird. All of these young men are admittedly the possessors of talent in no slight degree.

Of the three, Arthur Bird ranks first; but although in his "Carnival Scene" is to be found great variety of orchestral treatment, it is not the equal of his fascinating "Scene Orientale," in thematic material or in completeness of musical expression. The Danse has points of attractiveness in its rhythmic and instrumental effects; and Mr. van der Stucken's sensuous and boldly orchestrated song is certainly an effective concert piece.

Two of the most popular soloists now before the public were also heard at this concert. Miss Adele Aus der Ohe gave a generally strong, musician-like performance of Tschaikowsky's first concerto in B flat minor. She was not at her best in the first movement, her technical work being somewhat labored and unfinished. The andante, too, although played with much taste, suffered from a too great delicacy of touch, the player's pianissimo frequently being scarcely heard at all. Her handling of the finale, however, was characterized by buoyancy, fire and rhythmical clearness, and at its close she was enthusiastically and deservedly recalled. Miss Aus der Ohe is a pianist of brains as well as of keen sensibilities. She has made marked gains in delicacy of touch since last season, when it was to be feared that she was fast eradicating the womanly qualities of her playing, in her apparent ambition to play "like a man."

Miss Maud Powell, like Miss Aus der Ohe, not only evinces fine technical skill, but the nature of a musician in all that she does. Her performance of Saint-Saens's "Rondo Capriccioso" was exceedingly artistic and brilliant. For some reason her tone was not as pure as is usually the case, it being somewhat veiled in quality. Perhaps it was due to the damp atmosphere. She, too, was recalled until there appeared to be no longer a hope that she would grant an encore. The closing number was the gorgeous ballet music from Massenet's "Le Cid." The work of the orchestra was full of verve, and Mr. Nikisch's strongly dramatic instincts imparted an effect to every number that was little short of dazzling. The broad, fresco-like style of his tone-painting, however, was a little too pronounced even for Music Hall, a very considerable amount of coarseness of execution being apparent throughout.

Boston Sunday Globe.

SUNDAY, JAN. 10, 1892.

TWELFTH SYMPHONY.

Schumann's Music to Byron's "Manfred" Finely Played.

Last evening's symphony concert, the twelfth of the series, was attended by a notably large audience who greatly enjoyed the best performance of Byron's "Manfred" that has ever been given here. The weirdly beautiful and appropriate music which Schumann has given Byron's exquisite poem received intelligent, expressive and sympathetic interpretation. Seldom has Mr. Nikisch's band been more satisfying. The overture was magnificently played, and particularly good was the orchestra's effect throughout the "third act."

Excellent support was contributed by a large and splendidly trained chorus from the Cecilia Society and the following soloists: Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay.

Mr. George Riddle received cordial commendation for his intelligent reading of the text.

Schubert's unfinished symphony, that noble fragment of the great tone-maker's work, was played as the other offering of the evening and proved a genuine treat. Its performance is always welcome, and yesterday's presentation was more than commonly pleasing.

There will be no symphony concert next Saturday. On Jan. 23 the programme will be as follows: Wagner, a "Faust" overture; Chopin, concerto for pianoforte in F minor; Beethoven, symphony No. 3, "Eroica;" soloist, Mrs. H. H. A. Beach.

Mrs. Lillian Nordica will close her tour in this country at the Music Hall on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia Scalchi, Mr. Italo Campanini, Mr. Z. Dome, barytone, his first appearance in Boston, and an orchestra.

—The Boston Symphony orchestra starts on its travels tonight, and plays tomorrow in Philadelphia at the Academy of Music. Mr. Comee accompanies them.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 10, 1892.

THE SYMPHONIES.

ELEVENTH CONCERT.

The programme of the eleventh Symphony concert at Music hall Saturday evening, Jan. 2, was:

Goldmark. Overture, "Prometheus Bound."
Mozart. Symphonic Concerto for Violin and Viola (First Movement)
Cadenza by Hellmesberger.
(First time at these concerts.)
Schubert. Entr'acte, "Rosamunde."
Brahms. Symphony No. 2, in D major.
Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale: Allegro con spirito.

Soloists: C. M. Loeffler, violin; Mr. Franz Kneisel, viola.

Goldmark, born in Hungary sixty years ago, has not been a profuse writer, preferring to give a few good things rather than many poor ones' This overture, "Promethus Bound," like many other musical compositions of the present day, is founded on a very mythical subject; hence, difficult to understand. The story of how Prometheus tricked Zeus by some is considered too absurd, too profoundly a lie, to tempt any one to try to portray it in music; and yet, many of the great composers, including Beethoven, have tried their skill at it. A great objection to Wagner's operas, for instance, is that they are founded on mythological stories, impossible of understanding without the most elaborate stage setting, accompanied with ample text and actors. Notwithstanding all these objections, Goldmark has succeeded in formulating a brilliant, showy overture, which was remarkably well read by Mr. Nikisch and his orchestra.

The concertante in E flat for solo violin and viola, supposed to have been written by Mozart in the later years of his life, made a pleasant impression. The solo parts were taken by those two favorite violinists of the orchestra, Messrs. Loeffler and Kneisel, who acquitted themselves with glory, according to the standard fixed by their friends, though their intonation at all times was not perfect.

The Entr'acte (overture) to "Rosamunde" is pretty music, but the author, Schubert, does not shine brightly in it. Schubert could compose symphonies, sonatas and songs, unexcelled by any, but when he attempted operas, his muse was lost. Mr. Nikisch gave a very tame reading of the overture, which was, perhaps, the reason it fell so flat.

Brahms's symphony No. 2 in D is one of the most enjoyable of this modern Hercules's writings. The first movement is spun out intolerably, but the orchestra made it enjoyable. The second movement commenced rather dubiously, and there appeared some danger of the orchestra becoming stranded, but they were finally extricated from peril by that tiny little baton of Director Nikisch. The third movement is beautiful, too beautiful to last long. The orchestra did it exquisitely.

On the whole, the playing of the orchestra was better at this concert than at any previous one this season. However, the drum player beat his kettles several times as if he had gone mad, causing us to look down upon the band with alarm, fearing he might fall upon them with his sticks and do them harm. But perhaps he was only trying to drown out the horn player and cover up the buzz of the oboes, which seemed a little out of order.

The analytical notes in the programme by Mr. Philip Hale are of great merit.

JAMES M. TRACY.

THE YOUNG PEOPLE'S POPULAR.

The first concert of the season in the Young People's Popular course was given at Music hall Wednesday afternoon. In spite of the heavy snow storm a very large audience was present and sufficient satisfaction was manifested by those who had braved the weather to make the success of such a series of concerts again no question. The programme:

Overture. "King Lear"..................Littolff
Concerto No. 1, in B flat minor, op. 23.... ....Tschaikowsky
Allegro non troppo e molto maestoso, D flat. Allegro con spirito, B flat minor.—Andante Simplice, D flat.—Allegro con fuoco. B flat minor.
Miss Aus Der Ohe.
a) "Danse et Marche des Gnomes"........ ....Reginald de Koven
b) Pagina D'Amore..........F. van der Stucken
c) A Carnival scene..................Arthur Bird
Rondo Capriccioso for Violin.......Saint-Saens
Miss Powell.
Ballet Music. "Le Cid"................Massenet

The programme was a charming one, four of the numbers being produced for the first time. These were the "King Lear" overture by Littolff, the "Danse et Marche des Gnomes" by Reginald de Koven, the "Pagina d'Amore" by F. Van der Stucken, and "A Carnival Scene" by Arthur Bird.

A dreamy bit of musical writing is "Pagina d'Amore" and most exquisitely played on Wednesday afternoon by Mr. Nikisch's band.

"A Carnival Scene" is a delightfully jolly picture of the sights and sounds of carnival time, and made even more enjoyable by the fact that it is of American parentage.

The Overture "King Lear" was finely rendered, as was also the "Danse et Marche des Gnomes," and the fascinating ballet music from "Le Cid" by Massenet which ended the programme.

Miss Aus der Ohe and Miss Powell were highly appreciated, the former winning great applause in the "Concerto" by Tschaikowsky, the latter equally welcome in the "Rondo Capriccioso" by Saint-Saens. Both artists were repeatedly recalled to bow their acknowledgments.

These popular concerts in every way deserve the appreciation they are receiving and cannot come too often.

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BOSTON, JAN[illegible]

Schumann's "Manfred" Music at the Symphony Concert.

It is doubtless owing to the measure of indefiniteness inseparable from musical expression that composers of "the immortals" class have ever been so fond of intensifying with their works those efforts of literary genius that attempt to deal with the expression of the restless longings of the human soul through the medium of supernaturalism. It hardly seems accidental that two such natures as Byron and Schumann should have existed at the same epoch, and that the composer should have chosen the poet's "Manfred" for musical illustration.

By their union a work has been produced, composite in its make-up, and yet beautiful in its unity of effect; a work in which the tenderest and most recondite emotions of spirituality are so ethereally conveyed, that although it is classified as "dramatic," the relegation of all theatric aid to the imagination (that is, of course, the properly receptive imagination) only adds to its impressiveness and impalpable beauty. Beauty of a romantic cast, it is true, and so far removed from the clearness of outline dear to the classic muse, that the pen shrinks from attempting to imprison any adequate realization of it within the hard-set confines of words. A memory of the delights of Schumann's musical setting of "Manfred," which has twice before been produced in Boston—in 1884 and 1886—doubtless contributed largely to draw the immense audiences that assembled for the 12th concert this season of the Boston Symphony orchestra last evening, as well as the preceding rehearsal Friday afternoon, at both of which occasions the "Manfred" reading and music was the principal feature.

In its production were enlisted Mr. George Riddle, reader; vocal soloists, Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent and Mr. Clarence E. Hay. The choral numbers were sung by a large contingent of the members of the Cecilia. It would hardly be possible for the superb training of the Symphony orchestra and the sympathetic, sensitive nature of Mr. Nikisch to manifest themselves to greater advantage than was done in their performance of the symphonic and melodramatic setting of this lyric in dramatic form. The overture and the entr' actes were played with a soulful perfection that mated well with the exquisite care and delicacy bestowed upon the passages designed to accentuate the reading of the poet's lines. Of the latter task Mr. Riddle acquitted himself most admirably, and his own intelligent conception and discriminating touch, seconded by a crystalline clearness of enunciation, carried along without apparent effort, were a delight to the hearer and an aid to his appreciation. If it is well to cull any particular example from so much generel excellence, the palm must be given to the exquisite pathos with which Mr. Riddle spoke Manfred's despairing invocation to the phantom of Astarte, beginning with

> ——Speak to me!
> For I have called on thee in the still night,

and the not less exquisite beauty of the melodrama, executed by the orchestra in a manner that heightened the sad intensity of the lines to the point of setting the eyes a-brimming. Marvellously fine, too, in both these respects, was Manfred's haughty allocution to the demon spirits, just before his death:

> I do defy ye—though I feel my soul
> Is ebbing from me, yet I do defy ye.

The vocal soloists contributed their share of the performance very competently, and the chorus manifested gratifying power and precision; it sang the requiem at the close of the poem with noble unity, typical of the exalted calm of a high once troubled spirit, that has at last found its rest.

Should it be held that a monotony of praise pervades this comment upon the "Manfred" performance of last evening—a performance that must remain notable even in the annals of Boston symphony productions—it will, perhaps, be granted also that in this cynical age it is at times harder to utter the truth when it is complimentary than when it is otherwise. It is a pity—let it be said in passing—that this consideration is not oftener present in the minds of those who for the petty satisfaction of saying something ostensibly "smart," treat flippantly the outcome of protracted and conscientious effort.

The performance of that lovely fragment —Schubert's unfinished symphony in B minor (No. 8)—with which last night's concert was begun, was in full accord with the melancholy charm that this tone-poem exhales; delicacy, sympathy and comprehension marked the execution of every passage. In one sense, the regret that this work was never completed is tempered by its bewitching charm as it is. And ambitious musicians had better let it alone. No sculptor has ever lived to conceive limbs the addition of which would not detract from the beauty of the armless marble goddess of the Grecian isle.

Mme. Nordica's grand operatic concert at Music Hall on the evening of Thursday, the 28th inst., will make a most interesting event. Mme. Nordica appears for the last time this season in this country, and she will be heard in some of the most brilliant numbers of her operatic repertoire. Mme. Scalchi, Sig. Campanini, Mr. Z. Dome and an orchestra of 50 musicians will assist.

Boston Courier.

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The first Young People's popular concert was given by the Boston Symphony Orchestra in Music Hall last Wednesday afternoon. A highly entertaining programme was presented. which, without doubt, would have been enjoyed by an audience limited in size only by the capacity of the hall, if the violent storm of the day had not intervened. There were five orchestral numbers, four of which were played for the first time in Boston. Litolff's overture to "King Lear" was evidently written at a time when its composer's mind was pretty thoroughly saturated with Berlioz, Wagner and the theatre. It is a brilliant and effective concert piece, and is interesting in that it displays an easy command of the modern orchestra, and a charming dexterity in making use of other people's ideas. But even with all these resources to draw upon, the composer succeeded only in producing a conventional and, in most respects, commonplace work, which characteristics, its gorgeous instrumentation fails to conceal.

In the middle of the programme three short pieces by American composers were grouped together: "Danse et Marche des Gnomes," by Reginald de Koven; "Pagina D'Amore," by F. van der Stucken; and "A Carnival Scene," by Arthur Bird. All of these young men are admittedly the possessors of talent in no slight degree.

Of the three, Arthur Bird ranks first; but although in his "Carnival Scene" is to be found great variety of orchestral treatment, it is not the equal of his fascinating "Scene Orientale," in thematic material or in completeness of musical expression. The Danse has points of attractiveness in its rhythmic and instrumental effects; and Mr. van der Stucken's sensuous and boldly orchestrated song is certainly an effective concert piece.

Two of the most popular soloists now before the public were also heard at this concert. Miss Adele Aus der Ohe gave a generally strong, musician-like performance of Tschaikowsky's first concerto in B flat minor. She was not at her best in the first movement, her technical work being somewhat labored and unfinished. The andante, too, although played with much taste, suffered from a too great delicacy of touch, the player's pianissimo frequently being scarcely heard at all. Her handling of the finale, however, was characterized by buoyancy, fire and rhythmical clearness, and at its close she was enthusiastically and deservedly recalled. Miss Aus der Ohe is a pianist of brains as well as of keen sensibilities. She has made marked gains in delicacy of touch since last season, when it was to be feared that she was fast eradicating the womanly qualities of her playing, in her apparent ambition to play "like a man."

Miss Maud Powell, like Miss Aus der Ohe, not only evinces fine technical skill, but the nature of a musician in all that she does. Her performance of Saint-Saens's "Rondo Capriccioso" was exceedingly artistic and brilliant. For some reason her tone was not as pure as is usually the case, it being somewhat veiled in quality. Perhaps it was due to the damp atmosphere. She, too, was recalled until there appeared to be no longer a hope that she would grant an encore. The closing number was the gorgeous ballet music from Massenet's "Le Cid." The work of the orchestra was full of verve, and Mr. Nikisch's strongly dramatic instincts imparted an effect to every number that was little short of dazzling. The broad, frescolike style of his tone-painting, however, was a little too pronounced even for Music Hall, a very considerable amount of coarseness of execution being apparent throughout.

Boston Sunday Globe.

SUNDAY, JAN. 10, 1892.

TWELFTH SYMPHONY.

Schumann's Music to Byron's "Manfred" Finely Played.

Last evening's symphony concert, the twelfth of the series, was attended by a notably large audience who greatly enjoyed the best performance of Byron's "Manfred" that has ever been given here. The weirdly beautiful and appropriate music which Schumann has given Byron's exquisite poem received intelligent, expressive and sympathetic interpretation. Seldom has Mr. Nikisch's band been more satisfying, The overture was magnificently played, and particularly good was the orchestra's effect throughout the "third act."

Excellent support was contributed by a large and splendidly trained chorus from the Cecilia Society and the following soloists: Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay.

Mr. George Riddle received cordial commendation for his intelligent reading of the text.

Schubert's unfinished symphony, that noble fragment of the great tone-maker's work, was played as the other offering of the evening and proved a genuine treat. Its performance is always welcome, and yesterday's presentation was more than commonly pleasing.

There will be no symphony concert next Saturday. On Jan. 23 the programme will be as follows: Wagner, a "Faust" overture; Chopin, concerto for pianoforte in F minor; Beethoven, symphony No. 3, "Eroica;" soloist, Mrs. H. H. A. Beach.

Mrs. Lillian Nordica will close her tour in this country at the Music Hall on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia Scalchi, Mr. Italo Campanini, Mr. Z. Dome, barytone, his first appearance in Boston, and an orchestra.

—The Boston Symphony orchestra starts on its travels tonight, and plays tomorrow in Philadelphia at the Academy of Music. Mr. Comee accompanies them.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 10, 1892.

THE SYMPHONIES.

ELEVENTH CONCERT.

The programme of the eleventh Symphony concert at Music hall Saturday evening, Jan. 2, was:

Goldmark. Overture, "Prometheus Bound."
Mozart. Symphonic Concerto for Violin and Viola (First Movement)
Cadenza by Hellmesberger.
(First time at these concerts.)
Schubert. Entr'acte, "Rosamunde."
Brahms. Symphony No. 2, in D major.
Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale: Allegro con spirito.

Soloists: C. M. Loeffler, violin; Mr. Franz Kneisel, viola.

Goldmark, born in Hungary sixty years ago, has not been a profuse writer, preferring to give a few good things rather than many poor ones' This overture, "Promethus Bound," like many other musical compositions of the present day, is founded on a very mythical subject; hence, difficult to understand. The story of how Prometheus tricked Zeus by some is considered too absurd, too profoundly a lie, to tempt any one to try to portray it in music; and yet, many of the great composers, including Beethoven, have tried their skill at it. A great objection to Wagner's operas, for instance, is that they are founded on mythological stories, impossible of understanding without the most elaborate stage setting, accompanied with ample text and actors. Notwithstanding all these objections, Goldmark has succeeded in formulating a brilliant, showy overture, which was remarkably well read by Mr. Nikisch and his orchestra.

The concertante in E flat for solo violin and viola, supposed to have been written by Mozart in the later years of his life, made a pleasant impression. The solo parts were taken by those two favorite violinists of the orchestra, Messrs. Loeffler and Kneisel, who acquitted themselves with glory, according to the standard fixed by their friends, though their intonation at all times was not perfect.

The Entr'acte (overture) to "Rosamunde" is pretty music, but the author, Schubert, does not shine brightly in it. Schubert could compose symphonies, sonatas and songs, unexcelled by any, but when he attempted operas, his muse was lost. Mr. Nikisch gave a very tame reading of the overture, which was, perhaps, the reason it fell so flat.

Brahms's symphony No. 2 in D is one of the most enjoyable of this modern Hercules's writings. The first movement is spun out intolerably, but the orchestra made it enjoyable. The second movement commenced rather dubiously, and there appeared some danger of the orchestra becoming stranded, but they were finally extricated from peril by that tiny little baton of Director Nikisch. The third movement is beautiful, too beautiful to last long. The orchestra did it exquisitely.

On the whole, the playing of the orchestra was better at this concert than at any previous one this season. However, the drum player beat his kettles several times as if he had gone mad, causing us to look down upon the band with alarm, fearing he might fall upon them with his sticks and do them harm. But perhaps he was only trying to drown out the horn player and cover up the buzz of the oboes, which seemed a little out of order.

The analytical notes in the programme by Mr. Philip Hale are of great merit.

JAMES M. TRACY.

THE YOUNG PEOPLE'S POPULAR.

The first concert of the season in the Young People's Popular course was given at Music hall Wednesday afternoon. In spite of the heavy snow storm a very large audience was present and sufficient satisfaction was manifested by those who had braved the weather to make the success of such a series of concerts again no question. The programme:

Overture. "King Lear"..................Littolff
Concerto No. 1, in B flat minor, op. 23.... ....Tschaikowsky
Allegro non troppo e molto maestoso, D flat. Allegro con spirito, B flat minor.—Andante Simplice, D flat.—Allegro con fuoco. B flat minor.
Miss Aus Der Ohe.
a) "Danse et Marche des Gnomes"........ ....Reginald de Koven
b) Pagina D'Amore..........F. van der Stucken
c) A Carnival scene..................Arthur Bird
Rondo Capriccioso for Violin.......Saint-Saens
Miss Powell.
Ballet Music. "Le Cid"................Massenet

The programme was a charming one, four of the numbers being produced for the first time. These were the "King Lear" overture by Littolff, the "Danse et Marche des Gnomes" by Reginald de Koven, the "Pagina d'Amore" by F. Van der Stucken, and "A Carnival Scene" by Arthur Bird.

A dreamy bit of musical writing is "Pagina d'Amore" and most exquisitely played on Wednesday afternoon by Mr. Nikisch's band.

"A Carnival Scene" is a delightfully jolly picture of the sights and sounds of carnival time, and made even more enjoyable by the fact that it is of American parentage.

The Overture "King Lear" was finely rendered, as was also the "Danse et Marche des Gnomes," and the fascinating ballet music from "Le Cid" by Massenet which ended the programme.

Miss Aus der Ohe and Miss Powell were highly appreciated, the former winning great applause in the "Concerto" by Tschaikowsky, the latter equally welcome in the "Rondo Capriccioso" by Saint-Saens. Both artists were repeatedly recalled to bow their acknowledgments.

These popular concerts in every way deserve the appreciation they are receiving and cannot come too often.

SUNDAY HERALD.

BOSTON, JANUARY 10, 1892.

Schumann's "Manfred" Music at the Symphony Concert.

It is doubtless owing to the measure of indefiniteness inseparable from musical expression that composers of "the immortals" class have ever been so fond of intensifying with their works those efforts of literary genius that attempt to deal with the expression of the restless longings of the human soul through the medium of supernaturalism. It hardly seems accidental that two such natures as Byron and Schumann should have existed at the same epoch, and that the composer should have chosen the poet's "Manfred" for musical illustration.

By their union a work has been produced, composite in its make-up, and yet beautiful in its unity of effect; a work in which the tenderest and most recondite emotions of spirituality are so ethereally conveyed, that although it is classified as "dramatic," the relegation of all theatric aid to the imagination (that is, of course, the properly receptive imagination) only adds to its impressiveness and impalpable beauty. Beauty of a romantic cast, it is true, and so far removed from the clearness of outline dear to the classic muse, that the pen shrinks from attempting to imprison any adequate realization of it within the hard-set confines of words. A memory of the delights of Schumann's musical setting of "Manfred," which has twice before been produced in Boston—in 1884 and 1886—doubtless contributed largely to draw the immense audiences that assembled for the 12th concert this season of the Boston Symphony orchestra last evening, as well as the preceding rehearsal Friday afternoon, at both of which occasions the "Manfred" reading and music was the principal feature.

In its production were enlisted Mr. George Riddle, reader; vocal soloists, Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent and Mr. Clarence E. Hay. The choral numbers were sung by a large contingent of the members of the Cecilia. It would hardly be possible for the superb training of the Symphony orchestra and the sympathetic, sensitive nature of Mr. Nikisch to manifest themselves to greater advantage than was done in their performance of the symphonic and melodramatic setting of this lyric in dramatic form. The overture and the entr' actes were played with a soulful perfection that mated well with the exquisite care and delicacy bestowed upon the passages designed to accentuate the reading of the poet's lines. Of the latter task Mr. Riddle acquitted himself most admirably, and his own intelligent conception and discriminating touch, seconded by a crystalline clearness of enunciation, carried along without apparent effort, were a delight to the hearer and an aid to his appreciation. If it is well to cull any particular example from so much generel excellence, the palm must be given to the exquisite pathos with which Mr. Riddle spoke Manfred's despairing invocation to the phantom of Astarte, beginning with

> ——Speak to me!
> For I have called on thee in the still night,

and the not less exquisite beauty of the melodrama, executed by the orchestra in a manner that heightened the sad intensity of the lines to the point of setting the eyes a-brimming. Marvellously fine, too, in both these respects, was Manfred's haughty allocution to the demon spirits, just before his death:

> I do defy ye—though I feel my soul
> Is ebbing from me, yet I do defy ye.

The vocal soloists contributed their share of the performance very competently, and the chorus manifested gratifying power and precision; it sang the requiem at the close of the poem with noble unity, typical of the exalted calm of a high once troubled spirit, that has at last found its rest.

Should it be held that a monotony of praise pervades this comment upon the "Manfred" performance of last evening—a performance that must remain notable even in the annals of Boston symphony productions—it will, perhaps, be granted also that in this cynical age it is at times harder to utter the truth when it is complimentary than when it is otherwise. It is a pity—let it be said in passing—that this consideration is not oftener present in the minds of those who for the petty satisfaction of saying something ostensibly "smart," treat flippantly the outcome of protracted and conscientious effort.

The performance of that lovely fragment—Schubert's unfinished symphony in B minor (No. 8)—with which last night's concert was begun, was in full accord with the melancholy charm that this tone-poem exhales; delicacy, sympathy and comprehension marked the execution of every passage. In one sense, the regret that this work was never completed is tempered by its bewitching charm as it is. And ambitious musicians had better let it alone. No sculptor has ever lived to conceive limbs the addition of which would not detract from the beauty of the armless marble goddess of the Grecian isle.

Mme. Nordica's grand operatic concert at Music Hall on the evening of Thursday, the 28th inst., will make a most interesting event. Mme. Nordica appears for the last time this season in this country, and she will be heard in some of the most brilliant numbers of her operatic repertoire. Mme. Scalchi, Sig. Campanini, Mr. Z. Dome and an orchestra of 50 musicians will assist.

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ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia,

Monday Evening, January 11, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets with reserved seats for the remaining four concerts, and single tickets now on sale at 1119 Chestnut Street.

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ELSEWHERE IN ARCHIVES

Academy Concert Hall, - Baltimore,

Thursday Evening, January 14, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

Congregational Church, - Corner Tenth and G Streets,

UNDER THE AUSPICES OF THE MUSIC COMMITTEE.

Wednesday Evening, January 13, at 8 o'clock.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

2

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets, with reserved seats, on sale at J. F. ELLIS & Co.'s, 937 Penna. Avenue.

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ELSEWHERE IN ARCHIVES

Academy of Music, - Brooklyn.

Friday Afternoon, January 15, at 3 o'clock.
Saturday Evening, January 16, at 8 o'clock.

Under the auspices of the
PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets at Chandler's Music Store, 300 Fulton Street.

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ELSEWHERE IN ARCHIVES

Boston Symphony Orchestra.

••• Season of 1891-92. •••

JANUARY ITINERARY.

Leave Boston Sunday, Jan. 10, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, Jan. 11, at 7 A.M. Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Jan. 12, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P.M.

Leave New York Wednesday, Jan. 13, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Jan. 14, at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, Jan. 14, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Jan. 15, at 7 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Jan. 16, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, Jan. 17, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, January 9, 1892.

Boston Post
MONDAY MORNING, JAN. 11, 1892.

Schumann's "Manfred" at the Symphony Concert.

An unusually large audience assembled at Music Hall, last Saturday night, to enjoy the attractive programme offered by the Boston Symphony Orchestra. The "Manfred" reading and music was the principal feature of the occasion. Twice before it has been given here, in 1884 and 1886, but this was the best performance. The beautiful music that Schumann has given Byron's exquisite but rather gloomy poem is appropriate in every particular, and the expressive and sympathetic interpretation given it by Herr Nikisch, rendered the presence of the supporting artists, with the exception of Mr. George Riddle, almost superflous. The solo parts were small but well done by Mrs. Arthur Nikisch, Mrs, Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardiner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay. The choral numbers were sung by a large number of members of the Cecilia Club, who gave the numbers with taste and precision. The requiem at the close of the poem was finely shaded.

Mr. Riddle's finished powers, his clear enunciation and his voice, whose quality can be described by no better word than "velvety," were admirably shown in his rendition of the poet's lines.

The performance of that exquisite fragment—Schubert's unfinished symphony in B minor, No. 8—was a fitting prelude to the melancholy charm which pervades "Manfred." It has truly been said that "it stands quite apart from all other compositions of Schubert or any other master." It was written in 1822, six years before the death of its composer. Why it was never finished cannot now be told. For forty-five years it was buried in oblivion and then suddenly leapt into fame. It offers great opportunities for fine effects, delicate shading and clear perception of the composer's meaning, and all these marked its rendition on Saturday night.

There will be no concert this week, as the orchestra will be in Philadelphia tonight, in New York Tuesday; Washington, Wednesday; Baltimore, Thursday; Brooklyn, Friday and Saturday. On Jan. 23 the programme will be as follows: "A Faust Overture," Wagner; concerto for pianoforte in F minor, Chopin; symphony No. 3, "Eroica," Beethoven. Mrs. H. H. A. Beach will be the soloist.

Boston Daily Globe.
MONDAY, JAN. 11, 1892.

SARAH IS GONE.

Divine and Only Bernhardt Has Left Boston Again.

The divine Sarah shook the mud of Boston from her tiny feet on the platform of the New York & New England depot last night and hied herself to her cosy special car "Coronet," which stood in the depot.

The car was attached to the second section of the Washington express, which was rapidly filling with passengers.

The train was one of the finest ever run out of this depot, and carried a combination of talented artists that worthily represented both the new and the old world, for in addition to Sarah Bernhardt and her excellent company there were also the members of the Boston Symphony orchestra on board the train.

The first section was made up of two baggage coaches, a combination smoker and passenger and the sleepers "Afton," "Esdros" and "Thalia." The second section was made up of "Oberon," "Orion," "Ismene" and the "Coronet."

There was a host of friends to bid adieu to the fair diva, and for upwards of half an hour she held quite a reception in the "Ismene." It was 7:13 o'clock before the first section pulled out of the depot, and 15 minutes later the section containing the fair artist passed out of the station.

NORTH AMERICAN, Philadelphia, Pa.
Date 1-9

The Boston Symphony Orchestra's Concert on Monday Night.

At the Boston Symphony concert next Monday evening Mrs. Nikisch will sing with orchestra Liszt's song "Mignon," and songs by Strauss, Schumann and Brahms, with pianoforte accompaniment to be played by her husband, who is an admirable accompanist.

Gazette
BOSTON, SUNDAY MORNING, JAN. 10.

The Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra in Music Hall, last evening, opened with Schubert's Unfinished Symphony, the performance of which was admirable in interpretation and playing, save for some lapses in precision of attack in the second movement, and an occasional untunefulness in the brass wind. The rest of the programme was taken up with Schumann's music to Byron's "Manfred." Beyond the noble overture, the Entr'Acte and the "Witch of the Alps" music there is little of interest in the score. It is a thrice-told tale to assert that Schumann had but little of the dramatic spirit. If proof were needed at this late date of his almost exceptional lack of such spirt, the melodramatic music of this work would furnish it in abundance. It rarely echoes the sentiments of language it is intended to emphasize, is monotonously dull and at times painfully wearisome. The vocal solos are weak and ineffective and the choruses labored and uninteresting. Why the work should have been given in its entirety surpasses understanding. It was finely read and played from beginning to end and the performances of overture and entr' acte were among the best work that the orchestra has done this season. The music, if it interested the vast audience, excited no enthusiasm, the applause it evoked being very slight. In fact, all of the applause was bestowed on Mr. George Riddle, who read the poem in a masterly manner, with a large and expressive dignity and a keenly intelligent appreciation of every shade of sentiment that the text suggests. Mr. Riddle has given no reading here in which the best qualities of his art and his skill as an exponent of it were more brilliantly displayed. His success was as thorough as it was deserved. The soloists were Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. W. Heinrich, Mr. H. Meyn, Mr. Gardner S. Lamson, Mr. S. A. Sargent and Mr. Clarence E. Hay. They had but little to do. It was not exacting, and was satisfactorily done. The chorus of members of the Cecilia fulfilled their slight tasks in a wholly creditable manner. The programme for the next concert is: Wagner's "Faust" overture, Chopin's pianoforte concerto in F-minor, and Beethoven's "Eroica" symphony. Mrs. H. H. A. Beach is to be the soloist.

The Kneisel Quartet gave its third concert in Union Hall on Monday evening. The opening selection was a quartet in E-flat by Karl von Dittersdorff, a prolific composer who once enjoyed great fame, but who is now forgotten even in his own country, except for his opera, "The Apothecary." This quartet was well worth the reviving, for it was delightful in the hearing, and refreshing for the seeming spontaneity of its inspiration. It is essentially Haydnesque in effect, is charming in its themes and graceful and distinguished in style generally. It is a relief to listen to this old music, for it is pure music, in which the composer does not make elaborate and wearisome attempts to display what he knows at the expense of what he feels—that is, when he does feel. This work was beautifully read and played. Then came the stupendous quartet in B flat, op. 130, which, despite its many fine and impressive moments, has long stretches wherein the meaning of the thoughts the composer has set down is almost incomprehensible. It was undoubtedly music of the future when Beethoven wrote it, and it appears to be still music of a future when it shall be thoroughly understood. Even in this day when vagueness and laboring for new methods of musical expression have become almost a cult with composers, the meaning of much of this quartet continues to be elusive. It is immensely difficult, but it was played with perfect smoothness and with a clearness that left nothing to be desired. The concert ended with an octet by Svensden. It is a long work, and somewhat tiresome; though this latter quality might disappear if the octet were heard by itself, instead of after a work that makes such a strain upon the attention as does the Beethoven quartet. The scherzo is perhaps the most "taking" movement. It is strongly original, and especially admirable and ingenious in the variety and freshness of its effects. Again the players, assisted this time by Messrs. Loeffler, Kraft, Novacek and Schulz, illustrated the finest qualities of ensemble playing. The next concert will take place Jan. 25, Mrs. Bloomfield-Zeisler assisting

The first in this season's series of "Young People's Popular" concerts by the Boston Symphony Orchestra, was given in Music Hall on Wednesday afternoon, Miss Adele Aus der Ohe and Miss Maud Powell assisting as soloists. The performances began with an overture to "King Lear," by Litolff. As a concert overture without a title it would pass muster as a spirited, well-written and effectively instrumented work, and perhaps notable for its clearness and freedom from trite commonplaces. As an overture to Shakspeare's tragedy, however, it becomes blatant, unsympathetic and vulgar; with nothing of the woes of Lear except his mad bellowings in the storm, and almost ignoring the tender sweetness of the patient and loving Cordelia. It was played with immense fervor and effectiveness. Then came the first piano concerto of Tschaikowski, which was played by Miss Aus der Ohe. The concerto is full of beauties and it loses nothing by frequent hearing. The solo part was given with a force and a largeness quite masculine, and in a broad finished and able style that calls for the warmest admiration. Technically it was a fine display of the artist's capabilities. The fire of the performance was well tempered by discretion, and the more delicate moments in the work were interpreted with a charming grace and a delightful freedom from affectation of sentiment. The hearty applause and the two recalls that rewarded the artist were wholly deserved. After this followed a "Dance and a March of Gnomes," by Mr. Reginald de Koven, the composer of "Robin Hood." It is prettily and effectively scored, and is pleasing in effect, though it is characterized by no special originality, and is somewhat monotonous in its reiteration of its principal rhythms. As a reminiscence of a similar movement in the "Peer Ginty" of Grieg, it has special claim to consideration. Then came a "Pagina d'Amore" by M. Van der Stucken, and less original in its leading theme than it is in its dwelling on extreme dissonances. It is richly scored, in the Wagnerian vein, and the love it typifies is of the stormy and insatiable order peculiar to the composer of "Tristan and Isolde. Another novelty was a "Carnival Scene" by Mr. Arthur Bird. Here, again, the instrumentation is ingenious, but there is nothing else in the work except an occasional lapse into rhythm. Miss Powell played the Rondo Capriccioso of Saint Saëns with thorough artistic sincerity of style, and with a fulness of tone, ease and largeness of bowing and finish of technique that gave a fine distinction to her playing. She was vigorously applauded and frequently recalled, and though it would have been pleasing to hear her again, she is to be thanked for having declined to gratify the greedy demon of encore. The concert ended with Massenet's brilliant ballet music from "Le Cid," which was read and played delightfully.

Miss Aagot Lunde, a new comer from Norway, and said to be a contralto of fine skill, will give a concert in Union Hall on the evening of Jan. 19, assisted by Mr. Wulf Fries, Mrs. Louis Maas, Mad. Katinka Paul

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BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING [illegible]

The Symphony Concert.

The large audience and the rapt attention that was continuously displayed proved the concert of Saturday a popular success, and if a few flaws may be picked here or there, it must still be remembered that as a whole, the execution of the numbers showed an advance over the blatant vein that has frequently marred recent performances. The unfinished symphony by Schubert was generally well shaded and given in a conservative manner that was as welcome as it was unexpected, and made a few irregularties in the second movement at least condonable, although the exaggeration of the pauses and *ritenuto* effects was out of place in so simple a work as this—a violet among symphonies.

The quiet melancholy of Schubert's symphony made an excellent introduction to the profounder gloom of Schumann's "Manfred," and the historical link that Schumann drew much inspiration from Schubert and in his later days believed that the ghost of the latter was haunting him, imploring him to complete this very symphony, made the juxtaposition especially apt. One can readily imagine how much the character of the Anglicized Faust (as "Manfred" may fairly be called) appealed to the introspective Schumann; it is said that he wept when he first read the poem. The use of melodrame (spoken dialogue accompanied by music), first employed by Rousseau in 1773, is an effective touch if perfectly carried out by the reader.

Mr. George Riddle certainly read with an intelligence and poetic feeling that swayed every auditor, but he did not unite the text to the musical expression as did Mr. H. M. Ticknor in a previous performance. Beautiful as was his rendering of the few sentences of the spirit of Astarte, the words were given with so little regard for the accompaniment that often they fell with the gloomy instrumentation which pictured Manfred, and not with the tender phrases of muted violins which portrayed the spirit of his beloved

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LOUIS C. ELSON.

Boston Symphony Orchestra.

Season of 1891–92.

JANUARY ITINERARY.

Leave Boston Sunday, Jan. 10, at 7 P.M. New York and New England Depot.
Arrive Philadelphia Monday, Jan. 11, at 7 A.M. Broad Street Station Penna. R. R.
CONTINENTAL HOTEL.
Concert at Academy of Music, 8 P.M.
Leave Philadelphia Tuesday, Jan. 12, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.
Arrive in New York at 11.55 A.M.
GRAND CENTRAL HOTEL, 673 Broadway.
Rehearsal at Chickering Hall, 12.30 P.M.
Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, Jan. 13, at 9 A.M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Baltimore 2.05 P.M.
CARROLTON HOTEL.
Leave Baltimore, Camden Street Station, at 6 P.M.
Arrive Washington 7 05 P.M.
Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.
Rehearsal at Academy Concert Hall, Thursday, Jan. 14, at noon.
Concert at Academy Concert Hall, at 8 P.M.
Leave Baltimore, Thursday, Jan. 14, at 12.15, midnight. Sleeping Cars ready at eleven o'clock.
Arrive New York Friday, Jan. 15, at 7 A.M.
GRAND CENTRAL HOTEL, 673 Broadway.
Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.
Concert at Academy of Music, Brooklyn, Saturday, Jan. 16, at 8 P.M.
Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.
Arrive Boston Sunday, Jan. 17, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, January 9, 1892.

Boston Post

MONDAY MORNING, JAN. 11, 1892.

Schumann's "Manfred" at the Symphony Concert.

An unusually large audience assembled at Music Hall, last Saturday night, to enjoy the attractive programme offered by the Boston Symphony Orchestra. The "Manfred" reading and music was the principal feature of the occasion. Twice before it has been given here, in 1884 and 1886, but this was the best performance. The beautiful music that Schumann has given Byron's exquisite but rather gloomy poem is appropriate in every particular, and the expressive and sympathetic interpretation given it by Herr Nikisch, rendered the presence of the supporting artists, with the exception of Mr. George Riddle, almost superflous. The solo parts were small but well done by Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardiner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay. The choral numbers were sung by a large number of members of the Cecilia Club, who gave the numbers with taste and precision. The requiem at the close of the poem was finely shaded.

Mr. Riddle's finished powers, his clear enunciation and his voice, whose quality can be described by no better word than "velvety," were admirably shown in his rendition of the poet's lines.

The performance of that exquisite fragment—Schubert's unfinished symphony in B minor, No. 8—was a fitting prelude to the melancholy charm which pervades "Manfred." It has truly been said that "it stands quite apart from all other compositions of Schubert or any other master." It was written in 1822, six years before the death of its composer. Why it was never finished cannot now be told. For forty-five years it was buried in oblivion and then suddenly leapt into fame. It offers great opportunities for fine effects, delicate shading and clear perception of the composer's meaning, and all these marked its rendition on Saturday night.

There will be no concert this week, as the orchestra will be in Philadelphia tonight, in New York Tuesday; Washington, Wednesday; Baltimore, Thursday; Brooklyn, Friday and Saturday. On Jan. 23 the programme will be as follows: "A Faust Overture," Wagner; concerto for pianoforte in F minor, Chopin; symphony No. 3, "Eroica," Beethoven. Mrs. H. H. A. Beach will be the soloist.

Boston Daily Globe.

MONDAY, JAN. 11, 1892.

SARAH IS GONE.

Divine and Only Bernhardt Has Left Boston Again.

The divine Sarah shook the mud of Boston from her tiny feet on the platform of the New York & New England depot last night and hied herself to her cosy special car "Coronet," which stood in the depot.

The car was attached to the second section of the Washington express, which was rapidly filling with passengers.

The train was one of the finest ever run out of this depot, and carried a combination of talented artists that worthily represented both the new and the old world, for in addition to Sarah Bernhardt and her excellent company there were also the members of the Boston Symphony orchestra on board the train.

The first section was made up of two baggage coaches, a combination smoker and passenger and the sleepers "Afton," "Esdros" and "Thalia." The second section was made up of "Oberon," "Orion," "Iamene" and the "Coronet."

There was a host of friends to bid adieu to the fair diva, and for upwards of half an hour she held quite a reception in the "Iamene." It was 7.13 o'clock before the first section pulled out of the depot, and 18 minutes later the section containing the fair artist passed out of the station.

NORTH AMERICAN, Philadelphia, Pa.

Date 1-9

The Boston Symphony Orchestra's Concert on Monday Night.

At the Boston Symphony concert next Monday evening Mrs. Nikisch will sing with orchestra Liszt's song "Mignon," and songs by Strauss, Schumann and Brahms, with pianoforte accompaniment, to be played by her husband, who is an admirable accompanist.

Gazette

BOSTON, SUNDAY MORNING, JAN. 10.

The Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra in Music Hall, last evening, opened with Schubert's Unfinished Symphony, the performance of which was admirable in interpretation and playing, save for some lapses in precision of attack in the second movement, and an occasional untunefulness in the brass wind. The rest of the programme was taken up with Schumann's music to Byron's "Manfred." Beyond the noble overture, the Entr'Acte and the "Witch of the Alps" music there is little of interest is the score. It is a thrice-told tale to assert that Schumann had but little of the dramatic spirit. If proof were needed at this late date of his almost exceptional lack of such spirt, the melodramatic music of this work would furnish it in abundance. It rarely echoes the sentiments of language it is intended to emphasize, is monotonously dull and at times painfully wearisome. The vocal solos are weak and ineffective and the choruses labored and uninteresting. Why the work should have been given in its entirety surpasses understanding. It was finely read and played from beginning to end and the performances of overture and entr' acte were among the best work that the orchestra has done this season. The music, if it interested the vast audience, excited no enthusiasm, the applause it evoked being very slight. In fact, all of the applause was bestowed on Mr. George Riddle, who read the poem in a masterly manner, with a large and expressive dignity and a keenly intelligent appreciation of every shade of sentiment that the text suggests. Mr. Riddle has given no reading here in which the best qualities of his art and his skill as an exponent of it were more brilliantly displayed. His success was as thorough as it was deserved. The soloists were Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. W. Heinrich, Mr. H. Meyn, Mr. Gardner S. Lamson, Mr. S. A. Sargent and Mr. Clarence E. Hay. They had but little to do. It was not exacting, and was satisfactorily done. The chorus of members of the Cecilia fulfilled their slight tasks in a wholly creditable manner. The programme for the next concert is: Wagner's "Faust" overture, Chopin's pianoforte concerto in F-minor, and Beethoven's "Eroica" symphony. Mrs. H. H. A. Beach is to be the soloist.

The Kneisel Quartet gave its third concert in Union Hall on Monday evening. The opening selection was a quartet in E-flat by Karl von Dittersdorff, a prolific composer who once enjoyed great fame, but who is now forgotten even in his own country, except for his opera, "The Apothecary." This quartet was well worth the reviving, for it was delightful in the hearing, and refreshing for the seeming spontaneity of its inspiration. It is essentially Haydnesque in effect, is charming in its themes and graceful and distinguished in style generally. It is a relief to listen to this old music, for it is pure music, in which the composer does not make elaborate and wearisome attempts to display what he knows at the expense of what he feels—that is, when he does feel. This work was beautifully read and played. Then came the stupendous quartet in B flat, op. 130, which, despite its many fine and impressive moments, has long stretches wherein the meaning of the thoughts the composer has set down is almost incomprehensible. It was undoubtedly music of the future when Beethoven wrote it, and it appears to be still music of a future when it shall be thoroughly understood. Even in this day when vagueness and laboring for new methods of musical expression have become almost a cult with composers, the meaning of much of this quartet continues to be elusive. It is immensely difficult, but it was played with perfect smoothness and with a clearness that left nothing to be desired. The concert ended with an octet by Svensden. It is a long work, and somewhat tiresome; though this latter quality might disappear if the octet were heard by itself, instead of after a work that makes such a strain upon the attention as does the Beethoven quartet. The scherzo is perhaps the most "taking" movement. It is strongly original, and especially admirable and ingenious in the variety and freshness of its effects. Again the players, assisted this time by Messrs. Loeffler, Kraft, Novacek and Schulz, illustrated the finest qualities of ensemble playing. The next concert will take place Jan. 25, Mrs. Bloomfield-Zeisler assisting

The first in this season's series of "Young People's Popular" concerts by the Boston Symphony Orchestra, was given in Music Hall on Wednesday afternoon, Miss Adele Aus der Ohe and Miss Maud Powell assisting as soloists. The performances began with an overture to "King Lear," by Litolff. As a concert overture without a title it would pass muster as a spirited, well-written and effectively instrumented work, and perhaps notable for its clearness and freedom from trite commonplaces. As an overture to Shakspeare's tragedy, however, it becomes blatant, unsympathetic and vulgar; with nothing of the woes of Lear except his mad bellowings in the storm, and almost ignoring the tender sweetness of the patient and loving Cordelia. It was played with immense fervor and effectiveness. Then came the first piano concerto of Tschaikowski, which was played by Miss Aus der Ohe. The concerto is full of beauties and it loses nothing by frequent hearing. The solo part was given with a force and a largeness quite masculine, and in a broad finished and able style that calls for the warmest admiration. Technically it was a fine display of the artist's capabilities. The fire of the performance was well tempered by discretion, and the more delicate moments in the work were interpreted with a charming grace and a delightful freedom from affectation of sentiment. The hearty applause and the two recalls that rewarded the artist were wholly deserved. After this followed a "Dance and a March of Gnomes," by Mr. Reginald de Koven, the composer of "Robin Hood." It is prettily and effectively scored, and is pleasing in effect, though it is characterized by no special originality, and is somewhat monotonous in its reiteration of its principal rhythms. As a reminiscence of a similar movement in the "Peer Ginty" of Grieg, it has special claim to consideration. Then came a "Pagina d'Amore" by M. Van der Stucken, and less original in its leading theme than it is in its dwelling on extreme dissonances. It is richly scored, in the Wagnerian vein, and the love it typifies is of the stormy and insatiable order peculiar to the composer of "Tristan and Isolde. Another novelty was a "Carnival Scene" by Mr. Arthur Bird. Here, again, the instrumentation is ingenious, but there is nothing else in the work except an occasional lapse into rhythm. Miss Powell played the Rondo Capriccioso of Saint Saëns with thorough artistic sincerity of style, and with a fulness of tone, ease and largeness of bowing and finish of technique that gave a fine distinction to her playing. She was vigorously applauded and frequently recalled, and though it would have been pleasing to hear her again, she is to be thanked for having declined to gratify the greedy demon of encore. The concert ended with Massenet's brilliant ballet music from "Le Cid," which was read and played delightfully.

Miss Aagot Lunde, a new comer from Norway, and said to be a contralto of fine skill, will give a concert in Union Hall on the evening of Jan. 19, assisted by Mr. Wult Fries, Mrs. [illegible] Mad. Katinka Paul-

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING JAN. 11, 1892.

The Symphony Concert.

The large audience and the rapt attention that was continuously displayed proved the concert of Saturday a popular success, and if a few flaws may be picked here or there, it must still be remembered that as a whole, the execution of the numbers showed an advance over the blatant vein that has frequently marred recent performances. The unfinished symphony by Schubert was generally well shaded and given in a conservative manner that was as welcome as it was unexpected, and made a few irregularties in the second movement at least condonable, although the exaggeration of the pauses and *ritenuto* effects was out of place in so simple a work as this—a violet among symphonies.

The quiet melancholy of Schubert's symphony made an excellent introduction to the profounder gloom of Schumann's "Manfred," and the historical link that Schumann drew much inspiration from Schubert and in his later days believed that the ghost of the latter was haunting him, imploring him to complete this very symphony, made the juxtaposition especially apt. One can readily imagine how much the character of the Anglicized Faust (as "Manfred" may fairly be called) appealed to the introspective Schumann; it is said that he wept when he first read the poem. The use of melodrame (spoken dialogue accompanied by music), first employed by Rousseau in 1773, is an effective touch if perfectly carried out by the reader.

Mr. George Riddle certainly read with an intelligence and poetic feeling that swayed every auditor, but he did not unite the text to the musical expression as did Mr. H. M. Ticknor in a previous performance. Beautiful as was his rendering of the few sentences of the spirit of Astarte, the words were given with so little regard for the accompaniment that often they fell with the gloomy instrumentation which pictured Manfred, and not with the tender phrases of muted violins which portrayed the spirit of his beloved Thes dainty measure, also on muted violins, of the incantation to the witch of the Alps, presented an audacious innovation; the reading was not given with the music, as intended by Schumann, but postponed until after it! This was probably done in the hope that the music, the prettiest in the entire work, might win applause, but if so it failed of its object, for the audience seemed to enter into the spirit of the work and demand continuity rather than sporadic successes; but the most graceful effect of the composition was sacrificed by omitting the words.

The overture was fairly well played. It could have had more of subtlety in its pictures of the struggles of Manfred again fate, and more of unity in the many syncopated passages, but the contrast between the proud and dark nature, and the tender and forgiving one was well drawn. The overture is as subtle and soulful as anything that Schumann has ever written. The orchestral work in the passages of *melodrame* was of varying shades of merit, but even when it was excellent, the palpable disjunction of reader and accompaniment caused many a blemish, as, for example, in the lines:—

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at the end of which the figure of Astarte vanishes with an expressive diminished seventh chord, just as Manfred cries:—

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just at this important point there was a sufficient aberration to destroy the meaning of the music almost totally.

But it is impossible to wholly impair the beauty of this work, and the choruses were given with much steadiness by the members of the Cecilia, the solos by such singers as Mrs. Nikisch, Mrs. Wyman and Messrs. Heinrich, Meyn, Lamson, Sargent and Hay, and the *entr'acte* was played by by the orchestra with absolute perfection. The scenes in the Hall of Ahrimanes, with the exception noted, were splendidly given orchestra and chorus, and the vehemence of the phrases "Prostrate thyself" and "Destroy the worm," so much akin to the Turbæ of more classical and sacred music, was commendable.

Schumann, like Wagner and Rossini, uses the English horn to represent the shepherd's, or Alpine, horn, and the distant sounds of the instrument form a splendid background to the hero's attempt at suicide, but the tones could have been a little louder, for at times the phrases became unintelligible in the hall. The double canon which forms the final requiem was well shaded; it is a good piece of composition, but is none the less a sin against dramatic unity to introduce a requiem, which has no more right in "Manfred" than a Mass would have in a Mohammedan mosque, but Schumann evidently sacrificed something to attain a dramatic ending.

In summing up the concert one must acknowledge the great difficulties attendant on a performance of "Manfred"; the reader must be a practical musician, the conductor must balance against his declamation in a manner more changeful than that required against a singer's musical expression, and the continuity must be preserved in many rapidly shifting emotions. When one considers all these stumbling-blocks placed in the path (they have been surmounted, however), it seems like hyper-criticism to demand an almost unattainable ideal, and it is much fairer to dwell on what has been surmounted; judged in such a manner one can repeat that the performance of Saturday was one to be remembered with much pleasure, and a great advance over many of the preceding concerts.

LOUIS C. ELSON.

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MONDAY, JANUARY 11, 1892.

"MANFRED."

An Admirable Performance of Schumann's Work.

A Discussion of Its Dramatic Value.

The programme of the twelfth concert of the Symphony Orchestra was as follows: Schubert's "Unfinished" symphony in B minor and Schumann's music to Byron's "Manfred." The arrangement of the poem was read by Mr. George Riddle. The singers were Mrs. Nikisch, Mrs. Wyman and Messrs. Heinrich, Meyn, Lamson, Sargent and Hay. The chorus was taken from the Cecilia Society. There was a very large audience.

Byron did not write "Manfred" for the theatre. In a letter to Murray, the publisher, he says: "I have made it impossible that it should be put upon the stage, having the greatest contempt for the theatre ever since my affair with Drury Lane." In another letter he speaks of having composed it with a horror of the stage, and with the intention of making even the thought of dramatic presentation impracticable. It is, indeed, eminently unfit for the theatre; not on account of its dismal subject, but there is no action, there are no incidents, there are no characters of flesh-and-blood interest. It has been called a species of "Faust." Manfred is, perhaps, a twin brother of Faust, but the drama, as a German critic keenly observes, is without Gretchen, without Valentin and Mephisto, without an Easter walk, without Auerbach's cellar, without Dame Martha's garden. There is the Walpurgis-night spirit in each, "but of the 'two souls' that dwell in the breast of Faust only one is found in the body of Manfred, a spirit dissatisfied, indulging in subtle inquiries, metaphysical." Furthermore, Manfred does not yield to the devil; "he conquers him by the might of the human spirit." As a poem, however, "Manfred" made a profound impression in Germany, and it is still seen, at intervals, upon the German stage.

Schumann was a passionate admirer of Byron, and it is not surprising that he tried to show in music the impressions made upon his mind by the English poet. He wrote a chorus and an aria for an opera, the subject of which was taken from "The Corsair;" but he abandoned his purpose, and the numbers were not published. He set three of the "Hebrew Melodies" to music. His perturbed spirit found special pleasure in "Manfred," and he once said that he never devoted himself to any composition with such lavish love and power as to his music to Byron's dramatic work. Wasielewski tells us that when reading the poem aloud in Dusseldorf his voice suddenly faltered, he burst into tears, and he was so overcome that he could read no farther.

Schumann's "Manfred" music may be considered as stage music or as absolute music—that is, as music pure and simple, untrammeled by conditions, without reference to theatrical purpose. As stage music it is a failure. It is devoid of the elements that make such music effective. The object of melodramatic music is to accentuate a situation, to put a character in bolder relief, to intensify an emotion upon the stage. To do this successfully the composer must unite keen dramatic instincts with the power of expression. The genius of Schumann was essentially undramatic. He proved this fact in many ways—in his opera, which was a failure; in "Paradise and the Peri," where "the idea of dramatic form is often sacrificed to subjective caprice;" in a song like "Belshazzer," where he loses the whole effect by fretting over the detail; and, not to mention other instances, in "Manfred." His nature was lyric, and "only when personified does the lyric become dramatic." He had not the faculty of musical characterization. Crowds or individuals did not appeal to him dramatically, and instead of presenting the scenes in which they moved so that the music identified those scenes, he merely gave way to a series of "lyrical outbursts." Sneer as he might at Auber and Meyerbeer he never could have written the music that characterizes Fenella or Marcel.

Take his "Manfred." Whatever may be said about the merits of the overture as a strictly musical composition, as a theatre overture to prepare the hearer for a play, it is too subjective, too intimate. The theatrical perspective is disregarded, and as a prelude to a play or opera it must be placed below the overtures of Weber, for example, or the overture to "Coriolanus" or "Egmont" or even "Midsummer Night's Dream." I say "even 'Midsummer Night's Dream,'" for Mendelssohn, too, would have failed upon the stage if the fragment of his unfinished opera may be justly taken as an exhibition of his powers as an opera composer. Without discussing the question of whether Schumann's arrangement of the text of Byron's poem is satisfactory—and it might be argued that here, too, he showed his lack of dramatic feeling—let us pass on to the incidental music. The first three numbers are devoted to spiritual manifestations. In the first, four spirits sing in turn a few measures, characterless, unmelodious, uninteresting. One spirit is an alto, another a soprano and so on. Finally they sing together. That is all. Their lines well declaimed upon the stage, with the accessories of costume and scenery, would be more effective. And, pray, does the music, beautiful as it is, that accompanies the appearance of the female figure, fit in any way [illegible] agony and doubt of Manfred, as he gazes [illegible] falls senseless? Or is the incantation [illegible] four bass voices an adequate supplement [illegible] horror of the words? A few measures [illegible] at random from the first pages of the [illegible] in the Wolf's Glen in "Der Freischuetz" [illegible] more blood-curdling suggestion than is [illegible] this whole number. Or is the "Hymn [illegible] Spirits" filled with the demoniac fury of [illegible]? It is certainly written in de[illegible] of the laws of vocal composition. No one [illegible] to this if an effect were thereby [illegible]

[illegible] in the poem rejects the rites of the Church. The closing words are spoken by the Abbot: "His soul hath ta'en its earthless flight—whither? I dread to think—but he is gone." In a word, there is no hope. What fitness is there in the requiem with its "eternal rest" and "light perpetual?" The instrumental melodramatic music is sometimes delightful per se—as in the calling of the Alp witch and in the address to Astarte—but it can seldom be called characteristic, or suggestive of the text. As purely melodramatic music, "Manfred" is inferior to Beethoven's "Egmont," Mendelssohn's "Midsummer Night's Dream," and Bizet's "L'Arlesienne," for it lacks dramatic truth.

Objection has been raised against its use in the concert hall on the ground that the music does not bring vividly the play before the audience. There is also another objection that has been made against all melodramatic music of such pretension, and that is this: The text suffers by the musical interruption, and the music is neglected in the desire to hear the text. But if "Manfred" is banished from the theatre and the concert hall, where is its place? One ingenious writer claims that as the symphonic poem was unknown in Schumann's time, he put the impressions produced by Byron's poem into incidental music; and perhaps this is as satisfactory a summing up as any—that "Manfred" is a fine poetic rendering in music of Schuman's impressions.

The performance of the orchestra was very satisfactory, although at the opening of the overture and in a few passages of the melodramatic music the attack was ragged, as were the final measures before Act III. The "Calling of the Alp witch" was given with unusual delicacy and precision. The solo singers were adequate, although the unison passages of the "Incantation" were slightly marred by Mr. Meyn's singular habit of singing the two equal and final notes of a measure as though the first were dotted and the second of necessarily lesser value. In the "Hymn of the Spirits" the chorus was feeble; the Requiem was sung with due effect.

The applause of the evening, however, was given to Mr. Riddle, and deservedly; for he succeeded admirably in an arduous task. There might be a question as to his use of the "ascending scale"; possibly the last word of the vanishing astarte should be uttered as a reproach; but in view of the breadth and dignity and discrimination of his performance, these and similar questions savor of hypercriticism.

The concert opened with an excellent interpretation of the "Unfinished" Symphony. It is interesting to note in this connection that the symphony was finished in 1891 by an earnest German named August Ludwig. His offense is aggravated by the fact that he has written a pamphlet in which he congratulates the world upon the accomplishment of his labor and the consequent satisfying of a long felt want. Incidentally he speaks of his own music in terms of warm approbation.

PHILIP HALE.

S Evening Journal

FRIDAY EVENING, JANUARY 8, 18

THE NORDICA CONCERT.

Large Audience Enjoys a Rich Musical Treat.

As was expected, the Nordica concert at the Opera House last evening attracted a large and cultivated audience. The chief interest, of course, centred in Mme. Nordica, but the assisting artists were all first class and were heartily appreciated. The programme was as follows:

Quartette in E flat........Carl von Dittersdorf
Allegro—Andante—Menuetto—Finale.
Kneisel Quartette.
Aria—"Eri tu" (Masked Ball)...........Verdi
Mr. Dome.
Soli for Violoncello.
(*a*) Sarabande ....Bach
(*b*) Tarentelle........................Cossman
Mr. Schroeder.
Aria—"Una voce" (Barber of Seville).Rossini
Mme. Nordica.
Andante from Quartette in D Major, Tschaikowsky
Kneisel Quartette.
Song—"Les Filles de Cadiz"...........Delibes
Mme. Nordica.
Solo for violin—Rhapsodie Hongroise.. Hauser
Mr. Kneisel.
Song—"Star of the Evening." (Tannhaeuser)..............................Wagner
Mr. Dome.
(*a*) Cavatina from Quartette B flat.. Beethoven
(*b*) Menuet..........................Boccherini
Kneisel Quartette.
Polacca—"Esmeralda"....A. Goring Thomas
Mme. Nordica.
Presto from Quartette D major........Haydn
Kneisel Quartette.

The Kneisel quartette has been somewhat changed since its last appearance in this city, Mr. Alwin Schroeder having taken the place of Mr. Hekking as violoncellist. He proved to be a fine artist both in quartette work and solo playing, and the quartette sustained the high rank it has achieved in former concerts.

The andante of the quartette by Dittersdorf called forth a hearty burst of applause for its excellent shading, and later on, the favorite andante by Tschaikowsky was exquisitely played. In this latter, the pizzicato accompaniment by the violoncello was so skillfully and sympathetically played as to merit special mention. Previous to this Mr. Schroeder had won the close attention and appreciation of the audience in the Sarabande and Tarentelle and he was recalled twice.

Mme. Nordica possesses the same glorious voice as of yore, when we were at the conservatory together. Thrilling in its power it also has great flexibility and a sympathetic quality which moves the hearer at will to emotions of joy or plaintiveness, as the sentiment changes. Added to this is an indescribable charm of personal appearance interesting in itself. She generously rendered several selections other than those on the programme, among them "Robin Adair," which was sung with tender feeling.

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Evening Journal.

TUESDAY EVENING, JANUARY 5, 1892.

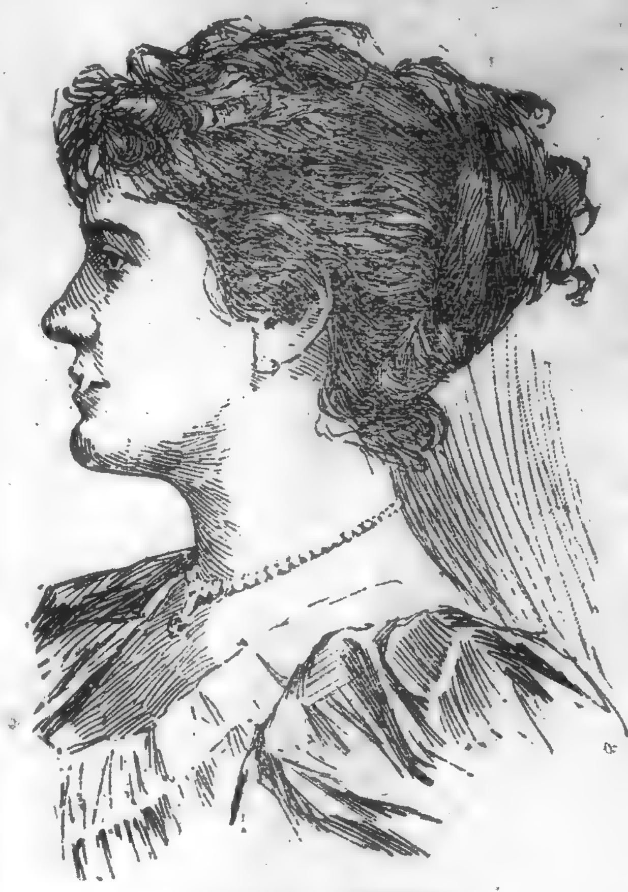
NEW BEDFORD EVENING JOURNAL.

MME. NORDICA.

Sketch of the Soloist of Thursday Night's Concert.

A grand concert is to be given in the Opera House on Thursday evening, Mme. Lillian Nordica assisted by Mr. Z. Dome, baritone, of Covent Garden, London; Mr. Franz Kneisel, solo violinist and concert-meister of the Boston Symphony Orchestra; Mr. Alwin Schroeder, violoncella virtuoso of the symphony orchestra; Mr. Max Zach, accompanist, and the celebrated Kneisel quartette. The life story of the prima donna is here narrated:

Lillian Norton—the name of Nordica is a nom de theatre—was born in Maine, where her family, claiming to be among the descendants of the early English settlers, had been established for many generations. While she was yet an infant her



MADAME NORDICA.

parents removed to Boston, the capital city of the distinguished band of colonists to which they belonged, and there the musical capabilities of the future prima donna manifested themselves. In due course she entered the conservatoire there, and had the good fortune to be placed under John O'Neil, an excellent and conscientious teacher.

He set his face against a system of training which would fit the pupil for an early exhibition of immature powers. He had the wisdom to check the anxieties of those who were in favor of inviting the public to share with them the pleasure they experienced in the sweet and simple vocal powers of the gifted child. The advantage of this course was proved subsequently in the brilliant success achieved in after time, when the vocal organs had undergone well-directed development.

During her early professional engagements, she visited London in conjunction with Gilmore's band. At the concerts given by the band at the Crystal Palace, the beauty of her voice, and the personal charm of the manner of the young vocalist, greatly helped in securing the attraction of the performances in which she took part. An experienced critic who heard her at the time advised her to enter upon a further course of study with a competent Italian master.

This advice she acted upon, courageously abandoning the prospects held out in the career she was then pursuing, she commenced her studies with the famous vocal trainer, San Giovanni, in the winter of 1879, and after a short course of careful study, the renowned Italian maestro consented to her making a trial essay on the operatic stage at Brescia, as Violetta in Verdi's opera, "La Traviata," an opera which she had later the privilege of studying with the composer. For her debut at Brescia, her master had Italianized her name to Nordica, and the success achieved by her on that occasion justified her in retaining a title which has been identified with a continuously successful career. At Milan and at Genoa she found the public ready to give her hearty welcome for the beauty of her voice and the simplicity and natural charm of her vocalization.

In 1881 she was engaged to sing in the Russian capital, and during two successive seasons she appeared there. The favorable reception accorded to her did not cause her to lessen her enthuiasm for her profession, nor her desire to extend her knowledge of the work in which she was engaged. She learned no less than 10 operas, and made her appearance in all successfully, keeping up her study of vocal technique with her Italian master during the whole period. She seemed to have reached the height of popularity when she appeared in Paris as Marguerite in Gounod's "Faust." Her reading was recognized as artistic by those who had expressed an opinion that no more perfect realization of the part could be attained by any artist, however gifted, after

The individuality of her interpretation was compared favorably with that of the great artist whom she followed, and her engagement for seven months during the season of 1883 was a proof of the favors he had won from the most exacting and often hypercritical audiences.

At the end of the season, to the great regret of her numerous admirers, she retired from the stage on the occasion of her marriage with Mr. Gower, whose inventions in connection with the telephone have made his name universally known. Shortly after the marriage Mr. Gower went on an aeronautic expedition, from which he never returned, and the widest sympathy was felt and expressed for the young widow thus thrown upon her own resources.

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When all moral doubt of the sad fate of her husband was set at rest, Madame Nordica, with a courage which commanded admiration as well as sympathy, resumed her public career in 1887, when she made her first appearance on the operatic stage in London under the direction of Mr. Mapleson.

The following year she was engaged by Mr. Augustus Harris, and she has continued in his Italian Opera Company each season. The beauty of her voice, the charm of her singing, the attraction of her personal appearance and the nameless numberless qualities which have endeared her to the public, are only a few of the many graces which she possesses as a woman and as an artist. In the concert-room, as upon the stage, she has won a high position by the sweetness and freshness of her voice, and she possesses all the needful requirements to be successful as an oratorio singer as she has been in opera.

SENTINEL, Fitchburg, Mass.

Date 1/8

Boston Symphony Orchestra.

The ~~Boston Symphony orchestra~~, of which F. R. Comee, formerly of this city, is assistant manager, starts from Boston, Jan. 10, on its January trip. During next week the orchestra will give concerts in Philadelphia, New York, Washington, Baltimore and Brooklyn.

This orchestra, under Conductor Arthur Nikisch, is winning golden compliments on their trips to the large cities. Below we give a few of the press notices received in the cities above named the first week in November:

"Among the three or four foremost orchestras of the world."—[N. Y. World.

"The palm of supremacy over all kindred organizations on this side of the water."—[Sun.

"The finest body of strings ever heard in this country."—[Herald.

"Nothing like it in New York, neither in quality nor in ensemble."—[Recorder.

"As a Schumann conductor, Mr. Nikisch has no superior, perhaps no equal."—[Evening Post.

"In the foreground of renown in America."—[Philadelphia Press.

"A prospect of the most brilliant season in its history."—[Inquirer.

"The most proficient band of musicians ever organized in this country."—[Record.

"The rival of any force of the kind in the world."—[Brooklyn Eagle.

"Enthusiastically received by the whole audience."—[Baltimore American.

PRESS, Philadelphia, Pa.

Date 1/7

The ever-welcome Boston Symphony Orchestra returns to the Academy of Music next Monday evening to give the third concert in its present series. For this occasion Mr. Nikisch has made a programme presenting only the modern composers. The concert will open with the clever overture to Lalo's striking opera "Le Roi D'Ys" and will close with Goldmark's remarkable and brilliant colored "Rustic Wedding" Symphony. The solo numbers will be especially notable. The instrumental soloist will be the accomplished 'cellist, Mr. Schroeder. Mrs. Arthur Nikisch, who is already very favorably known here, will contribute two numbers, one of which will be Liszt's "Mignon," with orchestra. The sale of seats is being held at 1119 Chestnut Street, and a brilliant audience is already assured.

Record, Philadelphia, Pa

D 1/11

—The concert of the Boston Symphony Orchestra at the ACADEMY OF MUSIC on Monday evening next will include a performance of Goldmark's "Rustic Wedding" symphony. The brilliant overture to Lalo's opera, "Le Roi D'Ys," will also be given. The soloists will be Mr. Alwin Schroeder, 'cellist, and Mrs. Arthur Nikisch, soprano One of Mrs. Nikisch's songs will be Liszt's "Mignon," with orchestral accompaniment.

Boston Journal.

MONDAY, JANUARY 11, 1892.

"MANFRED."

An Admirable Performance of Schumann's Work.

A Discussion of Its Dramatic Value.

The programme of the twelfth concert of the Symphony Orchestra was as follows: Schubert's "Unfinished" symphony in B minor and Schumann's music to Byron's "Manfred." The arrangement of the poem was read by Mr. George Riddle. The singers were Mrs. Nikisch, Mrs. Wyman and Messrs. Heinrich, Meyn, Lamson, Sargent and Hay. The chorus was taken from the Cecilia Society. There was a very large audience.

Byron did not write "Manfred" for the theatre. In a letter to Murray, the publisher, he says: "I have made it impossible that it should be put upon the stage, having the greatest contempt for the theatre ever since my affair with Drury Lane." In another letter he speaks of having composed it with a horror of the stage, and with the intention of making even the thought of dramatic presentation impracticable. It is, indeed, eminently unfit for the theatre; not on account of its dismal subject, but there is no action, there are no incidents, there are no characters of flesh-and-blood interest. It has been called a species of "Faust." Manfred is, perhaps, a twin brother of Faust, but the drama, as a German critic keenly observes, is without Gretchen, without Valentin and Mephisto, without an Easter walk, without Auerbach's cellar, without Dame Martha's garden. There is the Walpurgis-night spirit in each; "but of the 'two souls' that dwell in the breast of Faust only one is found in the body of Manfred, a spirit dissatisfied, indulging in subtle inquiries, metaphysical." Furthermore, Manfred does not yield to the devil; "he conquers him by the might of the human spirit." As a poem, however, "Manfred" made a profound impression in Germany, and it is still seen, at intervals, upon the German stage.

Schumann was a passionate admirer of Byron, and it is not surprising that he tried to show in music the impressions made upon his mind by the English poet. He wrote a chorus and an aria for an opera, the subject of which was taken from "The Corsair;" but he abandoned his purpose, and the numbers were not published. He set three of the "Hebrew Melodies" to music. His perturbed spirit found special pleasure in "Manfred," and he once said that he never devoted himself to any composition with such lavish love and power as to his music to Byron's dramatic work. Wasielewski tells us that when reading the poem aloud in Dusseldorf his voice suddenly faltered, he burst into tears, and he was so overcome that he could read no farther.

Schumann's "Manfred" music may be considered as stage music or as absolute music—that is, as music pure and simple, untrammeled by conditions, without reference to theatrical purpose. As stage music it is a failure. It is devoid of the elements that make such music effective. The object of melodramatic music is to accentuate a situation, to put a character in bolder relief, to intensify an emotion upon the stage. To do this successfully the composer must unite keen dramatic instincts with the power of expression. The genius of Schumann was essentially undramatic. He proved this fact in many ways—in his opera, which was a failure; in "Paradise and the Peri," where "the idea of dramatic form is often sacrificed to subjective caprice;" in a song like "Belshazzer," where he loses the whole effect by fretting over the detail; and, not to mention other instances, in "Manfred." His nature was lyric, and "only when personified does the lyric become dramatic." He had not the faculty of musical characterization. Crowds or individuals did not appeal to him dramatically, and instead of presenting the scenes in which they moved so that the music identified those scenes, he merely gave way to a series of "lyrical outbursts." Sneer as he might at Auber and Meyerbeer he never could have written the music that characterizes Fenella or Marcel.

Take his "Manfred." Whatever may be said about the merits of the overture as a strictly musical composition, as a theatre overture to prepare the hearer for a play, it is too subjective, too intimate. The theatrical perspective is disregarded, and as a prelude to a play or opera it must be placed below the overtures of Weber, for example, or the overture to "Coriolanus" or "Egmont" or even "Midsummer Night's Dream." I say "even 'Midsummer Night's Dream,'" for Mendelssohn, too, would have failed upon the stage if the fragment of his unfinished opera may be justly taken as an exhibition of his powers as an opera composer. Without discussing the question of whether Schumann's arrangement of the text of Byron's poem is satisfactory—and it might be argued that here, too, he showed his lack of dramatic feeling—let us pass on to the incidental music. The first three numbers are devoted to spiritual manifestations. In the first, four spirits sing in turn a few measures, characterless, unmelodious, uninteresting. One spirit is an alto, another a soprano and so on. Finally they sing together. That is all. Their lines well declaimed upon the stage, with the accessories of costume and scenery, would be more effective. And, pray, does the music, beautiful as it is, that accompanies the appearance of the female figure, fit in any way the agony and doubt of Manfred, as he gazes and falls senseless? Or is the incantation with four bass voices an adequate supplement to the horror of the words? A few measures taken at random from the first pages of the scene in the Wolf's Glen in "Der Freischuetz" contain more blood-curdling suggestion than is found in this whole number. Or is the "Hymn of the Spirits" filled with the demoniac fury of Satanic adoration? It is certainly written in defiance of the laws of vocal composition. No one would object to this if an effect were thereby [illegible] and at the sacrifice of dramatic truth. Manfred in the poem rejects the rites of the Church. The closing words are spoken by the Abbot: "His soul hath ta'en its earthless flight—whither? I dread to think—but he is gone." In a word, there is no hope. What fitness is there in the requiem with its "eternal rest" and "light perpetual?" The instrumental melodramatic music is sometimes delightful per se—as in the calling of the Alp witch and in the address to Astarte—but it can seldom be called characteristic, or suggestive of the text. As purely melodramatic music, "Manfred" is inferior to Beethoven's "Egmont," Mendelssohn's "Midsummer Night's Dream," and Bizet's "L'Arlesienne," for it lacks dramatic truth.

Objection has been raised against its use in the concert hall on the ground that the music does not bring vividly the play before the audience. There is also another objection that has been made against all melodramatic music of such pretension, and that is this: The text suffers by the musical interruption, and the music is neglected in the desire to hear the text. But if "Manfred" is banished from the theatre and the concert hall, where is its place? One ingenious writer claims that as the symphonic poem was unknown in Schumann's time, he put the impressions produced by Byron's poem into incidental music; and perhaps this is as satisfactory a summing up as any—that "Manfred" is a fine poetic rendering in music of Schuman's impressions.

The performance of the orchestra was very satisfactory, although at the opening of the overture and in a few passages of the melodramatic music the attack was ragged, as were the final measures before Act III. The "Calling of the Alp witch" was given with unusual delicacy and precision. The solo singers were adequate, although the unison passages of the "Incantation" were slightly marred by Mr. Meyn's singular habit of singing the two equal and final notes of a measure as though the first were dotted and the second of necessarily lesser value. In the "Hymn of the Spirits" the chorus was feeble; the Requiem was sung with due effect.

The applause of the evening, however, was given to Mr. Riddle, and deservedly; for he succeeded admirably in an arduous task. There might be a question as to his use of the "ascending scale"; possibly the last word of the vanishing astarte should be uttered as a reproach; but in view of the breadth and dignity and discrimination of his performance, these and similar questions savor of hypercriticism.

The concert opened with an excellent interpretation of the "Unfinished" Symphony. It is interesting to note in this connection that the symphony was finished in 1891 by an earnest German named August Ludwig. His offense is aggravated by the fact that he has written a pamphlet in which he congratulates the world upon the accomplishment of his labor and the consequent satisfying of a long felt want. Incidentally he speaks of his own music in terms of warm approbation.

PHILIP HALE.

Evening Journal

FRIDAY EVENING, JANUARY 8, 18

THE NORDICA CONCERT.

Large Audience Enjoys a Rich Musical Treat.

As was expected, the Nordica concert at the Opera House last evening attracted a large and cultivated audience. The chief interest, of course, centred in Mme. Nordica, but the assisting artists were all first class and were heartily appreciated. The programme was as follows:

Quartette in E flat.......Carl von Dittersdorf
Allegro—Andante—Menuetto—Finale.
Kneisel Quartette.
Aria—"Eri tu" (Masked Ball)..........Verdi
Mr. Dome.
Soli for Violoncello.
(a) Sarabande ....Bach
(b) Tarentelle....................Cossman
Mr. Schroeder.
Aria—"Una voce" (Barber of Seville).Rossini
Mme. Nordica.
Andante from Quartette in D Major, Tschaikowsky
Kneisel Quartette.
Song—"Les Filles de Cadiz"..........Delibes
Mme. Nordica.
Solo for violin—Rhapsodie Hongroise.. Hauser
Mr. Kneisel.
Song—"Star of the Evening." (Tannhaeuser)......................Wagner
Mr. Dome.
(a) Cavatina from Quartette B flat.. Beethoven
(b) Menuet........................Boccherini
Kneisel Quartette.
Polacca—"Esmeralda"....A. Goring Thomas
Mme. Nordica.
Presto from Quartette D major........Haydn
Kneisel Quartette.

The Kneisel quartette has been somewhat changed since its last appearance in this city, Mr. Alwin Schroeder having taken the place of Mr. Hekking as violoncellist. He proved to be a fine artist both in quartette work and solo playing, and the quartette sustained the high rank it has achieved in former concerts.

The andante of the quartette by Dittersdorf called forth a hearty burst of applause for its excellent shading, and later on, the favorite andante by Tschaikowsky was exquisitely played. In this latter, the pizzicato accompaniment by the violoncello was so skillfully and sympathetically played as to merit special mention. Previous to this Mr. Schroeder had won the close attention and appreciation of the audience in the Sarabande and Tarentelle and he was recalled twice.

Mme. Nordica possesses the same glorious voice as of yore, when we were at the conservatory together. Thrilling in its power it also has great flexibility and a sympathetic quality which moves the hearer at will to emotions of joy or plaintiveness, as the sentiment changes. Added to this is an indescribable charm of personal appearance interesting in itself. She generously rendered several selections other than those on the programme, among them "Robin Adair," which was sung with tender feeling.

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Evening Journal.

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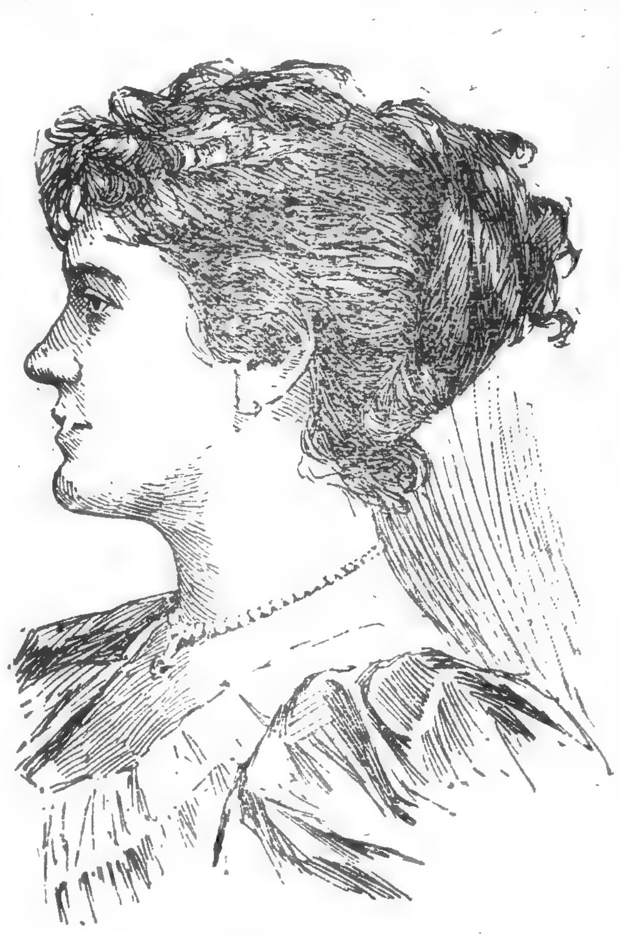
Sketch of the Soloist of Thursday Night's Concert.

A grand concert is to be given in the Opera House on Thursday evening, Mme. Lillian Nordica assisted by Mr. Z. Dome, baritone, of Covent Garden, London; Mr. Franz Kneisel, solo violinist and concertmeister of the Boston Symphony Orchestra; Mr. Alwin Schroeder, violoncella virtuoso of the symphony orchestra; Mr. Max Zach, accompanist, and the celebrated Kneisel quartette. The life story of the prima donna is here narrated:

Lillian Norton—the name of Nordica is a nom de theatre—was born in Maine, where her family, claiming to be among the descendants of the early English settlers, had been established for many generations. While she was yet an infant her parents removed to Boston, the capital city of the distinguished band of colonists to which they belonged, and there the musical capabilities of the future prima donna manifested themselves. In due course she entered the conservatoire there, and had the good fortune to be placed under John O'Neil, an excellent and conscientious teacher.



MADAME NORDICA.

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The individuality of her interpretation was compared favorably with that of the great artist whom she followed, and her engagement for seven months during the season of 1883 was a proof of the favors he had won from the most exacting and often hypercritical audiences.

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Madame Nordica's

American Tour . . Season of 1891-92.

Under the management of C. A. ELLIS.

BANGOR,
. . OPERA HOUSE . . Tuesday Evening, January 19,
AT EIGHT.

THE COMMONWEALTH.

BOSTON, SATURDAY, JANUARY 9, 1892.

Music Hall has rung with the harmonies of the Boston Symphony Orchestra through the past week, the stated concert of Saturday last being followed by the first of the 'Young People's Populars' on Wednesday afternoon. At the former, Goldmark's 'Prometheus' overture—in which, however, one recognizes little of Eschylus and misses much of Goldmark's individuality—was played with brilliancy; the familiar and pleasing Symphony is D major, by Brahms, and Schubert's 'Rosamunde' were given a sympathetic treatment; and a movement from a concerto for violin and viola by Mozart was presented for the first time. Mr. Loeffler and Mr. Kniesel played the solo parts, introducing a tremendous cadenza with which Hellemsberger has sought to embellish the work. At the concert this evening, there will be given Schubert's Unfinished Symphony and Schumann's 'Manfred' music. Mr. Riddle will read the poem, and the singers will be Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent, Morawski, and a chorus from the Cecilia.

At the Wednesday concert there was a liberal variety—popular, perhaps, because all by modern composers and therefore distinguished from the technically classical—bnt not all of equally pleasing character. The Tschaikowsky concerto, in which Miss Aus der Ohe played with her accustomed excellence of technique and lack of what we call 'soul' for want of a better word, hardly escaped tediousness. But there was lightness and grace in the strictly orchestral selections, and Miss Powell played Saint Saëns's 'Rondo Capriccioso' deliciously.

The third concert of the Kneisel Quartet, in Union Hall, Monday evening, was made up of novelties both interesting and pleasing, which were played with the spotless excellence that marks every performance of this marvellous instrumental combination. The Quartet has the assistance of Messrs. Loeffler, Krafft, Novacek and Schulz in playing an octet for strings by Svenson. The fourth concert of this notable series will be given Jan. 25, with Mrs Fanny Bloomfield-Leisler as pianist.

Brooklyn
Eagle 1/10

Arthur Nikisch and his splendid orchestra have begun a series of afternoon concerts in Boston for young people, similar to those given by Theodore Thomas at Steinway hall a few years ago. His first programme, played last Wednesday, embraced Littolff's "King Lear" overture, Tschaikowsky's piano concerto, Saint-Saens' rondo caprice for violin, Massenet's ballet music from "The Cid," and three American pieces played for the first time: Reginald De Koven's "Dance and March of Gnomes," Frank Van Der Stucken's "Pagina d'Amore" and Arthur Bird's "Carnival Scene."

Mr. and Mrs. Arthur Nikisch will give a recital of song and piano music at Chickering hall on the afternoon of Wednesday, the 20th instant. On this occasion the Russian lad, Alexander Fiedemann, who was brought here to be educated by Mr. Brodsky, will make his debut.

Record, Philadelphia, Pa
1-10

Boston Symphony Orchestra Concert.

THE PROGRAMME of the Boston Symphony Concert to take place at the Academy of Music to-morrow evening is as follows:

Overture, "Le Roi D'Ys" .... Lalo
Song with Orchestra, "Mignon" .... Liszt
Prelude, "Parsifal" .... Wagner
Soli for Violoncello:
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano:
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

At least no one can say that this arrangement is too heavy. The soloists will be Mr. Alvin Schroder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a pleasing and refined artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully. The accompaniment to Liszt's "Mignon" will be played by the full orchestra.

[illegible], JANUARY [illegible], 1892.

Music Hall. Boston Symphony Orchestra.

The programme of the twelfth concert, given in the Music Hall last Saturday evening, was—

Schubert: Unfinished Symphony in B minor.
Schumann: Music to Byron's "Manfred," Op. 115.

Mr. George Riddle, Mr. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Clarence E. Hay, Mr. Sullivan A. Sargent and a chorus of members of the Cecilia assisted.

Few things are pleasanter to the sincere music lover than to see a vast audience assembled for a really high and noble artistic purpose. Last Saturday evening the Music Hall was filled to overflowing by an audience that had come evidently to hear a worthy performance of a great work by Schumann; it was not attracted by the name of any world-famous performer, but by the programme itself. This was as it should be. And the reward was not wanting, for few concerts we can remember have been more noteworthy at once for splendor of subject-matter and triumphant performance.

The way in which the first movement of the Schubert Symphony was played can only be called superb. The playing did full justice to the romantic spirit of the music, without for a moment violating that classic symmetry and regularity of formal beauty which Schubert and the great composers of his day prized so highly. In the mere matter of tempo it was masterly; Mr. Nikisch's beat was ever sensitive to the emotional character of the phrase immediately in hand, now hurrying, now retarding a little, but ever and anon returning to the regular, typical rhythmic swing of the movement. Here was, in one sense, the *ne plus ultra* of musical performance: a sensitive, elastic, but, as a whole, regular *tempo*. And note especially what it was that made it fine: its variety, its occasional departures from metronomic exactness, never seemed premeditated, but actuated solely by a spontaneous, sensitive response to the immediate demands of the music: what did seem premeditated was its constant return to regularity, its adhering in the main to a definite plan. Of the second movement we care less to speak; not that the performance was less fine, for it was admirable, but that the movement itself is in every way inferior to the first.

The main business of the evening, however, was the "Manfred;" that was the *magnum opus*. Let us say, to begin with, that we were particularly glad to see no attempt made at anything like scenic effect in the arrangement of the singing forces. The solo-singers (spirits and apparitions) were simply drawn up in a line at the front of the stage on one side of Mr. Nikisch, while Mr. Riddle stood at his reader's desk, on the other. It has always been our opinion that, when a dramatic composition is given off the stage, as concert-music, it ought to be given purely, simply and strictly as concert-music: that no attempt should be made to appeal to the imagination, or assist the imagination, through the eye. Such an attempt is sure to be foiled by its necessary incompleteness. When a singer stands up in ordinary concert fashion, your attention is riveted upon what he is singing; but when he sings at the back of the stage, in order to give a suggestion of an apparition from the spirit world, singing from a distance, you are at once reminded of the very unspiritual aspect of his evening suit and white tie. A dramatic work, given as concert-music, must needs suffer some loss; let then this loss be compensated for by the better grouping of the singers for purely musical effect which belongs to the concert stage.

The wonderful overture to "Manfred" was wonderfully played; it was one of the finest performances that we have ever heard from our orchestra. It was a complete revelation of all the tragic depth and beauty of the music. The lovely Entr'acte, on the other hand, seemed to us to go a little heavily. The greatest thing in the whole work, however (always excepting the overture), is the melodrama music that accompanies Manfred's apostrophe to Astarte. We know of nothing in all music that attains to a higher poetic level, or gives greater poignancy of expression to such a depth of tragic emotion; it is almost too much to bear, but its finest artistic merit is that it never absolutely reaches the unbearable point. And how admirably Mr. Riddle read the passage! His reading throughout was excellent, but here he rose to a well nigh incomparable beauty of expressiveness. The solo-singers and chorus did grandly. There must have been many persons in the audience who felt, as they left the hall, that the concert was to be reckoned among the profoundest and most elevating artistic experiences of their lives.

The next programme (Jan. 23) is a Wagner, "Eine Faust-Ouverture;" Chopin, concerto No. 2, in F minor, op. 21; Beethoven, symphony No. 3, in E-flat ("Eroica"), op. 55. Mrs. H. H. A. Beach will be the pianist.

Boston Daily Globe.

TUESDAY, JAN. 12, 1892.

IN THE QUAKER CITY.

Boston Symphony Orchestra Give Their Third Concert This Season.

PHILADELPHIA, Penn., Jan 11.—The third of this season's concerts by the Boston Symphony orchestra was given in the Academy of Music tonight, before an audience which completely filled the edifice, and was larger and more demonstrative than ever before.

The programme was a most interesting one, and was enhanced by the soloists, Mrs. Arthur Nikisch and Mr. Alwin Schroeder. The programme was as follows:

Lalo .... Overture, Le Roi d'Ys
Liszt .... Song, Mignon
Wagner .... Prelude to Parsifal
Soli for 'cello.
a Tartini .... Adagio
b Schubert .... Moment Musical
c Cossmann .... Tarentelle
Songs with Piano.
a Bungert .... Amore e Luce
b Richard Strauss .... Staendchen
c Schumann .... Fruehlingsnacht
Goldmark ..... Symphony, Rustic Wedding Op. 26
Wedding March, with variations—Moderato molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale, Allegretto molto.

The orchestra leaves for New York tomorrow morning.

BOSTON, SUNDAY, JAN. [illegible]

THE SYMPHONIES.

ELEVENTH CONCERT.

The programme of the eleventh Symphony concert at Music hall Saturday evening, Jan. 2, was:

Goldmark. Overture, "Prometheus Bound."
Mozart. Symphonic Concerto for Violin and Viola (First Movement)
Cadenza by Hellmesberger.
(First time at these concerts.)
Schubert. Entr'acte, "Rosamunde."
Brahms. Symphony No. 2, in D major.
Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale: Allegro con spirito.

Soloists: C. M. Loeffler, violin; Mr. Franz Kneisel, viola.

Goldmark, born in Hungary sixty years ago, has not been a profuse writer, preferring to give a few good things rather than many poor ones' This overture, "Promethus Bound," like many other musical compositions of the present day, is founded on a very mythical subject; hence, difficult to understand. The story of how Prometheus tricked Zeus by some is considered too absurd, too profoundly a lie, to tempt any one to try to portray it in music; and yet, many of the great composers, including Beethoven, have tried their skill at it. A great objection to Wagner's operas, for instance, is that they are founded on mythological stories, impossible of understanding without the most elaborate stage setting, accompanied with ample text and actors. Notwithstanding all these objections, Goldmark has succeeded in formulating a brilliant, showy overture, which was remarkably well read by Mr. Nikisch and his orchestra.

The concertante in E flat for solo violin and viola, supposed to have been written by Mozart in the later years of his life, made a pleasant impression. The solo parts were taken by those two favorite violinists of the orchestra, Messrs. Loeffler and Kneisel, who acquitted themselves with glory, according to the standard fixed by their friends, though their intonation at all times was not perfect.

The Entr'acte (overture) to "Rosamunde" is pretty music, but the author, Schubert, does not shine brightly in it. Schubert could compose symphonies, sonatas and songs, unexcelled by any, but when he attempted operas, his muse was lost. Mr. Nikisch gave a very tame reading of the overture, which was, perhaps, the reason it fell so flat.

Brahms's symphony No. 2 in D is one of the most enjoyable of this modern Hercules's writings. The first movement is spun out intolerably, but the orchestra made it enjoyable. The second movement commenced rather dubiously, and there appeared some danger of the orchestra becoming stranded, but they were finally extricated from peril by that tiny little baton of Director Nikisch. The third movement is beautiful, too beautiful to last long. The orchestra did it exquisitely.

On the whole, the playing of the orchestra was better at this concert than at any previous one this season. However, the drum player beat his kettles several times as if he had gone mad, causing us to look down upon the band with alarm, fearing he might fall upon them with his sticks and do them harm. But perhaps he was only trying to drown out the horn player and cover up the buzz of the oboes, which seemed a little out of order.

The analytical notes in the programme by Mr. Philip Hale are of great merit.

JAMES M. TRACY.

THE YOUNG PEOPLE'S POPULAR.

The first concert of the season in the Young People's Popular course was given at Music hall Wednesday afternoon. In spite of the heavy snow storm a very large audience was present and sufficient satisfaction was manifested by those who had braved the weather to make the success of such a series of concerts again no question. The programme:

Overture. "King Lear" .... Littolff
Concerto No. 1, in B flat minor, op. 23 .... Tschaikowsky
Allegro non troppo e molto maestoso, D flat. Allegro con spirito, B flat minor.—Andante Simplice, D flat.—Allegro con fuoco. B flat minor.
Miss Aus Der Ohe.
a) "Danse et Marche des Gnomes" .... Reginald de Koven
b) Pagina D'Amore .... F. van der Stucken
c) A Carnival scene .... Arthur Bird
Rondo Capriccioso for Violin .... Saint Saens
Miss Powell.
Ballet Music. "Le Cid" .... Massenet

The programme was a charming one, four of the numbers being produced for the first time. These were the "King Lear" overture by Littolff, the "Danse et Marche des Gnomes" [illegible] Reginald de Koven, the "Pagina d'Amore" [illegible] F. Van der Stucken, and "A Carnival scene" by Arthur Bird.

A dreamy bit of musical writing is "[illegible] d'Amore" and most exquisitely played [illegible] Wednesday afternoon by Mr. Nikisch's [illegible]

"A Carnival Scene" is a delightful [illegible] picture of the sights and sounds of [illegible] time, and made even more enjoyable [illegible] fact that it is of American parentage.

The Overture "King Lear" was [illegible] dered, as was also the "Danse et [illegible] Gnomes," and the fascinating [illegible] from "Le Cid" by Massenet which [illegible] programme.

Miss Aus der Ohe and Miss Powell [illegible] ly appreciated, the former [illegible] applause in the "Concerto" [illegible] the latter equally welcome in [illegible] riccioso" by Saint-Saens. [illegible] peatedly recalled to bow their [illegible] ments.

These popular concerts [illegible] the appreciation they are [illegible] not come too often.

Madame Nordica's

American Tour . .
Season of 1891-92.

Under the management of C. A. ELLIS.

BANGOR,
. . OPERA HOUSE . . Tuesday Evening, January 19,
AT EIGHT.

THE COMMONWEALTH.

BOSTON, SATURDAY, JANUARY 9, 1892.

Music Hall has rung with the harmonies of the Boston Symphony Orchestra through the past week, the stated concert of Saturday last being followed by the first of the 'Young People's Populars' on Wednesday afternoon. At the former, Goldmark's 'Prometheus' overture—in which, however, one recognizes little of Eschylus and misses much of Goldmark's individuality—was played with brilliancy; the familiar and pleasing Symphony is D major, by Brahms, and Schubert's 'Rosamunde' were given a sympathetic treatment; and a movement from a concerto for violin and viola by Mozart was presented for the first time. Mr. Loeffler and Mr. Kniesel played the solo parts, introducing a tremendous cadenza with which Hellemsberger has sought to embellish the work. At the concert this evening, there will be given Schubert's Unfinished Symphony and Schumann's 'Manfred' music. Mr. Riddle will read the poem, and the singers will be Mrs. Nikisch, Mrs. Wyman, Messrs. Heinrich, Lamson, Meyn, Sargent, Morawski, and a chorus from the Cecilia.

At the Wednesday concert there was a liberal variety—popular, perhaps, because all by modern composers and therefore distinguished from the technically classical—bnt not all of equally pleasing character. The Tschaikowsky concerto, in which Miss Aus der Ohe played with her accustomed excellence of technique and lack of what we call 'soul' for want of a better word, hardly escaped tediousness. But there was lightness and grace in the strictly orchestral selections, and Miss Powell played Saint Saëns's 'Rondo Capriccioso' deliciously.

The third concert of the Kneisel Quartet, in Union Hall, Monday evening, was made up of novelties both interesting and pleasing, which were played with the spotless excellence that marks every performance of this marvellous instrumental combination. The Quartet has the assistance of Messrs. Loeffler, Krafft, Novacek and Schulz in playing an octet for strings by Svenson. The fourth concert of this notable series will be given Jan. 25, with Mrs Fanny Bloomfield-Leisler as pianist.

Arthur Nikisch and his splendid orchestra have begun a series of afternoon concerts in Boston for young people, similar to those given by Theodore Thomas at Steinway hall a few years ago. His first programme, played last Wednesday, embraced Littolff's "King Lear" overture, Tschaikowsky's piano concerto, Saint-Saens' rondo caprice for violin, Massenet's ballet music from "The Cid," and three American pieces played for the first time: Reginald De Koven's "Dance and March of Gnomes." Frank Van Der Stucken's "Pagina d'Amore" and Arthur Bird's "Carnival Scene."

Mr. and Mrs. Arthur Nikisch will give a recital of song and piano music at Chickering hall on the afternoon of Wednesday, the 20th instant. On this occasion the Russian lad, Alexander Fiedemann, who was brought here to be educated by Mr. Brodsky, will make his debut.

1-16

Boston Symphony Orchestra Concert.

THE PROGRAMME of the Boston Symphony Concert to take place at the Academy of Music to-morrow evening is as follows:

Overture, "Le Roi D'Ys" .... Lalo
Song with Orchestra, "Mignon" .... Liszt
Prelude, "Parsifal" .... Wagner
Soli for Violoncello:
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano:
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

At least no one can say that this arrangement is too heavy. The soloists will be Mr. Alvin Schroder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a pleasing and refined artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully. The accompaniment to Liszt's "Mignon" will be played by the full orchestra.

Boston Transcript

MONDAY, JANUARY 11, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the twelfth concert, given in the Music Hall last Saturday evening, was—

Schubert: Unfinished Symphony in B minor.
Schumann: Music to Byron's "Manfred," Op. 115.
Mr. George Riddle, Mr. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Clarence E. Hay, Mr. Sullivan A. Sargent and a chorus of members of the Cecilia assisted.

Few things are pleasanter to the sincere music lover than to see a vast audience assembled for a really high and noble artistic purpose. Last Saturday evening the Music Hall was filled to overflowing by an audience that had come evidently to hear a worthy performance of a great work by Schrumann; it was not attracted by the name of any world-famous performer, but by the programme itself. This was as it should be. And the reward was not wanting, for few concerts we can remember have been more noteworthy at once for splendor of subject-matter and triumphant performance.

The way in which the first movement of the Schubert Symphony was played can only be called superb. The playing did full justice to the romantic spirit of the music, without for a moment violating that classic symmetry and regularity of formal beauty which Schubert and the great composers of his day prized so highly. In the mere matter of tempo it was masterly; Mr. Nikisch's beat was ever sensitive to the emotional character of the phrase immediately in hand, now hurrying, now retarding a little, but ever and anon returning to the regular, typical rhythmic swing of the movement. Here was, in one sense, the *ne plus ultra* of musical performance: a sensitive, elastic, but, as a whole, regular *tempo*. And note especially what it was that made it fine: its variety, its occasional departures from metronomic exactness, never seemed premeditated, but actuated solely by a spontaneous, sensitive response to the immediate demands of the music; what did seem premeditated was its constant return to regularity, its adhering in the main to a definite plan. Of the second movement we care less to speak; not that the performance was less fine, for it was admirable, but that the movement itself is in every way inferior to the first.

The main business of the evening, however, was the "Manfred;" that was the *magnum opus*. Let us say, to begin with, that we were particularly glad to see no attempt made at anything like scenic effect in the arrangement of the singing forces. The solo-singers (spirits and apparitions) were simply drawn up in a line at the front of the stage on one side of Mr. Nikisch, while Mr. Riddle stood at his reader's desk, on the other. It has always been our opinion that, when a dramatic composition is given off the stage, as concert-music, it ought to be given purely, simply and strictly as concert-music: that no attempt should be made to appeal to the imagination, or assist the imagination, through the eye. Such an attempt is sure to be foiled by its necessary incompleteness. When a singer stands up in ordinary concert fashion, your attention is riveted upon what he is singing; but when he sings at the back of the stage, in order to give a suggestion of an apparition from the spirit world, singing from a distance, you are at once reminded of the very unspiritual aspect of his evening suit and white tie. A dramatic work, given as concert-music, must needs suffer some loss; let then this loss be compensated for by the better grouping of the singers for purely musical effect which belongs to the concert stage.

The wonderful overture to "Manfred" was wonderfully played; it was one of the finest performances that we have ever heard from our orchestra. It was a complete revelation of all the tragic depth and beauty of the music. The lovely Entr'acte, on the other hand, seemed to us to go a little heavily. The greatest thing in the whole work, however (always excepting the overture), is the melodrama music that accompanies Manfred's apostrophe to Astarte. We know of nothing in all music that attains to a higher poetic level, or gives greater poignancy of expression to such a depth of tragic emotion; it is almost too much to bear, but its finest artistic merit is that it never absolutely reaches the unbearable point. And how admirably Mr. Riddle read the passage! His reading throughout was excellent, but here he rose to a well nigh incomparable beauty of expressiveness. The solo-singers and chorus did grandly. There must have been many persons in the audience who felt, as they left the hall, that the concert was to be reckoned among the profoundest and most elevating artistic experiences of their lives.

The next programme (Jan. 23) is a Wagner, "Eine Faust-Ouverture;" Chopin, concerto No. 2, in F minor, op. 21; Beethoven, symphony No. 3, in E-flat ("Eroica"), op. 55. Mrs. H. H. A. Beach will be the pianist.

Boston Daily Globe.

TUESDAY, JAN. 12, 1892.

IN THE QUAKER CITY.

Boston Symphony Orchestra Give Their Third Concert This Season.

PHILADELPHIA, Penn., Jan 11.—The third of this season's concerts by the Boston Symphony orchestra was given in the Academy of Music tonight, before an audience which completely filled the edifice, and was larger and more demonstrative than ever before.

The programme was a most interesting one, and was enhanced by the soloists, Mrs. Arthur Nikisch and Mr. Alwin Schroeder. The programme was as follows:

Lalo .... Overture, Le Roi d'Ys
Liszt .... Song, Mignon
Wagner .... Prelude to Parsifal
Soli for 'cello.
a Tartini .... Adagio
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Songs with Piano.
a Bungert .... Amore e Luce
b Richard Strauss .... Staendchen
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Goldmark .... Symphony, Rustic Wedding Op. 26
Wedding March, with variations—Moderato molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale, Allegretto molto.

The orchestra leaves for New York tomorrow morning.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 10, 1892.

THE SYMPHONIES.

ELEVENTH CONCERT.

The programme of the eleventh Symphony concert at Music hall Saturday evening, Jan. 2, was:

Goldmark. Overture, "Prometheus Bound."
Mozart. Symphonic Concerto for Violin and Viola (First Movement)
Cadenza by Hellmesberger.
(First time at these concerts.)
Schubert. Entr'acte, "Rosamunde."
Brahms. Symphony No. 2, in D major.
Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale: Allegro con spirito.

Soloists: C. M. Loeffler, violin; Mr. Franz Kneisel, viola.

Goldmark, born in Hungary sixty years ago, has not been a profuse writer, preferring to give a few good things rather than many poor ones' This overture, "Promethus Bound," like many other musical compositions of the present day, is founded on a very mythical subject; hence, difficult to understand. The story of how Prometheus tricked Zeus by some is considered too absurd, too profoundly a lie, to tempt any one to try to portray it in music; and yet, many of the great composers, including Beethoven, have tried their skill at it. A great objection to Wagner's operas, for instance, is that they are founded on mythological stories, impossible of understanding without the most elaborate stage setting, accompanied with ample text and actors. Notwithstanding all these objections, Goldmark has succeeded in formulating a brilliant, showy overture, which was remarkably well read by Mr. Nikisch and his orchestra.

The concertante in E flat for solo violin and viola, supposed to have been written by Mozart in the later years of his life, made a pleasant impression. The solo parts were taken by those two favorite violinists of the orchestra, Messrs. Loeffler and Kneisel, who acquitted themselves with glory, according to the standard fixed by their friends, though their intonation at all times was not perfect.

The Entr'acte (overture) to "Rosamunde" is pretty music, but the author, Schubert, does not shine brightly in it. Schubert could compose symphonies, sonatas and songs, unexcelled by any, but when he attempted operas, his muse was lost. Mr. Nikisch gave a very tame reading of the overture, which was, perhaps, the reason it fell so flat.

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On the whole, the playing of the orchestra was better at this concert than at any previous one this season. However, the drum player beat his kettles several times as if he had gone mad, causing us to look down upon the band with alarm, fearing he might fall upon them with his sticks and do them harm. But perhaps he was only trying to drown out the horn player and cover up the buzz of the oboes, which seemed a little out of order.

The analytical notes in the programme by Mr. Philip Hale are of great merit.

JAMES M. TRACY.

THE YOUNG PEOPLE'S POPULAR.

The first concert of the season in the Young People's Popular course was given at Music hall Wednesday afternoon. In spite of the heavy snow storm a very large audience was present and sufficient satisfaction was manifested by those who had braved the weather to make the success of such a series of concerts again no question. The programme:

Overture. "King Lear" .... Littolff
Concerto No. 1, in B flat minor, op. 23 .... Tschaikowsky
Allegro non troppo e molto maestoso, D flat. Allegro con spirito, B flat minor.—Andante Simplice, D flat.—Allegro con fuoco. B flat minor.
Miss Aus Der Ohe.
a) "Danse et Marche des Gnomes" .... Reginald de Koven
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c) A Carnival scene .... Arthur Bird
Rondo Capriccioso for Violin .... Saint-Saens
Miss Powell.
Ballet Music. "Le Cid" .... Massenet

The programme was a charming one, four of the numbers being produced for the first time. These were the "King Lear" overture by Littolff, the "Danse et Marche des Gnomes" by Reginald de Koven, the "Pagina d'Amore" by F. Van der Stucken, and "A Carnival Scene" by Arthur Bird.

A dreamy bit of musical writing is "Pagina d'Amore" and most exquisitely played on Wednesday afternoon by Mr. Nikisch's band.

"A Carnival Scene" is a delightfully jolly picture of the sights and sounds of carnival time, and made even more enjoyable by the fact that it is of American parentage.

The Overture "King Lear" was finely rendered, as was also the "Danse et Marche des Gnomes," and the fascinating ballet music from "Le Cid" by Massenet which ended the programme.

Miss Aus der Ohe and Miss Powell were highly appreciated, the former winning great applause in the "Concerto" by Tschaikowsky, the latter equally welcome in the "Rondo Capriccioso" by Saint-Saens. Both artists were repeatedly recalled to bow their acknowledgments.

These popular concerts in every way deserve the appreciation they are receiving and cannot come too often.

OPERA HOUSE,

BANGOR,

TUESDAY EVENING, JANUARY 19, AT 8.

Grand Operatic Concert,

Only appearance of the renowned
Prima Donna Soprano,

Mme. LILLIAN NORDICA,

Accompanied by the following Artists:

SIG. ITALO CAMPANINI,
The famous Tenor.

MR. ZOLTAN DÖME,
Baritone of Covent Garden, London.

MISS ADELE AUS DER OHE,
The gifted and favorite Pianist.

MISS MAUD POWELL,
The distinguished Violiniste.

Tickets with Reserved Seats, 75c. and $1.00,

ACCORDING TO LOCATION.

Sale of seats and boxes opens at the box office, Friday, January 15.

MADAME NORDICA.

The brilliant career of this great artist is too well known to require extended notice.

Successful alike on the operatic and concert stage, since her first appearance in England the demand for her services has been so constant on the other side of the Atlantic that she has been heard but little in her native land.

During her present tour, which closes on February 1, she has more than justified the expectations raised by her foreign successes. After her engagement at the Worcester Festival, she appeared in the principal cities with the famous Boston Symphony Orchestra, and was honored in being chosen as soloist for the concerts of the New York Philharmonic Society, the Brooklyn Philharmonic Society, and the Handel and Haydn Society of Boston. More recently she distinguished herself by assuming the difficult role of Valentine, in the "Huguenots," at the Metropolitan Opera House, New York, supplying at a day's notice the place of Mme. Albani, and with such success that she was immediately engaged for further appearances. Mme. Nordica already ranks with the world's great artists, and this opportunity of hearing her cannot fail to be appreciated by every lover of music.

THE COMMONWEALTH.

BOSTON, SATURDAY, JANUARY 9, 1892.

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Brooklyn
Eagle 1/10

Arthur Nikisch and his splendid orchestra have begun a series of afternoon concerts in Boston for young people, similar to those given by Theodore Thomas at Steinway hall a few years ago. His first programme, played last Wednesday, embraced Littolff's "King Lear" overture, Tschaikowsky's piano concerto, Saint-Saens' rondo caprice for violin, Massenet's ballet music from "The Cid," and three American pieces played for the first time: Reginald De Koven's "Dance and March of Gnomes." Frank Van Der Stucken's "Pagina d'Amore" and Arthur Bird's "Carnival Scene."

Mr. and Mrs. Arthur Nikisch will give a recital of song and piano music at Chickering hall on the afternoon of Wednesday, the 20th instant. On this occasion the Russian lad, Alexander Fiedemann, who was brought here to be educated by Mr. Brodsky, will make his debut.

Record, Philadelphia, Pa
1-16

Boston Symphony Orchestra Concert.

THE PROGRAMME of the Boston Symphony Concert to take place at the Academy of Music to-morrow evening is as follows:

Overture, "Le Roi D'Ys"	Lalo
Song with Orchestra, "Mignon"	Liszt
Prelude, "Parsifal"	Wagner
Soli for Violoncello:	
a Adagio	Tartini
b Moment Musicale	Schubert
c Tarentelle	Cossmann
Songs with Piano:	
a Serenade	R. Strauss
b Nussbaum	Schumann
c "Des Liebsten Schwur"	Brahms
Symphony, "Rustic Wedding"	Goldmark

At least no one can say that this arrangement is too heavy. The soloists will be Mr. Alvin Schroeder, the violoncellist, and Mrs. Arthur Nikisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a pleasing and refined artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully. The accompaniment to Liszt's "Mignon" will be played by the full orchestra.

Music Ha
The programme of
in the Music Hall las
Schubert: Unfinished
Schumann: Music to
Mr. George Riddle, M
L. Wyman, Mr. Wilhe
Meyn, Mr. Gardner S. L
Mr. Sullivan A. Sargent
the Cecilia assisted.
Few things are pleas
sic lover than to see a
for a really high and
Last Saturday evenin
filled to overflowing b
come evidently to he
of a great work by Sch
tracted by the name o
former, but by the pro
as it should be. And t
ing, for few concerts
been more noteworth
subject-matter and tri
The way in which th
Schubert Symphony
called superb. The pla
the romantic spirit of t
moment violating tha
regularity of formal
and the great compos
highly. In the mere
masterly; Mr. Nikisch'
to the emotional chara
diately in hand, now h
little, but ever and anon
typical rhythmic swing
was, in one sense, the
performance: a sensi
whole, regular *tempo*
what it was that ma
occasional departures
ness, never seemed pre
solely by a spontaneo
the immediate demand
seem premeditated wa
regularity, its adherin
nite plan. Of the sec
less to speak; not th
less fine, for it was
movement itself is in
first.
The main business o
was the "Manfred;" th
Let us say, to begin wit
larly glad to see no atte
like scenic effect in
singing forces. The
apparitions) were simpl
the front of the stage or
while Mr. Riddle stood
the other. It has alwa
when a dramatic co
the stage, as concert
given purely, simp
concert-music: that
made to appeal to
assist the imagination
an attempt is sure to
incompletness. When
ordinary concert fash
riveted upon what he
sings at the back of t
a suggestion of an ap
world, singing from a
reminded of the very
evening suit and white
given as concert-music
loss; let then this los
the better grouping
musical effect which
stage.
The wonderful over
wonderfully played;
performances that w
our orchestra. It was
all the tragic depth
The lovely Entr'acte, o
to us to go a little heav
in the whole work, ho
the overture), is the
accompanies Manfred
We know of nothing in
a higher poetic level, o
of expression to such a
it is almost too
finest artistic meri
absolutely reaches the
how admirably Mr. Ri
His reading throughou
he rose to a well nigh
expressiveness. The so
grandly. There must
in the audience who fe
that the concert was to
profoundest and most
ences of their lives.
The next programme
"Eine Faust-Ouverture
2, in F minor, op. 21;
No. 3, in E-flat ("Eroic
A. Beach will be the pi

Boston D

TUESDAY, J

IN THE Q

Boston Symphony
Third Conce
PHILADELPHIA, Pe
of this season's conce
phony orchestra wa
of Music tonight, be
completely filled th
and more demonstra
The programme w
one, and was enhanc
Arthur Nikisch and
The programme was
Lalo.......
Liszt.......
Wagner.......
Soli f
a Tartini.......
b Schubert.......
c Cossmann.......
Songs w
a Bungert.......
b Richard Strauss.......
c Schumann.......
Goldmark.......Symph
Wedding March, with
Bridal Song—Allegre
In the Garden—And
Dance—Finale, Allegr
The orchestra
tomorrow morning.

[96]

[illegible] "Mignon" .... Liszt
[illegible] .... Wagner
[illegible] cello:
[illegible] .... Tartini
[illegible] .... Schubert
[illegible] .... Cassmann
[illegible] Piano:
[illegible] .... R. Strauss
[illegible] .... Schumann
[illegible] Schwur" .... Brahms
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Providence
Journal 1/10

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[illegible] Lillian Nordica will close her tour [illegible] country at the Music Hall, Boston, on Thursday evening, Jan. 28, when a concert will be given by her, Mrs. Sofia [illegible], Mr. Italo Campanini, Mr. Z. Dome, baritone, his first appearance in Boston, and an orchestra.

PRESS, Philadelphia, Pa.

Date 1-10

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Mrs. Nikisch will receive a hearty welcome from those who remember her artistic work in previous seasons. Mr. Schroeder is the new first 'cellist of the orchestra, and he will be heard as soloist for the first time in this city. The programme in full is as follows:—

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INQUIRER, Philadelphia, Pa.

Date 1-10

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, will give its third concert for the season at the Academy of Music to-morrow evening, when the programme will include the pretty and picturesque "Country Wedding" symphony, the "Parsifal" Vorspiel, Lulo's overture "Le Roy d' Yo" and solos for voice and for violoncello. The soloists will be Mrs. Arthur Nikisch, who will sing some songs with piano forte accompaniment, to be played by her husband, and Mr. Alvin Schroeder, a 'cello player of high distinction. Mrs. Nikisch will also sing Liszt's famous "Mignon" song with the orchestra.

Clipping No.

Clipping from .... Telegraph
Philadelphia Pa

Date 1-9

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Date 1-

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At the Boston Symphony concert next Monday evening Mrs. Nikisch will sing with orchestra Liszt's song *Mignon*, and songs by Strauss, Schumann and Brahms, with pianoforte accompaniment, to be played by her husband, who is an admirable accompanist.

WORLD, New York, N. Y.

Date 1-11

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POST, Washington, D. C.

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NORTH AMERICAN, Philadelphia, Pa.

Date 1-11

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b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano:
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b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
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Madame Nordica's

American Tour . .
Season of 1891-92.

Under the management of C. A. ELLIS.

. . MUSIC HALL . .

LEWISTON,
Thursday Evening, January 21,
AT EIGHT.

Clipping from ....
Advertiser, New York, N. Y.

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STANDARD-UNION, Brooklyn, N. Y.

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JOURNAL, Lewiston, Me.

Date 1-13

MUSICAL WORLD.

The Nordica Concert.

A singer whose reputation in both oratorio, opera and concert is equally as great, is hard to find. In Mme. Lillian Nordica, however, these three are combined, and London, New York and Boston alike testify to her great work and sterling qualities as a musician. By birth and education a New England girl, known to many in this section, and a classmate even, of several of our citizens. She is an artiste the musical world is justly proud of, and a fashionable and intelligent audience will undoubtedly greet her at Music Hall next Thursday. The star will be assisted by Companini, the great tenor; Zoltan Dome, a baritone from Covent Garden, London, and that magnificent pianist Adele aus der Ohe, whose playing when here several years ago with the Emma Juch Company aroused such great enthusiasm. The enterprise of the Y. M. C. A. in securing such a grand company should be rewarded by a crowded [illegible]

PRESS, New York, N. Y.

Date ....

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Providence Journal 1/10

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Clipping from Eve. Telegraph Philadelphia Pa

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MUSIC HALL,

LEWISTON,

THURSDAY EVENING, JANUARY 21, AT 8.

UNDER AUSPICES OF Y. M. C. A.

Grand Operatic Concert,

Only appearance of the renowned
Prima Donna Soprano,

Mme. LILLIAN NORDICA,

Accompanied by the following Artists:

SIG. ITALO CAMPANINI,
The greatest living Tenor.

MR. ZOLTAN DÖME,
Baritone of Covent Garden, London.

MR. LEON KEACH,
Accompanist,

AND

MISS ADELE AUS DER OHE,
The gifted and favorite Pianist.

Tickets with Reserved Seats, 75c. and $1.00,

ACCORDING TO LOCATION.

Sale of seats and boxes opens at the box office, Tuesdav, January 19, at 9 A.M.

MADAME NORDICA.

The brilliant career of this great artist) a native of Farmington, Maine) is too well known to require extended notice.

Successful alike on the operatic and concert stage, since her first appearance in England the demand for her services has been so constant on the other side of the Atlantic that she has been heard but little in her native land.

During her present tour, which closes on February 1, she has more than justified the expectations raised by her foreign successes. After her engagement at the Worcester Festival, she appeared in the principal cities with the famous Boston Symphony Orchestra, and was honored in being chosen as soloist for the concerts of the New York Philharmonic Society, the Brooklyn Philharmonic Society, and the Handel and Haydn Society of Boston. More recently she distinguished herself by assuming the difficult role of Valentine, in the "Huguenots," at the Metropolitan Opera House, New York, supplying at a day's notice the place of Mme. Albani, and with such success that she was immediately engaged for her further appearance at what will undoubtedly be the most important event of the operatic season, it being the first appearance in America of the foremost operatic Baritone of the present day, La Salle, the eminent French artist, who will appear in "L'Africaine," together with the De Rezeke Brothers, and the strongest cast of the season. Mme. Nordica already ranks with the world's great artists, and this opportunity of hearing her cannot fail to be appreciated by every lover of music.

The Adamowski Quartet.

At Hazeltines' Galleries to-morrow afternoon will occur the third subscription concert of the Adamowski Quartet Club, the programme to be as follows: Quartet in D major No. 21, Mozart; songs with piano, (a) Die Meerfrau, J. Hoffman; (b) Der Nussbaum, Schumann; (c) Standchen, Schubert; spinning song, for string quartet, Hollander; songs with piano; (a) Nachtlied, Heitsch; (b) Princess, Hinrichs Des Liebsten Schwur, Brahms; quartet for piano and strings, in E flat, op. 38, Rheinberger. The soloists will be Mr. and Mrs. Nikisch. At the fourth concert, February 9, the soloist will be Mrs. Julie L. Wyman.

INQUIRER, Philadelphia, Pa.

Date 1-10

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, [illegible] its third concert for the season at the Academy of Music to-morrow evening, when the programme will include the pretty and picturesque "Country Wedding" symphony, the "Parsifal" Vorspiel, Lulo's overture "Le Roy d' Yo" and solos for voice and violoncello. The soloists will be Mrs. Arthur Nikisch, who will sing some songs with piano forte accompaniment, to be played by her husband, and Mr. Alvin Schroeder, a 'cello player of high distinction. Mrs. Nikisch will also sing Liszt's famous "Mignon" song with the orchestra.

Clipping from Telegraph
Philadelphia Pa
Date 1-9

[illegible] Boston Symphony [illegible] to take place at the Academy of Music next Monday evening is as follows: [illegible] Roi D'ys, Lalo; Song with Orchestra, [illegible] Liszt; Prelude, *Parsifal*, [illegible] Soli for Violoncello; Songs with [illegible] Symphony, "Rustic Wedding," Goldmark. [illegible] say that this arrangement [illegible] The soloists will be Mr. Alvin [illegible] violoncellist, and Mrs. Arthur [illegible] singer.

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songs. It should not be forgotton, first, that the size of the Congregational Church is limited, and second, that there has been a lage subscription sale for the series. Putting these facts together, the certainty of a large audience and the necessity of prompt application at Ellis' for the remaining seats become evident.

NORTH AMERICAN, Philadelphia, Pa.

Date 1-11

MUSICAL MENTION.

The Boston Symphony Orchestra at the Academy To-night.

The programme of the Boston Symphony Concert to take place at the Academy of Music this evening is as follows:

Overture, "Le Roi D'ys" .... Lalo
Song with Orchestra, "Mignon" .... Liszt
Prelude, "Parsifal" .... Wagner
Soli for Violoncello:
a Adagio .... Tartini
b Moment Musicale .... Schubert
c Tarentelle .... Cassmann
Songs with Piano:
a Serenade .... R. Strauss
b Nussbaum .... Schumann
c "Des Liebesten Schwur" .... Brahms
Symphony, "Rustic Wedding" .... Goldmark

At least no one can say that this arrangement is too heavy. The soloists will be Mr. Alvin Schroder, the violoncellist, and Mrs. Arthur Nickisch, whose singing last season no doubt remains a pleasant memory in the minds of those who heard it. She is a charming artist, and her husband, Conductor Nikisch, plays her accompaniments delightfully.

THE ADAMOWSKI QUARTET.

The Adamowski Quartet will give the third in its current season of chamber concerts at the Hazeltine Galleries to-day at 2.30 P. M., when the following programme will be rendered:

Quartet in D major No 21 .... Mozart
Songs with piano.
(a) Die Meefrau .... J. Hoffman
(b) Der Nussbaum .... Schumann
(c) Standchen .... Schubert
Spinning song, for string quartet .... Hollander
Songs with piano.
(a) Nachtlied .... Heitsch
(b) Princess .... Hinrichs
Des Liebsten Schwur .... Brahms
Quartet for piano and strings, in E flat, op. 38 .... Rheinberger

Mrs. Arthur Nikisch will be the soloist and Mr. Nikisch, besides playing her accompaniments, will lead in the piano quartet. This is the concert originally announced for to-morrow.

Clipping from Advertiser, New York, N. Y.

Date 1/11

The concert of the Boston Symphomy Orchestra to-morrow night in Chickering Hall promises to be an extremely interesting one. The programme embraces the overture to "Freischuetz," Macdowell's suite in A minor, which created a furor in Boston when it was played there some weeks ago; Tschaikowsky's "Fantaizie de Concert," for piano and orchestra, and Goldmark's "Rustic Wedding" symphony. The soloist will be Mrs. Julia Rive-King.

STANDARD-UNION, Brooklyn, N. Y.

Date 1-11

The Symphony Orchestra Concert.

The Philharmonic Society have about completed arrangements for the performances of the Boston Symphony Orchestra on Friday afternoon and Saturday evening next at the Academy of Music. The soloist for these occasions will be Miss Fanny Bloomfield Zeisler. Arthur Nikisa will be the conductor as usual.

JOURNAL, Lewiston, Me.

Date 1-13

MUSICAL WORLD.

The Nordica Concert.

A singer whose reputation in both oratorio, opera and concert is equally as great, is hard to find. In Mme. Lillian Nordica, however, these three are combined. and London, New York and Boston alike testify to her great work and sterling qualities as a musician. By birth and education a New England girl, known to many in this section, and a classmate even, of several of our citizens. She is an artiste the musical world is justly proud of, and a fashionable and intelligent audience will undoubtedly greet her at Music Hall next Thursday. The star will be assisted by Companini, the great tenor; Zoltan Doine, a baritone from Covent Garden, London, and that magnificent pianist Adele aus der Ohe, whose playing when here several years ago with the Emma Juch Company aroused such

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PRESS, New York, N. Y.

Date

BOSTON SYMPHONY ORCHESTRA.

A Concert That Was a Delight to Thousands Present.

The Boston Symphony Orchestra was heard last night at Chickering Hall in a concert which, for dignity and beauty, has never been surpassed in the history of this excellent organization. Mr. Nikosch is a conductor whose work exemplifies the story of the iron hand in the velvet glove. His handling is of the lightest and most graceful, but under it all it is evident that he has his orchestra in the most absolute control and discipline. The accuracy and smoothness of the work is marvelous, the strings being particularly brilliant and forceful. The programme tested the capabilities of the orchestra in every way, and there were really no weak spots.

The Freischuetz overture was excellently rendered, though without any particular brilliancy. This was all reserved for the McDowell suite in A minor, which was given with a nerve and power that reflected great credit on the musicians. The inevitable Tschaikowsky selection served to introduce Mme. Rive-King, whose brilliant, vivid playing seemed, if anything, more in keeping with the Russian composer's ideas than ever before.

The Goldmark "Rustic Wedding" symphony was as delicately and appreciatively rendered as it deserved. The bridal song in particular was a most artistic piece of work. The next concert will be given Tuesday, February 9.

NORTH AMERICAN. PHILADELPHIA, JANUARY 12, 1892.

OF MUSICAL INTEREST.

The Boston Symphony Orchestra at the Academy.

There was a great crowd of people at the Academy of Music last evening when the Boston Symphony Orchestra gave its third concert for the season. It is not the fault of the orchestra that the concert was less than usually enjoyable and noteworthy. The programme was not a good one. It contained some interesting features, but it lacked the breadth, the distinction, the dignity befitting the occasion. It comprised nothing of positive intrinsic value, and one felt disappointed at not hearing so noble an orchestra more worthily employed. The overture was that by Lalo to "Le Roy d'Ys," an overwrought sentimental affair, too desultory and diffuse to be impressive, and too vague and obscure to be readily intelligible; while for symphony there was Goldmark's "Rustic Wedding" suite, a bright, vivid, picturesque composition, poetically conceived, skilfully scored and always interesting, but not acceptable as the "piece de resistance" in a Boston symphony concert. The other orchestral number was the prelude to "Parsifal," music which in a concert-room is heard at a disadvantage for which no beauty of performance can compensate. It was superbly played last night in a way that finely illustrated Mr. Nikisch's special faculty for the elucidation of details and for the perfect balancing of tones, and yet a little more force and passion in the climaxes would not have been amiss. The soloists were Mrs. Arthur Nikisch and Mr. Alwin Schroeder. Mrs. Nikisch, who is a singer of evident intelligence, with an agreeable mezzo-soprano voice and much charm of manner, was heard in Liszt's lovely song "Kannst du das Land," with its eloquent orchestral accompaniment, and in some songs with piano by Bungert, Strauss and Schumann, all of which she rendered in a sympathetic and praiseworthy way. But Mrs. Nikisch is one of those singers who are able to please but never quite succeed in satisfying. Mr. Schroeder, the 'cellist, really won the success of the evening with a deliciously tender playing of Schubert's "Moment Musical" in F sharp minor, and by his brilliant execution of Cossmann's "Tarantelle." He was peremptorily encored.

THE ADAMOWSKI QUARTET.

There was a large and fashionable audience at the Haseltine Galleries yesterday afternoon to hear the third of the chamber concerts of the Adamowski Quartet. The programme included Mozart's bright and tuneful quartet in D major, No. 21, and Rheinberger's piano quartet in E flat, op. 38. Both were admirably played. An attractive feature of the concert was Mrs. Nikisch's singing of songs by Schumann, Schubert and others.

LEDGER AND TRANSCRIPT

Philadelphia, Tuesday, Jan. 12, 1892.

Academy of Music—Boston Symphony Orchestra.

One of those large and musical audiences that fill the Academy of Music as a matter of course when the Boston Symphony Orchestra comes along attended last night's concert, the third of the season's series, and found a great deal to enjoy in it. Lalo's "Le Roi d'Ys" overture, brilliant and showy, made an effective opening, and Goldmark's "Rustic Wedding" Symphony (op. 26) was given in conclusion, while in between came as the only other orchestral number the prelude to "Parsifal."

Notwithstanding Wagner's well-known aversion to having excerpts from his large works given in concerts, there are many that are among the most welcome in that relation, but the Parsifal prelude is not one of them. In Goldmark's work the orchestra showed at its best, and this means much. In fine technical contrasts, piquant and bizarre effects, and absolute polish in displaying them, Mr. Nikisch and the Boston Symphony Orchestra have not been excelled. Hence they were at home in Goldmark, who is very ingenious in his manipulation of the orchestra for the production of novel colors (some of them gaudy rather than gorgeous) and general piquancy of effect. Mr. Nikisch conducted as usual, virtually without notes, during the evening, and his men played as if by heart.

The vocal soloist was Mrs. Arthur Nikisch. With the orchestra she sang Liszt's "Mignon," and with piano three short songs. She missed something of the dramatic requirements of the larger song, but was quite happy in the shorter ones, especially where she laid away book and sheet music, and gave herself entirely to the "Staendchen," by Richard Strauss, and Schumann's "Fruehlings Nacht," in which she showed herself a genuine Liedersinger. It should be added that the accompaniments by her husband were charming examples of that branch of art, and a delight to listen to on their own account.

Alwin Schroeder, a 'cellist of the orchestra, played three 'cello solos (an adagio by Tartini, Schubert's "Moment Musicale," and a tarantelle by Cossmann. To a lovely tone, rich, fine and full, Mr. Schroeder adds a technical ability matched by few 'cellists who have appeared here. His work stamped him an artist, a fact that the audience promptly appreciated by compelling him to repeat one of his solos and add a fourth by way of encore.

The fourth concert of the series will be on February 8th.

PHILADELPHIA INQUIRER— JANUARY 12, 1892.

THE SYMPHONY CONCERT.

Third Appearance of the Boston Orchestra This Season.

The third concert of the season by the Boston Symphony Orchestra was given last night at the Academy of Music with the following programme:

Lalo..................Overture, "Le Roi d'Ys"
Liszt..........................Song, "Mignon"
Mrs. Arthur Nikisch.
Wagner...............Prelude to "Parsifal"

SOLI FOR 'CELLO.

a Tartini.................................Adagio
b Schubert....................Moment Musical
c Cossmann...........................Tarantelle
Mr. Alwin Schroeder.

SONGS WITH PIANO.

a Bungert......................"Amore e Luce"
b Richard Strauss..............."Staendchen"
c Schumann..............."Fruehlingsnacht"
Mrs. Arthur Nikisch.
Goldmark, Symphony, "Rustic Wedding," Op. 26

Wedding March, with variations—Moderato molto.
Bridal Song—Allegretto.
In the Garden—Andante.
Dance—Finale, Allegro molto.

This was a rather remarkable program. There was a wide range of compositions, and, at first, it seemed a trifle dull, but the latter half made more than amends. As can be easily gleaned from the numbers, it was largely a modern program, most of the compositions being less than twenty years old.

The overture to "Le Roi d'Ys" loses much of its force from being given apart from the opera, although it has been entirely rewritten for concert purposes. The fabled city of "Ys" has served poets and musicians for many themes. The overture intends to crowd all the incidents of the destruction of the city into a single orchestral number, which is really too much. Lalo is a composer who has fought his way to appreciation through great obstacles, and he is now one of the leaders of the modern school of French instrumental composers. He seeks to charm solely through superficial effects and uses all the tricks of his trade to produce them.

The opera is a tragedy in which a whole city is sunk beneath the waves through the magic of a lover of the daughter of the King of "Ys." When this is understood the work becomes intelligible, but, though it abounds in beauty, it fails to fully satisfy for the reason above stated. The Frenchmen of the present day can better give light, shade and color in instrumental compositions than any composers in the world, but they lack the deeper qualities of the German school. There is no *leit motif;* all depends on transient effects.

Of a totally different character was the prelude to "Parsifal." The Holy Grail has furnished many times more ideas to poets and musicians than Lalo's theme and with greater success. "Parsifal" was the concluding work of Wagner, and the only one in which a purely religious theme was undertaken. Even this was claimed by Wagner's opponents to be more tinged with heathenism than Christianity and the objection was not without force, for he made humatarianism the salvation of the race rather than the vicarious atonement. Still it was on a higher plane than his critics allowed. Here we have introduced a *leit motif,* with all that the term implies, and this composition must stand as his crowning work rather than the laborious series of "The Ring," wherein mediæval fable was thrust upon the nineteenth century without any compensation for modern development in metaphysics.

The Goldmark Wedding Symphony, though scarcely deserving the name, is a delightful composition, full of fire and melody, and closed a delightful concert, in which the orchestra fully sustained its reputation.

As to the soloists, Mrs. Nikisch is a pleasing singer, though not a great one. Her short songs received and deserved more appreciation than the sombre song of "Mignon."

Mr. Schroeder is a delightful 'cellist and, artistically considered, his work was the best of the evening. Two encores were demanded. The 'cello is the greatest of all single part instruments, and Mr. Schroeder is one of the world's best performers.

The Adamowski concert in the afternoon was a success, though the change of date deterred many from attending.

HERALD, New York, N. Y.

Date 1/13

BOSTON SYMPHONY CONCERT.

The third concert of the Boston Symphony Society was given at Chickering Hall last night, and added to the reasons for the profound esteem with which the musical public regards that organization. It is always a pleasant episode during a very varied period to listen to Mr. Nikisch's band, and last night this pleasure was heightened by the exceedingly interesting programme which he had arranged.

It is doubtful if, even after the hundreds of times the "Freischuetz" overture has been played here, any New Yorker can recall an occasion when it was better given than last night. Thus was found an introduction of such inviting excellence that the audience was not disposed to be hypercritical over the suite in A minor by E. A. MacDowell, which, when it was given at the last Worcester festival, created considerable varying comment.

Mr. MacDowell's work is written with an estimable knowledge of the requirements of the modern orchestra, but it does not seem to have been inspired by any other force than that of occasion. The first movement, entitled, "In a Haunted Forest," chooses gnomes and satyrs for the makers of the music rather than dryads and pixies. The motives were not commensurate with the objects of the composer. Perhaps the pleasantest incident in it was "The Shepherdess' Song," which was a bit of delightfully melodious writing.

Considerable curiosity was manifested in following Tschaikowsky's noble fantasie de concert for the piano and band, the soloist being the always artistic Mme. Rivé-King. Of the soloists' work there is little to say save that it was equal to and thoroughly sustained her reputation. The orchestral work in the introduction was a bit too sonorous to permit the pianoforte to accentuate the music, but in the second movement the delicious quality of Mme. Rivé-King's playing was thoroughly manifest.

Of Goldmark's symphony, "The Rustic Wedding," much has been said on the other side of the Atlantic, and most of this has been in its favor. Its interpretation last night showed it to be a work full of melody and with Eastern motives predominant. In its allegretto and andante movements, termed respectively "The Bridal Song" and "In the Garden," there was a number of reminiscences of [illegible] act of the same composer's "Die Königen von Sab[illegible] finale [illegible] a charming bit of dance [illegible], carefully and [illegible]ably written.

TRIBUNE. New York, N. Y.

Date 1/13

THE BOSTON SYMPHONY ORCHESTRA.

The interest that the performances of the Boston Symphony Orchestra have for the New-York musical public was again signified last evening, at their third concert, by the numbers and character of the audience in Chickering Hall, and the attention and approval which it gave to the evening's music. There was a more than common attractiveness in the announcement of the programme, which was fashioned of works in the most modern spirit—a spirit with which Mr. Nikisch is in closest sympathy; while he consulted once more an inclination he has frequently shown in devising his New-York programmes, by presenting for the first time new works that have a claim to serious consideration. Of such there were two heard last evening—Mr. E. A. MacDowell's suite, op. 42, and Tschaikowsky's concert fantasia for piano and orchestra, op. 56. It is a gratification to the pride in American art to record the fact that the young American's work proved by far more interesting and worthy from a musical point of view than the Russian veteran's. The suite was first performed at the Worcester Music Festival last September, when its originality, freshness and geniality were heartily recognized. It comprises four movements, each devoted to picturing some poetical conceit of forest life. The music is conceived in a most melodious vein, the rhythmic structure being especially captivating, while the composer has shown the greatest ingenuity and knowledge in the application of orchestral color and picturesque device. Especially is this true of the last movement, in which a most dainty fancy is coupled with a command of unique effects of instrumentation. There is some evidence, to be sure, of the influence of Mr. MacDowell's master, Joachim Raff, in the general trend of thought and in the harmonic cast of the music; but on the whole, the work is a most creditable contribution to American art. It was performed with exquisite perfection by the orchestra, and every significant bit of color and orchestral device was made to tell to its utmost.

Of Tschaikowsky's fantasia much less of praise can be said. It was played with much brilliancy by Mme. Rive-King, but offered little scope to the artist for anything more than bravura passages of inordinate length and little musical significance, most of what the composer had to say, which was little, being given to the orchestra. Weber's "Freischuetz" overture, read in a wonderfully impressive and dramatic manner, and Goldmark's charming "Rustic Wedding" symphony, played with delightful freedom and a wealth of rich color, made up the rest of the programme.

PHILADELPHIA PRESS.—TUESDAY, JANUARY 12.

The Boston Symphony Orchestra at the Academy of Music.

Arthur Nikisch offered a particularly good programme at the Academy of Music last evening. The numbers were excellently graded from the heavy overture to the delicate and easily comprehended symphony. A very finicky person might have found something weak in the choice of a smooth and classic solo for the 'cello to follow the somewhat tumultuous "Parsifal" prelude; but the impression of weakness lasted only a moment, and at worst was the least possible break in the harmony of a carefully selected programme.

The orchestra was in fine condition. Mr. Nikisch's conception of his music was rendered with wonderful nicety. The crescendos in the sustained notes in the first part of the overture were marvelously smooth. Indeed all the delicate modulations of the climax with which the overture opens were played exquisitely.

Madame Nikisch's first song was "Kennst du das Land," from "Mignon." She sang dramatically and very much better than when she was last in this city. She sang, however, with evident effort. Perhaps she was at her best in the "Aurore e Luce," though she gave Shumann's nacht" with much spirit.

Alwin Schroeder, the 'cellist, showed his versalitity in his solo numbers. He played the adagio smoothly. Of Schubert's beautiful "Moment Musical" he caught the spirit well. But his best piece was decidedly the whimsical "Tarantelle." The quaintness of this evoked smiles and hearty applause from the audience, and Mr. Schroeder played again.

Following is the programme:—

Lalo............................Overture, "Le Roi d'Ys".
Liszt...Song, "Mignon",
Wagner...............................Prelude to "Parsifal",

Soli for 'Cello.

a Tartini...Adagio
b Schubert............................Moment Musical
c Cossmann...Tarantelle

Songs with Piano.

a Bungert...................................."Amore e Luce"
b Richard Strauss.............................."Staendchen"
c Schumann.............................."Fruehlingsnacht"
Goldmark...Symphony, "Rustic Wedding," Op. 26

GLOBE, Fall River, Mass.

Date 1/12

Boston Symphony Orchestra Concert.

In another column will be found an advertisement of special interest to all lovers of music, in reference to the proposed concert by the famous Boston Symphony Orchestra. It is now two years since this magnificent organization visited the city and the expense attending such concerts is so great, and the increasing demands made by New York, Brooklyn and other large cities for this orchestra are such as to make it unlikely that they would ever appear here again. The thanks of citizens are due Manager Ellis for his efforts in offering the best that the country affords.

There is no reason why this concert should not excel any yet given here by this company. Mr. Nikiesch, who when the orchestra last played here had but just arrived in America, is now thoroughly acquainted with his band and they have learned to know his methods. He has remonstrated his willingness to render compositions of merit, without regard to the nationality of the composers. At a recent Boston concert he played three new selections written by Americans. His predecessor, Mr. Gericke, would have fainted at such an act. The soloist of the evening will be the celebrated Chicago contralto, Mrs. Julia L. Wyman, a singer whose excellence is fully guaranteed by the management.

PHILADELPHIA, JANUARY 12, 1892

The Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra drew the usual large audience to the Academy of Music. It was an excellent concert, the programme being entirely of modern music, with which Mr. Nikisch proved himself altogether in sympathy. He has never given here a better piece of execution than that of Lalo's overture to "Le Roy d'Ys," a brilliant example of both the poetry and the power of the Parisian school, which was played with real fervor and an unusual richness of tone, as well as with the utmost refinement of sentiment. The execution of the "Parsifal" prelude was also admirable, though the excerpt is not a satisfactory concert piece, and in Goldmark's familiar symphony, the "Country Wedding," with its minute elaboration of picturesque and descriptive detail, the dainty skill of the orchestra was beautifully displayed. Four movements only were played, which is all that a symphony is expected to have, the serenade being omitted. The soloists were Mrs. Nikisch, who sang tastefully Liszt's dismal "Mignon," which many great artists have failed to make interesting, and some German songs with piano accompaniment that suited her better, and Mr. Schroeder, the 'cello soloist of the orchestra, who has a full, rich tone and an excellent technique, firm and fluent as well as exact, and whose performance was warmly received.

The Adamowski Concert.

The third concert of Mr. Adamowski's present series was given at Haseltine's Galleries yesterday afternoon and proved of particular interest. The instrumental numbers were the Mozart quartet in D major, No. 21; Hollander's spinning song, and a new Rheinberger quartet for piano and strings, the piano being taken by Mr. Nikisch. All these were given with the utmost finish and charm, the first movement of the Rheinberger quartet being received with particular attention. The opus does not, however, possess much permanent interest. Mrs. Nikisch was the soloist and sang very acceptably selections from Schumann, Schubert, Hinrichs and others.

The Musical Courier

NEW YORK, WEDNESDAY, JANUARY, 13 1892.

Alwin Schroeder.

THE good old proverb, "Like father like son," finds no truer application than in the case of Alwin Schroeder, whose picture graces THE MUSICAL COURIER'S front page of this issue. He has a European reputation as one of the foremost virtuosi on the violoncello, and it was gained in concert tournées as well as at the first desk of the famous Gewandhaus orchestra.

Born in 1855, as the son of the music director at Neuhaldenslrben, near Magdeburg, the father's talent and enthusiasm for the divine art were transmitted to him as well as to his three elder brothers. From his father also he received his first piano lessons at the age of seven, and violin lessons from his brother Hermann, who is the author of several pedagogic works on that instrument. At the age of eleven he was quite able to take his father's part on the viola in the well-known Schroeder family quartet, in which two of his brothers played violin and the other violoncello, and he continued his studies on the violin under Professor de Ahna at Berlin, and on the piano under Court Pianist J. B. Andrée at Ballenstedt.

In 1872 the Schroeder Quartet dissolved, as Karl Schroeder, the violoncellist, went to Leipsic, and later on became court conductor at Sondershausen and founder of the conservatory at that city, both of which positions he still fills with honor and success. It was at that period that Alwin first took up the study of the violoncello, and with his special talent for that instrument he soon made such progress that his brother Karl happily counselled him to give up the violin and exchange it for the violoncello. In 1875 he was able to play 'cello in the Liebig orchestra, and in 1880, when Karl Schroeder went from Leipsic to Sondershausen, his brother Alwin took his various positions and occupations in the former city. For eleven years he worked there faithfully, as first violoncellist in the opera and Gewandhaus orchestra, as highly esteemed teacher of his instrument at the Royal Conservatory, and as member of the Hilf (formerly Petri) String Quartet.

If it will be remembered that it was only at the age of twenty that Alwin Schroeder actually became a violoncellist, and that only a few years later he was able to command a technic quite on a par with that possessed by his most famous colleagues, this fact must be counted as a most marvelous achievement and one that can be explained only on the score of his extraordinary gift and an iron persistency in studying. The success which has attended him everywhere in Europe, and which has now followed him to this country, is therefore a richly deserved one, and it is with pride that the Boston Symphony Orchestra numbers among its members as first violoncellist a man who is as modest in his behavior as he is sterling as an artist.

Mr. and Mrs. Nikisch.—Mr. and Mrs. Arthur Nikisch will give a recital at Chickering Hall on the afternoon of Wednesday, January 20. Mrs. Nikisch will sing, Mr. Nikisch will be at the piano, and they will have the assistance in carrying out their program of Master Alexander Fiedemann, the Russian youth whom Mr. Brodsky brought hither, and whose education the older virtuoso is now completing.

Clipping from Tribune Cambridge Ma

Date 1-9

Symphony Concert.

The fourth concert by the Boston Symphony Orchestra was given in Sand[redacted]e on T[redacted]ing of last week, before the usual large and interested audience. The programme was: Wagner, A Faust overture, C. M. Loeffler, Suite for violin and orchestra, "Les Veillées de l'Ukraine." Introduction and pastorale, Dumka. Finale, Goldmark, "Rustic Wedding." Wedding March with variations; bridal song; Serenade; In the Garden; Dance.

Mr. C. M. Loeffler was the violinist.

In "A Faust Overture," originally intended to form the first movement of a Faust symphony, Wagner seems to have played upon the entire gamut of human passions. One can easily imagine the morbid, despairing soliloquies of Faust in the low mutterings of the strings, and the plaintive cries from the flutes and oboes. The introduction, "molto sostenuto," contains the principal theme, given out by the violins, which is afterward developed to a superb climax in the "allegro molto," which suddenly diminishes when a mournful answer from the upper wind instruments is heard. Wagner has been very sparing in his use of the "brass," but the trombones make a magnificent entrance, accompanied by the whole orchestra fortissimo. With the appearance of the second subject, a ray of light illumines the dark background of the tragedy for the first time, and we seem to catch a fleeting glimpse of Marguerite, which brings the movement to a peaceful, tranquil close. Mr. Nikisch's masterly grasp of the subject was never more effectively shown than in his treatment of this wonderful overture, his intense absorption in the music communicating itself to the orchestra, which performed wonders in virtuosity under his inspiring command. Mr. Loeffler's suite, which was received with great favor in Boston at the Music Hall concert of November 21, gains decidedly on a second hearing. The themes are Russian, always pleasing and melodious, while the musical ideas are freely and naturally developed, with no unwise straining after effects, or attempts to be noisy at the expense of good taste. Indeed the whole composition is the very essence of refinement, and the modest violin part, beautifully played by Mr. Loeffler, makes no effort at feats of execution. The omission of the "Rune" made the work of about the right length, and Mr. Loeffler was enthusiastically recalled at the close of the performance. The concert ended with a brilliant rendering of Goldmark's beautiful "Rustic Wedding," one of the finest works of this favorite composer. The opening movement, "The Wedding March," played by the 'celloes and basses, is followed by a series of thirteen variations, each of which represents some characteristic phase of peasant life. The different instruments are introduced with much ingenuity, the fourth variation in the minor having a beautiful melody for the violins. The tenth variation also has a rapid movement for the first violin, brilliantly executed by Mr. Kneisel, while the twelfth was especially noticeable for the beautiful oboe playing of Mr. Santet, accompanied by the flutes and clarinets. The Bridal Song, in which the oboe also has the theme, is most melodious, and was played with much tenderness and delicacy. The Serenade has a duet for oboes, likewise pleasing and melodious, which is afterwards worked up by the orchestra. The fourth movement, "In the Garden," has the loveliest theme in the entire symphony. It is given out by the clarinets, answered by the oboes, and accompanied by the strings. Goldmark has always been noted for his wealth of orchestral coloring, but this movement is a spontaneous, passionate outburst of song, which has the stamp of real genius. The finale is a dance, which is full of spirit and character, and was played by Mr. Nikisch with immense dash and abandon.

One of its most attractive features was the recurrence of the lovely theme of the preceding movement. The whole concert was a brilliant success, and the next, to take place on Thursday evening, January 21, is eagerly anticipated by all music lovers in Cambridge.

Boston Daily Globe.

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Songs with Piano.

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[illegible] 7........................Beethoven
[illegible]; Vivace.
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Mr. Kneisel is the most finished violinist in the country, and since the retirement of Fritz Giese there has been no 'cello player in public who has proved himself so complete a master of the instrument as Alwin Schroeder, the new leader of the 'celloes in the Boston Symphony Orchestra. Mr. Roth, also, is a violin soloist of excellent repute, and Mr. Svecenski, the viola, is leader of the second violins in the Symphony Orchestra.

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BOSTON SYMPHONY ORCHESTRA.

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THIRD PUBLIC REHEARSAL.

Boston Symphony Orchestra in Brooklyn's Academy.

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The soloist was Mrs. Fanny Bloomfield-Zeisler. The programme was as follows:

Symphony No. 1, in B-flat...............Schumann
Andante un poco maestoso.
Allegro molto vivace
Larghetto.
Scherzo, molto vivace.
Allegro animato e grazioso.
Pinano concerto in D minor..........Rubinstein
Moderato.
Moderato assai.
Allegro assai.
Preludium, Adagio and Gavotte............Bach
(For string orchestra. Arranged by Bachrich.)
Overture, Euryanthe.........................Weber

This programme will be repeated tomorrow evening, and at the close of the concert the orchestra will return to Boston over the Long Island & Eastern States line.

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The performance was in fine sympathy with the spirit of the work, and no more felicitous, romantic and delicate suggestion of its romantic charm could be desired.

Mr. McDowell's suite for orchestra was heard at the Worcester Musical Festival last September. It is a superior work from every point of view, and its interpretation by Mr. Nikisch's orchestra well set forth its varied excellences. Tschaikowsky's fantaisie exhibits certain marked characteristics of its composer, which are not the most agreeable. Its occasional roughness is not compensated for by any special originality of ideas, and its brilliancy is its chief attraction. Mrs. Julia Rive-King played the solo part very effectively.

Goldmark's symphony with an inviting title has been for some years past a favorite in the concert room. It is an extremely agreeable composition and its merits were admirably set forth by the Boston orchestra. The work of the organization throughout the evening was up to the standard of its previous performances, and to say that this was accomplished is high praise.

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The concerts already given by the Boston Symphony Orchestra have revealed to music lovers of this community the delights which its performances offer, and have won for the organization and its gifted conductor a high place in public favor. The third concert of the series will be given at the Academy of Music next Saturday evening, with the usual public rehearsal to-morrow afternoon. An attractive programme is announced, opening with the Schumann Symphony in B flat. In the interpretation of this delightful work, Mr. Nikisch is said to be particularly happy. The critic of the New York "Evening Post," commenting on a recent performance, says of him: "As a Schumann conductor Mr. Nikisch has no superior—perhaps no equal." The other orchestral numbers are the Prelude Adagio and Gavotte for String Orchestra, by Bach, and the overture, "Euryanthe," Weber. Mme. Fanny Bloomfield Zeisler will be the soloist, and will play with orchestra the Rubinstein Concerto in D minor. Tickets for both performances are now on sale at Chandler's.

NEWS, Fall River, Mass.

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At the Boston Symphony concert at Washington, last night, Mrs. Nikisch, the soloist, received one of the greatest ovations ever given an artist in Washington.

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~~Graphic~~ New York,

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The third concert of the Boston Symphony Orchestra took place in Chickering Hall last night and was well attended. Leader Nikisch and his musicians were in excellent form, and the audience was treated to some superb orchestral playing.

TRIBUNE. New York, N. Y.

Date 1-15

Mr. and Mrs. Nikisch will give a recital at Chickering Hall on Wednesday afternoon of next week. Mrs. Nikisch will sing, Mr. Nikisch will play the accompaniments, and Master Fiedemann will contribute some violin music.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

SATURDAY, JANUARY 16, 1892

At the last concert of the Brooklyn Philharmonic Society Paderewski, who was the soloist, gave these words of praise: "I consider the Boston Symphony Orchestra the best in the world—not excepting the orchestra of the conservatoire in Paris. There are a few better instruments in the conservatoire, but as a whole the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the conservatoire."

The Beacon.

BOSTON, SATURDAY, JAN. 16, 1892.

THE SYMPHONY CONCERTS.

Schumann's "Manfred," with its array of solo voices and choir, and its melodramatic exposition of many parts of Byron's poem, is always an attraction to the concert-room, although it was intended for the stage and perhaps has been heard to best advantage in some German theatres. It is an anomalous work; its overture is too introspective and subtle for a theatric prelude to such a highly-wrought story, and most of its incidental passages also lack the logical connection and the force which mere hack-writers oft put into their melodramatic compositions. Upon the announcement of it for last week, the twelfth Symphony concert and its rehearsal were largely attended and there was much warm applause. The orchestra played exquisitely, the delicate witch music, the faint voice of the distant mountain pipe, the romantic scene of *Astarte's* apparition and the *entr'acte* were given with most delicate sentiment and the finest touch throughout. The overture had a highly satisfactory treatment and the more deeply colored melodramatic passages had vigor and nerve in their delivery. The singers, both soloists and chorus, were all that could be expected, and the spoken text had the advantage of Mr. George Riddle's beautiful and polished elocution. That the *timbre* of his voice compels him to present *Manfred* as a sentimental and lamentful personage, rather than a tragic and commanding one, may be honestly regretted, but one cannot blame him for it; on the contrary, one should gladly recognize his fine intuitions, his sympathetic attitude, the skill with which he uses his means, his abstinence from any forced effects and the high plane which he attains in the scene with *Astarte* and at the end of the play. And it should be further said in Mr. Riddle's honor that the task is a more difficult and ungracious one than the unprofessional listener would be likely to think. An excellent rendering of Schubert's unfinished symphony preceded the "Manfred."

There will be no concert tonight, but on Saturday evening next Mrs. H. H. A. Beach, who is now almost never heard in public, except for the direct benefit of some specified charity, will play Chopin's F-minor concerto, which will be preceded by Wagner's "Faust" overture and followed by the "Eroica" symphony of Beethoven.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 17, 1892.

THE SYMPHONIES.

TWELFTH CONCERT.

The programme of the twelfth Symphony concert in Music hall on Saturday evening, Jan. 9, was:

Schubert. Unfinished Symphony in B minor. Allegro moderato—Andante con moto.
Schumann. The Music to Byron's "Manfred."
Reader: Mr. George Riddle.
Soloists: Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay. Chorus of members of the "Cecilia."

Music hall was uncomfortably filled at this concert. Why? There was nothing special to call out a multitude. The music to Byron's "Manfred" is good, noble and rich, like all Schumann's orchestral compositions, but there is nothing especially attractive about it. It would require greater genius than Schumann possessed to invest such a sad, dull text as Byron has here provided with anything like musical interest, even to the extreme lover of the art. The poem is not well adapted to an interesting musical setting. How can spirits which do not come forth, be pictured understandingly to a common audience? This music has been done before, but never with better adjuncts and surroundings than on this occasion; and yet, it has failed each time of producing any marked effect. Friends of the chorus, and perhaps the soloists as well, may have contributed to the large, increased numbers attending this concert, but we are sure it was not caused by any unusual interest in the music. Mr. George Riddle, who assumed the character of Manfred, was unexceptionably fine. With so large a hall in front of him to fill, and with so much brass, fire and brimstone in the rear to overpower, it proved rather too much for his oratorical and dramatic excellence to overcome, though he was in the main, victorious. The chorus had but little to do, acquitting itself fairly well. No doubt it could have done better, if there had been a good square beat to follow. The overture, the best part of the music, was well read by Mr. Nikisch. The orchestral score throughout shows learning, if not positive genius, and when the dry, uninspired words of the text are taken into consideration, Schumann may well be congratulated on his success in setting it to music. All things considered, the orchestra did their work well, though it was far from faultless.

The unfinished Schubert symphony has been so many times, and to our mind so much better played, there is no occasion for comment. It is well to say, however, that the symphony may be considered an inspired work, from any point you look at it. It is charmingly beautiful from beginning to end, and there is nothing superior written.

JAMES M. TRACY.

[99]

Clipping from Tribune Cambridge Ma

Date 1-9

Symphony Concert.

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Mr. C. M. Loeffler was the violinist.

In "A Faust Overture," originally intended to form the first movement of a Faust symphony, Wagner seems to have played upon the entire gamut of human passions. One can easily imagine the morbid, despairing soliloquies of Faust in the low mutterings of the strings, and the plaintive cries from the flutes and oboes. The introduction, "molto sostenuto," contains the principal theme, given out by the violins, which is afterward developed to a superb climax in the "allegro molto," which suddenly diminishes when a mournful answer from the upper wind instruments is heard. Wagner has been very sparing in his use of the "brass," but the trombones make a magnificent entrance, accompanied by the whole orchestra fortissimo. With the appearance of the second subject, a ray of light illumines the dark background of the tragedy for the first time, and we seem to catch a fleeting glimpse of Marguerite, which brings the movement to a peaceful, tranquil close. Mr. Nikisch's masterly grasp of the subject was never more effectively shown than in his treatment of this wonderful overture, his intense absorption in the music communicating itself to the orchestra, which performed wonders in virtuosity under his inspiring command. Mr. Loeffler's suite, which was received with great favor in Boston at the Music Hall concert of November 21, gains decidedly on a second hearing. The themes are Russian, always pleasing and melodious, while the musical ideas are freely and naturally developed, with no unwise straining after effects, or attempts to be noisy at the expense of good taste. Indeed the whole composition is the very essence of refinement, and the modest violin part, beautifully played by Mr. Loeffler, makes no effort at feats of execution. The omission of the "Rune" made the work of about the right length, and Mr. Loeffler was enthusiastically recalled at the close of the performance. The concert ended with a brilliant rendering of Goldmark's beautiful "Rustic Wedding," one of the finest works of this favorite composer. The opening movement, "The Wedding March," played by the 'celloes and basses, is followed by a series of thirteen variations, each of which represents some characteristic phase of peasant life. The different instruments are introduced with much ingenuity, the fourth variation in the minor having a beautiful melody for the violins. The tenth variation also has a rapid movement for the first violin, brilliantly executed by Mr. Kneisel, while the twelfth was especially noticeable for the beautiful oboe playing of Mr. Santet, accompanied by the flutes and clarinets. The Bridal Song, in which the oboe also has the theme, is most melodious, and was played with much tenderness and delicacy. The Serenade has a duet for oboes, likewise pleasing and melodious, which is afterwards worked up by the orchestra. The fourth movement, "In the Garden," has the loveliest theme in the entire symphony. It is given out by the clarinets, answered by the oboes, and accompanied by the strings. Goldmark has always been noted for his wealth of orchestral coloring, but this movement is a spontaneous, passionate outburst of song, which has the stamp of real genius. The finale is a dance, which is full of spirit and character, and was played by Mr. Nikisch with immense dash and abandon.

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The programme was as follows:

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"Mignon"............Liszt
Overture, "Manfred"............Schumann

Songs with Piano.

a "Amore e Luce"............Bungert
b "Staendchen"............Richard Strauss
c "Fruehlingsnacht"............Schumann
Symphony in A, No. 7............Beethoven
Poco sostenuto; Vivace.
Allegretto.
Presto. Assai meno presto; Tempo primo
Allegro con brio.

The orchestra left for New York tonight at the close of the concert and will play in Brooklyn Friday afternoon and Saturday evening.

[99]

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Pinano concerto in D minor............Rubinstein
Moderato.
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Præludium, Adagio and Gavotte............Bach
(For string orchestra. Arranged by Bachrich.)
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The Beacon.

BOSTON, SATURDAY, JAN. 16, 1892.

THE SYMPHONY CONCERTS.

Schumann's "Manfred," with its array of solo voices and choir, and its melodramatic exposition of many parts of Byron's poem, is always an attraction to the concert-room, although it was intended for the stage and perhaps has been heard to best advantage in some German theatres. It is an anomalous work; its overture is too introspective and subtle for a theatric prelude to such a highly-wrought story, and most of its incidental passages also lack the logical connection and the force which mere hack-writers oft put into their melodramatic compositions. Upon the announcement of it for last week, the twelfth Symphony concert and its rehearsal were largely attended and there was much warm applause. The orchestra played exquisitely, the delicate witch music, the faint voice of the distant mountain pipe, the romantic scene of *Astarte's* apparition and the *entr'acte* were given with most delicate sentiment and the finest touch throughout. The overture had a highly satisfactory treatment and the more deeply colored melodramatic passages had vigor and nerve in their delivery. The singers, both soloists and chorus, were all that could be expected, and the spoken text had the advantage of Mr. George Riddle's beautiful and polished elocution. That the *timbre* of his voice compels him to present *Manfred* as a sentimental and lamentful personage, rather than a tragic and commanding one, may be honestly regretted, but one cannot blame him for it; on the contrary, one should gladly recognize his fine intuitions, his sympathetic attitude, the skill with which he uses his means, his abstinence from any forced effects and the high plane which he attains in the scene with *Astarte* and at the end of the play. And it should be further said in Mr. Riddle's honor that the task is a more difficult and ungracious one than the unprofessional listener would be likely to think. An excellent rendering of Schubert's unfinished symphony preceded the "Manfred."

There will be no concert tonight, but on Saturday evening next Mrs. H. H. A. Beach, who is now almost never heard in public, except for the direct benefit of some specified charity, will play Chopin's F-minor concerto, which will be preceded by Wagner's "Faust" overture and followed by the "Eroica" symphony of Beethoven.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 17, 1892.

THE SYMPHONIES.

TWELFTH CONCERT.

The programme of the twelfth Symphony concert in Music hall on Saturday evening, Jan. 9, was:

Schubert. Unfinished Symphony in B minor.
Allegro moderato—Andante con moto.
Schumann. The Music to Byron's "Manfred."
Reader: Mr. George Riddle.
Soloists: Mrs. Arthur Nikisch, Mrs. Julie L. Wyman, Mr. Wilhelm Heinrich, Mr. Heinrich Meyn, Mr. Gardner S. Lamson, Mr. Sullivan A. Sargent, Mr. Clarence E. Hay. Chorus of members of the "Cecilia."

Music hall was uncomfortably filled at this concert. Why? There was nothing special to call out a multitude. The music to Byron's "Manfred" is good, noble and rich, like all Schumann's orchestral compositions, but there is nothing especially attractive about it. It would require greater genius than Schumann possessed to invest such a sad, dull text as Byron has here provided with anything like musical interest, even to the extreme lover of the art. The poem is not well adapted to an interesting musical setting. How can spirits which do not come forth, be pictured understandingly to a common audience? This music has been done before, but never with better adjuncts and surroundings than on this occasion; and yet, it has failed each time of producing any marked effect. Friends of the chorus, and perhaps the soloists as well, may have contributed to the large, increased numbers attending this concert, but we are sure it was not caused by any unusual interest in the music. Mr. George Riddle, who assumed the character of Manfred, was unexceptionably fine. With so large a hall in front of him to fill, and with so much brass, fire and brimstone in the rear to overpower, it proved rather too much for his oratorical and dramatic excellence to overcome, though he was in the main, victorious. The chorus had but little to do, acquitting itself fairly well. No doubt it could have done better, if there had been a good square beat to follow. The overture, the best part of the music, was well read by Mr. Nikisch. The orchestral score throughout shows learning, if not positive genius, and when the dry, uninspired words of the text are taken into consideration, Schumann may well be congratulated on his success in setting it to music. All things considered, the orchestra did their work well, though it was far from faultless.

The unfinished Schubert symphony has been so many times, and to our mind so much better played, there is no occasion for comment. It is well to say, however, that the symphony may be considered an inspired work, from any point you look at it. It is charmingly beautiful from beginning to end, and there is nothing superior written.

JAMES M. TRACY.

AMERICAN ART JOURNAL

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The Boston Symphony Orchestra Produces a Suite by an American Composer.

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Rarely if ever has the overture to "Der Freischutz" been given with such dramatic intensity. The Adagio (introduction) swelled up from nothingness into a volume of tone which may be regarded as unsurpassable by any body of strings in this country. And when it died down again to a pianissimo tremulo of the violins, with low tones of the clarinets and the syncopated pizzicato of the double basses, the effect was so thrilling that Berlioz would certainly have raved could he but have heard it. It was unfortunate that the intonation and precision of tone in the beautiful horn quartet was not what it should have been, otherwise the performance might have been recorded as the finest ever known. As it was Weber's masterpiece was easily the feature of the evening.

It was gratifying to hear an American orchestral work so worthily rendered as was the Suite in A-minor Op. 42, by E. A. MacDowell. This Suite is a series of sketches which would correspond to the impressionistic paintings of some of our modern artists, a treatment quite appropriate to the titles of most of the movements, which are as follows:

In a Haunted Forest (Largamente misterioso Allegro furioso; Maestoso).
Summer Idyl (Allegretto grazioso).
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Forest Spirits (Molto Allegro; Misterioso; Molto Allegro; Presto).

The first and last movements seemed to please the best of all. The mind was allowed to run (or rather fly) rioting through space with bogies and hobgoblins as they whisked through the air on chromatic slides of chords of the diminished seventh. Be it remarked in passing that this chord, so valuable when used in moderation, becomes rather worn by the end of the Tschaikowsky number which followed, containing as it did a great deal of the same kind of passage work.

The Fantasie de Concert for piano and orchestra, by the great Russian, played here for the first time by Mme. Rive-King, opens with a pleasing, well-regulated theme given by the orchestra. A melodious episode for the flute occurs, and at length the piano takes a prominent part. Much of the work is contrapuntal, and there is a long series of passages for piano alone, which, it must be confessed, are very dry, although they were very ably played by the favorite artiste Mme. Rive-King. The second and last number begins with a theme for the pianoforte solo. On its repetition a second part for violoncello solo is added, it being ingeniously developed in strict canon in the octave. Mme. King, who played the Fantasie with great bravoua was recalled and rewarded with floral offerings.

The concert concluded with a finished rendition of Goldmark's "Rustic Wedding." The performance of a certain passage of this familiar work is worthy of special comment. The cadenza leading back to the main theme of the scene "In the Garden" ranges from the upper registers of the violins to the depths of the basses, and so gradual and imperceptible was the transition from one set of instruments to another that it sounded as if done by a single performer.

OUR BOSTON BUDGET.

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MR. AND MRS. ARTHUR NIKISCH will give a recital at Chickering Hall, on the afternoon of Wednesday, Jan. 20. Mrs. Nikisch will sing and Mr. Nikisch will play the piano accompaniments. They will be assisted by Master Alexander Fiedemann, the Russian youth whom Mr. Brodsky brought hither, and whose education the older virtuoso is now completing.

MUSIC AND DRAMA

Saturday, January 16, 1892.

Boston Symphony Orchestra.

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There is a coldness or reserve about her that is not altogether pleasing. Mr. Schroeder, the violoncillist, played an Adagio by Tartini; Schubert's "Moment Musicale" (which he was forced to repeat) a Tarantella by Cossmann and as a second encore one of Popper's difficult and pleasing compositions. Mr. Schroeder has an instrument possessing a remarkable mellow tone; he plays with artistic sentiment and wonderful technical facility but without great power. His success, however, was measured by the most enthusiastic applause possible for a large and thoroughly intelligent musical audience to bestow.

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An orchestra of [illegible]0, under the direction of Mr. R. Sapio, will also assist. The first part of the programme will consist of operatic solos for the various artists and the second part of the especially taking number from the "Cavalleria Rusticana. Seats go on sale at Music Hall tomorrow morning.

—The musical critic of the New York Times—one of the best in the country—says, apropos of the Symphony orchestra concert at Chickering Hall, Tuesday night, and its performance of the "Freischutz" overture, that "of all romantic overtures it is perhaps the most perfect of its kind, while of all strictly romantic conductors none surpasses Nikisch. Those who attended listened to a musical performance the memory of which they are likely to cherish for many a day to come.

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SATURDAY EVENING, JANUARY 16, 1892.

PHILHARMONIC CONCERT.

The third concert of the Boston symphony orchestra, at the Brooklyn Academy of Music, will be given to-night, and the rehearsal for the programme was held at the same place yesterday afternoon. It is a delightful bill that Mr. Nikisch offers—well chosen, artistic, just of the right duration and played superbly. Schumann's First symphony is the leading and important number, and it is safe to declare that it has never been given with more dignity, more fire, more sweetness than yesterday. Mr. Nikisch's reading of it does not differ radically from the versions that have been heard in the concert room, yet it is his own and an obvious result of sympathetic study. He takes the time for the opening movement at an unusually slow rate, which gives the more effect to the brisker measures that follow and that imparts weight and gravity to the subject. It may be that Schumann intended this to be a "spring" symphony, as he hints, but the beginning is not in the vein that is commonly associated with ideas of spring; certainly, in the version that was heard yesterday there was more of mystery and tragedy than of laughter. What are serious in the idea and declarative in the treatment are congenial to Mr. Nikisch, who exalts his interpretation of the work to as grand an altitude as possible, so that it stirs as deeply as the Fifth symphony, and it discloses beauty that Beethoven does not invariably touch. Yet, it is not all in the heroic vein, for the larghetto is as lovely, the scherzo as playful and the ending allegro as enlivening as anything in music, and they inforce the impression that it is not easy to hear too much of Schumann and his symphonies. The thought, the refinement, the expression, the tone color, are the work of a poet and a master. In his piano music Schumann is once in a while restricted by the inadequacy of his medium, and again he is led by its facility to indulge in feats of technic that are caviare to the general and dry to the initiate, but in his orchestral work he is at concert pitch, and his thought always fills the measure of the means at his command. As in the case of some writers and artists who did not meet with the success that they merited during their lives, so will Schumann grow in popular esteem, and it is a question if his position is not determined to be closer to Beethoven than it is now conceded to be. He celebrates in his work the emancipation of music from the formalism that affected nearly all musicians before his time, and he shows its capacity for intellectual as well as emotional expression. The more severe but equally magnificent Bach was contrasted in the violin concerto that Bachrich has turned into a concert piece for string band, and that was played yesterday in a delightful manner. The brightness of the strings, their sonorous quality, their briskness and certainty of attack, their pliancy and variety of tone that was now like singing and anon like the roll of an organ, their wonderful unity and their feeling were illustrated in this number, while a new value was disclosed in the largo from the vivacious and grateful overture to Weber's "Euryanthe," that was the last piece on the programme. This overture, combining the characteristics of both the classic and romantic periods in music, written in a time when the arts were in transition from one to the other, is none too often heard, and it was regarded by Weber himself as the best of his overtures. The opening and the fugued movement are in the older style; the largo, delivered from muted strings, might have been written yesterday. It was played with a sustained and voice like utterance, soft, strange, almost unearthly in its beauty. The soloist of the concert is Fanny Bloomfield Zeisler from Chicago, who plays on the piano with confidence and vivacity. The grandiose D minor concerto of Rubinstein is her selection—a work in which the Russian shows himself, despite the composer's effort to clothe him in a conventional and Teutonic guise. Mrs. Zeisler is a remarkably facile player and she imparts a surprising degree of spirit to her work. The daring of her work sometimes involves her in difficulties, and a false note is heard occasionally, but then, Rubinstein plays false Her most obvious fault is in the management of the pedal, for, when making harmonic changes, as between the tonic and dominant, she occasionally leaves the pedal open, thus throwing half tone vibrations together and producing discord. This is not uncommon with amateurs, but it is not to be excused in the case of any player. In the closing allegro Mrs. Zeisler took a pace that made the musicians open their eyes and put them to some trouble to keep up, the wood wind department showing a little irregularity, but the soloist was no more to be restrained than a race horse. The time for beginning the concert this evening has been put off until 8:15, by request of some of the ticket holders. The next appearances of the orchestra, after to-night, will be on the 12th and 13th of February.

SUNDAY HERALD.

BOSTON, JANUARY 17, 1892.

NORDICA'S FAREWELL.

The farewell appearance of Mme. Nordica, before her London season, is to be made a particularly interesting occasion by Manager Charles A. Ellis, whose enterprise in this matter will be highly appreciated by the many friends and admirers of Mme. Nordica. The programme will include some choice miscellaneous numbers, followed by the principal gems of "The Cavalleria Rusticana," and Mme. Nordica will have the assistance of Mme. Scalchi, contralto; Herr Paul Kalisch, tenor; Mr. Z. Dome, bass, and an orchestra, under Sig. Sappio. Mme. Nordica is to sing the "Ah Fors e Lui," the "Polacca," from Goring Thomas' opera, "Esmeralda," and the Santuzza role. Mme. Scalchi will sing the "Habenera," from "Carmen," and the "Ah Rendimi," by Rossi, and, among the other selections, is the famous "Rigoletto" quartet. The sale of seats begins tomorrow morning.

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PHILHARMONIC CONCERT.

The third concert of the Boston symphony orchestra, at the Brooklyn Academy of Music, will be given to-night, and the rehearsal for the programme was held at the same place yesterday afternoon. It is a delightful bill that Mr. Nikisch offers—well chosen, artistic, just of the right duration and played superbly. Schumann's First symphony is the leading and important number, and it is safe to declare that it has never been given with more dignity, more fire, more sweetness than yesterday. Mr. Nikisch's reading of it does not differ radically from the versions that have been heard in the concert room, yet it is his own and an obvious result of sympathetic study. He takes the time for the opening movement at an unusually slow rate, which gives the more effect to the brisker measures that follow and that imparts weight and gravity to the subject. It may be that Schumann intended this to be a "spring" symphony, as he hints, but the beginning is not in the vein that is commonly associated with ideas of spring; certainly, in the version that was heard yesterday there was more of mystery and tragedy than of laughter. What are serious in the idea and declarative in the treatment are congenial to Mr. Nikisch, who exalts his interpretation of the work to as grand an altitude as possible, so that it stirs as deeply as the Fifth symphony, and it discloses beauty that Beethoven does not invariably touch. Yet, it is not all in the heroic vein, for the larghetto is as lovely, the scherzo as playful and the ending allegro as enlivening as anything in music, and they inforce the impression that it is not easy to hear too much of Schumann and his symphonies. The thought, the refinement, the expression, the tone color, are the work of a poet and a master. In his piano music Schumann is once in a while restricted by the inadequacy of his medium, and again he is led by its facility to indulge in feats of technic that are caviare to the general and dry to the initiate, but in his orchestral work he is at concert pitch, and his thought always fills the measure of the means at his command. As in the case of some writers and artists who did not meet with the success that they merited during their lives, so will Schumann grow in popular esteem, and it is a question if his position is not determined to be closer to Beethoven than it is now conceded to be. He celebrates in his work the emancipation of music from the formalism that affected nearly all musicians before his time, and he shows its capacity for intellectual as well as emotional expression. The more severe but equally magnificent Bach was contrasted in the violin concerto that Bachrich has turned into a concert piece for string band, and that was played yesterday in a delightful manner. The brightness of the strings, their sonorous quality, their briskness and certainty of attack, their pliancy and variety of tone that was now like singing and anon like the roll of an organ, their wonderful unity and their feeling were illustrated in this number, while a new value was disclosed in the largo from the vivacious and grateful overture to Weber's "Euryanthe," that was the last piece on the programme. This overture, combining the characteristics of both the classic and romantic periods in music, written in a time when the arts were in transition from one to the other, is none too often heard, and it was regarded by Weber himself as the best of his overtures. The opening and the fugued movement are in the older style: the largo, delivered from muted strings, might have been written yesterday. It was played with a sustained and voice like utterance, soft, strange, almost unearthly in its beauty. The soloist of the concert is Fanny Bloomfield Zeisler from Chicago, who plays on the piano with confidence and vivacity. The grandiose D minor concerto of Rubinstein is her selection—a work in which the Russian shows himself, despite the composer's effort to clothe him in a conventional and Teutonic guise. Mrs. Zeisler is a remarkably facile player and she imparts a surprising degree of spirit to her work. The daring of her work sometimes involves her in difficulties, and a false note is heard occasionally, but then, Rubinstein plays false Her most obvious fault is in the management of the pedal, for, when making harmonic changes, as between the tonic and dominant, she occasionally leaves the pedal open, thus throwing half tone vibrations together and producing discord. This is not uncommon with amateurs, but it is not to be excused in the case of any player. In the closing allegro Mrs. Zeisler took a pace that made the musicians open their eyes and put them to some trouble to keep up, the wood wind department showing a little irregularity, but the soloist was no more to be restrained than a race horse. The time for beginning the concert this evening has been put off until 8:15, by request of some of the ticket holders. The next appearances of the orchestra, after to-night, will be on the 12th and 13th of February.

SUNDAY HERALD.

BOSTON, JANUARY 17, 1892.

NORDICA'S FAREWELL.

The farewell appearance of Mme. Nordica, before her London season, is to be made a particularly interesting occasion by Manager Charles A. Ellis, whose enterprise in this matter will be highly appreciated by the many friends and admirers of Mme. Nordica. The programme will include some choice miscellaneous numbers, followed by the principal gems of "The Cavalleria Rusticana," and Mme. Nordica will have the assistance of Mme. Scalchi, contralto; Herr Paul Kalisch, tenor; Mr. Z. Dome, bass, and an orchestra, under Sig. Sappio. Mme. Nordica is to sing the "Ah Fors e Lui," the "Polacca," from Goring Thomas' opera, "Esmeralda," and the Santuzza role. Mme. Scalchi will sing the "Habenera," from "Carmen," and the "Ah Rendimi," by Rossi, and, among the other selections, is the famous "Rigoletto" quartet. The sale of seats begins tomorrow morning.

WASHINGTON, JANUARY 14, 1892.

AN EVENING OF MUSIC.

The Boston Symphony Orchestra at the Congregational Church.

Mr. Nikisch must have been gratified not only at the size of the audience which listened last night to the delightful programme which the Boston Symphony Orchestra rendered at the Congregational Church, but at the intelligent responsiveness which rewarded, with unstinted praise, its superb work. The programme was interesting, especially on account of the prominence given to modern musical thought. A prelude, adagio, and gavotte, by Bach, was the only exception, and in this case even the meaningless platitudes of the prelude were more than compensated for by the crisp and genial rendition of the hackneyed but always entertaining gavotte. This Bach number also being for strings, afforded an opportunity for the ear to revel in the perfection and polish to which this section of Mr. Nikisch's band has been brought—a degree which has long since passed the positive and comparative, and is now superlative in the highest sense.

The concert began with Goldmark's "Rustic Wedding" symphony, or rather suite. Of this dainty composition four numbers were played—a wedding march, with a number of ingenious variations, a tender bridal song, an exquisite andante, "In the Garden," and a merry, piquant dance. Goldmark, judging from his richly instrumentated Sakuntala overture and his exotic, not to say erotic, "Queen of Sheba," has always been a Fortuny in music, a tone-painter who spared not his color nor hesitated at the most dashing effects. The suite which was played last night was more like a Corot picture, conceived in an atmosphere of romance, and refreshingly natural. It was executed throughout its descriptive detail with charming spirit and freedom. In contrast to it was the prelude to Wagner's "Parsifal," the stupendous inspirations of which received from Mr. Nikisch a reverential interpretation. The soloist of the evening was Mrs. Arthur Nikisch, who essayed the unsatisfactory "Mignon" of Liszt, and earned a deserved ovation by the altogether captivating manner in which she rendered some German songs to the sympathetic, delicate, and intelligent accompaniment of her husband upon the piano. The audience was thoroughly representative of the official and social life in the Capital. Mrs. Harrison, with Private Secretary Halford and some friends, occupied the pew reserved for the President, who was unable to be present.

BALTIMORE AMERICAN—FRIDAY JANUARY 15, 1892.

MUSIC FOR THE CLASSIC.

The Third Welcome for the Boston Symphony Orchestra.

An ideal program, a superb performance and a packed house were the features of the third concert by the Boston Symphony Orchestra at the Academy Concert Hall last evening. It began with the Wagner "Faust" overture, which fully exhibited the fact that the orchestra was all present in good condition. The work is quite familiar to our symphony concert patrons in Baltimore, but none the less enjoyable on that account. Schubert's overture to Byron's "Manfred" was the second orchestral number, and the last Beethoven's immortal "Seventh Symphony." To these were added the Goethe-Liszt song-poem, "Mignon," transcribed by the composer for orchestra, and sung by Mrs. Nikisch. Her tender and sympathetic voice aroused a furore of enthusiasm, which was still further increased by her beautiful rendition of three songs, with piano, by Burgert, Richard Strauss and Schuman. She was several times recalled, and finally obliged to give an encore. She will always find a warm welcome in this city. Her piano accompaniments were charmingly rendered by her distinguished husband, who exhibits his excellent taste and skill as much at the piano as he does in swaying the baton for the whole orchestra. Altogether, the concert was one of the best ever given here, and enthusiastically enjoyed by the large musical assembly.

HERALD, Baltimore, Md.

Date 1-13

Boston Symphony Concert.

A crowded house greeted the Boston Symphony Orchestra last night in the Concert Hall of the Academy of Music. It was the third concert in the series and the programme, while containing nothing very new, was of sufficient variety and calibre to bring out some of the most skilful work of which this grand orchestra is capable. The numbers given were the overture to "Faust," Wagner; the overture to "Manfred," Schumann, and Beethoven's Seventh Symphony. Of these three the grand Symphony in A, which Beethoven regarded as one of his best, met with the warmest reception. Its range tested the powers of every part of the orchestra and found everywhere an exquisite rendering. The third movement, so full of weird haunting melody, was beautifully given, the orchestration was simply perfect and was marvelous in the light and delicate shading of tones. The audience was in entire touch with the music, and Mr. Nikisch was compelled to bow his acknowledgments at the close of every movement.

Mrs. Nikisch was the soloist and was accompanied by Mr. Nikisch. She met with a hearty reception, was recalled several times and was presented with a basket of beautiful flowers. She gave Liszt's "Mignon," and, accompanied with the piano, Bungert's "Amore e Luce," Strauss' "Staendchen" and Schumann's "Fruehlingsnacht."

The fourth Symphony Concert will be given Thursday evening, February 11.

SUN, New York, N. Y.

Date 1/16

Third Symphony Concert.

There was a certain disjointed character about the programme for Mr. Damrosch's third afternoon symphony concert that contrasted with his customary excellent judgment in constructing the list of musical numbers to be set before his patrons. Two symphonies, strikingly different in their nature and style, to be sure, figured as the most important orchestral selections, but neither was presented in its entirety, and, save as equally brilliant show pieces, their relation to one another was hardly made evident. Two dance measures from Gluck's "Iphigenia," delightful as they proved on their own merits and by reason of the admirable manner in which they were performed, did not add to the lacking element of completeness in a programme which laid itself open to the reproach that a certain amount had been sacrificed in favor of the distinguished soloist of the occasion.

"Romeo and Juliet," Berlioz's original combination of melodrama, symphony, and opera, has always been a favorite with Mr. Damrosch, as it was with his father, than whom no one ever did more in this city for the fame and glory of the great French composer. Yesterday's excerpts from his most characteristic work included the most important instrumental numbers, which, unlike many, at one time, supposedly glowing tone pictures, have lost none of their brilliant coloring through the lapse of time. As a mere feat in orchestration, the "Romeo and Juliet" symphony can, in spite of all that has been composed since first it was given to the world some fifty years ago, still assert its claim as one of the most remarkable achievements in the entire field of musical literature. Its brilliancy, power, and suggestiveness still remain unsurpassed. On the whole, Mr. Damrosch's performance proved one of rare excellence, and demonstrated the oft-tried experience that a conductor never conducts anything so well as those compositions with which he is in closest sympathy. Almost as good was the orchestra's playing of the Goldmark theme and variations from the "Rustic Wedding," of which it may be said that it did not suffer by the inevitable comparison with the work on Tuesday last of Mr. Nikisch's men in this same number.

Though the performance of the various selections added distinctly to the list of successes which our prominent orchestra has already to its credit, the fact cannot be disputed that the chief interest of yesterday's very humorous audience centred in the soloist. And when it is added that that soloist was the reigning hero of the hour, Ignace Jean Paderewski, the statement will not seem surprising. The principal number was the Rubinstein D minor concerto, which he has played at the Music Hall under Mr. Damrosch before, but which it was a rare privilege to hear from him again, in view of his magnificent interpretation of this justly favorite work. While it would be unjust to place his playing of this particular concerto on a higher artistic plane than any of the other five that have been heard from him, it certainly can be said that no other performance surpasses it in completeness, fascination, and mastery. It is of itself sufficient to stamp him as one of the greatest artists that has ever been heard in this country. Besides the concerto Mr. Paderewski played Chopin's C minor nocturne, the transcription of the "Ruins of Athens" march, and as an encore Rubinstein's C major study, which are all familiar as admirable examples of his varied style. To judge by his reception and the applause he earned yesterday afternoon it would seem as if his great popularity, far from diminishing, is on the increase at every new appearance.

For the fourth symphony concert, on Feb. 6, Miss de Vere is announced as soloist.

Concert of the Kneisel Quartet.

An enthusiastic audience listened to a most admirable concert given by the Kneisel Quartet yesterday evening at the Carnegie Music Hall. This was the third appearance of this organization during the season, and it added one more success to its brilliant record. Evenness of tone, artistic shading, musical expression, and intelligence of reading characterized the playing of the entire programme, which consisted of a quartet in E flat major, by Carl Dittersdorf, the andante from Grieg's quartet in G minor, and Schubert's quintet in C major, in which Mr. Leo Schulz played the second violoncello part.

The most effective number of the concert was, perhaps, the selection from Grieg, so full of charming melody and richness of color. These qualities, as well as the weird harmonies and peculiarities of rhythm with which the Norse master loves to indulge, were brought out with rare skill and delicacy of sentiment deserving of commendation. The Schubert quartet was also given with much finish and force and elicited bursts of rapturous applause.

The only band of chamber-music musicians which may rank with the Kneisel Quartet is the New York Symphony Society's offspring, conducted by Mr. Brodsky, which has achieved such a deserved name of honor for its splendid performances; but many who attended the concert of last night appreciated the fact that the Kneisel Quartet has more repose, if perhaps a less showy quality, than Brodsky's.

Clipping from World, Baltimore, Md.

Date 1-13

MUSIC AND MUSICIANS.

'Tis always pleasant to see a musician accompany his wife at the piano and when Frau Nikisch appears with the Boston symphony orchestra her husband usually plays the piano part. She was as captivating as ever at Thursday night's concert, and sang in a charming manner a musical bouquet of three pretty German songs, including the beautiful "Fruhlingsnacht"—one of the sweetest things Schumann ever composed. Of course she was recalled and also received a basket of flowers.

The orchestral feature of the evening was the Beethoven symphony in A, including the celebrated movement funebre, which was rendered with all the solemn stateliness and delicacy of shading which the part requires. The allegro which concluded the symphony was brought out with vigor and energy, and the movements for full orchestra were especially noticeable. The Schumann and Wagner overtures, the other orchestral numbers were thoroughly appreciated by the audience, but as has been stated in previous criticisms this orchestra has reached such a standard of perfection that its production of works not requiring all its skill and power is somewhat disappointing to those who are accustomed to enjoying its concerts. Several familiar faces were missed from the band Thursday night. Among them were two of the cornet players [illegible] the last concert.

WORLD, New York, N. Y.

Date 1/16

NIKISCH IN BROOKLYN.

Third Rehearsal of the Boston Symphony Orchestra.

So firmly established in the regard of Brooklyn music-lovers has the Boston Symphony Orchestra become that even such a storm as yesterday's had comparatively little effect upon the attendance at the third rehearsal.

While the programme was not as attractive as the previous one, and consequently did not show the organization at its best, it was rendered in a most masterly manner.

The symphony was Schumann's No. 1 in B flat, commonly known as the "Spring Symphony." It was in the andante and the allegro that Nikisch and his men most effectively displayed their superiority. Bach's prelude, adagio and gavotte received admirable expression from the strings, and Weber's overture to "Euryanthe" was given with characteristic finish.

Fanny Bloomfield-Zeisler was the soloist and she earned several recalls by her artistic work in Rubinstein's concerto in D minor. The orchestral portions of that classical composition were rendered with delicacy.

By request the concert at the Academy this evening will begin at 8.15 instead of 8 o'clock as heretofore.

THE KNEISEL QUARTET.

Their Third Concert at Carnegie Music Hall.

The third concert of the Kneisel Quartet took place last evening at Carnegie Music Hall. To say that the performers are members of the Boston Symphony Orchestra is to insure in advance an excellent performance. The Quartette in E Flat Major of Von Dittersdorf with its simple broad andante on Haydn lines was played with a warm breadth and a fineness of shading which left little to be desired. In the allegro, with its difficult staccato, Mr. Kneisel displayed uncommon skill.

Grieg's "Andante from the G Minor Quartet," a happy selection, with its clear tenuity of subject, was finely played. In the opening solo of bass for the 'cello Mr. Schroeder had opportunity to prove the fineness of his tone. Messrs. Roth and Svecenski shared equal honors in the dramatic interlude, and the return to the original subject was perhaps the best bit of artistic shading of the evening.

The Schubert quintet afforded an opportunity to hear Mr. Schulz in fine chromatic passages. The adagio was a bit of blended art, and the trio was rendered by each and all without a flaw.

This latter won the heart of the audience. The programme was of moderate length and closed with the short presto of the quintet.

HERALD, New York, N. Y.

Date 1/16

BROOKLYN'S PHILHARMONIC.

At the rehearsal for to-night's concert of the Brooklyn Philharmonic Society, yesterday afternoon, in the Brooklyn Academy of Music, Mrs. Fanny Bloomfield-Zeisler played Rubinstein's D minor concerto in a spirited and thoroughly musical fashion, greatly to the pleasure of the audience. The pianist took the final allegro at an almost bewildering pace, but had splendid support from Mr. Nikisch's orchestra, which really did wonders with the accompaniment. At the close of the concerto Mrs. Bloomfield-Zeisler was recalled several times.

The concert began with a smooth and thoroughly satisfactory performance of Schumann's B flat symphony, and ended with one of the best and most brilliant performances of the "Euryanthe" overture heard here in years. The programme also contained the Bach Prelude, Adagio and Gavotte.

Date 1-16

The Boston Symphony Orchestra's programme at the Academy yesterday was [illegible] excellent, if neither novel nor highly impressive, cast. Mme. Fanny Bloomfield Zeisler was given a most attentive hearing. Her performance had more force and dignity than spirituality. The orchestra was in fine condition and gave a most interesting response to Mr. Nikisch's energetic baton. The regular concert is given to-night.

At the ninth Damrosch Sunday evening concert at the Carnegie Music Hall to-morrow, "Meistersinger" and "L'Amico Fritz" will be presented, and Frerruccio B. Busoni will play some of his own music.

HERALD, New York, N. Y.

Date 1/16

A KNEISEL QUARTET CONCERT.

The Kneisel String Quartet, of Boston, gave its third concert in the Chamber Music Hall last night and thoroughly pleased its audience, which should have been larger, with a lovely performance of Schubert's quintet in C major. This was the chief event of the evening, but a curious quartet of the last century by Carl von Dittersdorf, and the andante from Grieg's quartet in G minor also gave much pleasure.

Boston Journal.

MONDAY, JANUARY 18, 1892.

Mrs. Lillian Nordica is to make her farewell appearance in America Thursday evening, Jan. 28, at Music Hall, in a grand operatic concert. She is to be assisted by Mrs. Scalchi, Mr. Paul Kalisch and Mr. Doeme, who makes his first appearance in Boston at this concert. A grand orchestra of 50, under Mr. R. Sapi, will also assist. Operatic selections in which the artists have distinguished themselves compose the first part of the programme, and the last part consists of the most taking number from "Cavalleria Rusticana." The sale of seats will open tomorrow at the Music Hall box office.

TRIBUNE. New York, N. Y.

Date 12-16

THE KNEISEL QUARTET.

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The Kneisel Quartet gave their third concert in the Chamber Music Hall last evening, where their next and last one will also be heard. It was a change that doubtless approved itself to all their hearers. For their programme they offered a list that did not at first seem of much attractiveness. A quartet of Carl von Dittersdorf had been exhumed for this occasion and was in the nature of a novelty. The works of the minor composers of the eighteenth century, for the most part, have rested during the nineteenth as quietly as their authors. This well-nigh forgotten quartet evinced qualities of interest, however, to an audience of these days. It is written in a fresh and melodious vein, well and clearly wrought out and in the true spirit of the string quartet. There are many traits in it that seem like a foreshadowing of Mozart's work in this line, the turn of a phrase, or a harmonic sequence or a touch here and there of general effect. Almost the only archaic feature of the composition is the fact that all three of the movements are in the same tonality, and that there is no slow movement. Mr. Kneisel, therefore, introduced after the first allegro an adagio in a different key, from another of Dittendorf's quartets, with a result fortunate in the effect of relief and contrast. The last movement is distinctly in the Hungarian style—probably a reminiscence, as are similar passages in other and greater musicians' works, of the composer's stay in the court of some Hungarian dignitary—and is an interesting case of the early adoption of the spirit of a folk-song that was destined later to become so prominent in music. Schubert's great quintet in C, in which Mr. Leo Schulz took the second 'cello, and the lovely romance from Grieg's quartet, were the other pieces on the programme. The playing of Mr. Kneisel and his associates was never heard to better advantage for its virility and fire, its exquisite and never-failing finish, the absolute blending and subordination of each voice to the general effect, and the beautiful quality of tone. It is quartet playing of the highest order, judged by any standard, and was a source of unalloyed gratification to those who heard it.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING JAN. 18, 1892.

THE NORDICA CONCERT.

A grand operatic concert, which will bring to a close the very successful American tour of Mme. Nordica, will be given on Thursday evening, Jan. 28, at Music Hall, and this charming prima donna will be surrounded by such noted artists as Mme. Scalchi, the great contralto; Herr Kalisch, the distinguished German tenor; Mr. Döme, baritone, from Covent Garden, London, and aided by an orchestra of 50 musicians, led by Mr. Sapio. The occasion possesses a good deal of interest from the eminence of the artists, besides being the last appearance for a time of a singer who first began her illustrious musical career in this country. A brilliant programme, calculated to display the famous company of artists at their best, has been arranged, and the occasion promises to be one of unusual interest. The sale of reserved seats begins this morning at Music Hall.

Gazette

BOSTON, SUNDAY MORNING, JAN. 17.

Madame Lillian Nordica is to make her farewell appearance in America on Thursday evening January 28 at Music Hall, in a grand operatic concert. She is to be assisted by Mme. Scalchi the popular contralto, Mr. Paul Kalisch, the tenor, and Mr. Zoltan Döme, baritone, from Covent Garden, who makes his first appearance in Boston at this concert. A grand orchestra of fifty under Mr. R. Sapio will also assist. Operatic selections in which the artists have distinguished themselves compose the first part of the programme and the last part consists of the most taking number from "Cavalleria Rusticana." The sale of seats will open tomorrow at the Music Hall Box office.

TRIBUNE. New York, N. Y.

Date 1-17

THE BOSTON ORCHESTRA IN BROOKLYN.

The Boston Symphony Orchestra completed the doings of its present visit to New-York at its concert last evening in Brooklyn, the third of the Philharmonic Society's series. Mr. Nikish gave another proof of his fondness for and complete appreciation of Schumann in a performance of his first symphony, beautifully shaded and instinct with buoyant life; then there was Bachrich's scoring, for strings, of three movements, by Bach, played with much richness of effect and lucidity of utterance; and Weber's "Euryanthe" overture. The latter was made a fitting companion piece to the "Freischutz" overture, as it was heard at the orchestra's New-York concert earlier in the week, of such an almost intoxicating brilliancy was it, and such a pregnant dramatic forcefulness. The soloist was Mrs. Fanny Bloomfield-Zeisler, who played Rubinstein's D-minor concerto. This selection doubtless was not meant to be the challenge to a daring comparison, but circumstances made it so in the fact that Mr. Paderewski in New-York played the same work this week, at the very same hours. That Mrs. Bloomfield-Zeisler's interpretation of it stood the comparison so well as it did was a splendid tribute to her powers. It was fiery, impetuous, genuinely romantic and adequate upon the technical side; what it lacked was chiefly a certain dignity and largeness of feeling, and a fuller rhythmical symmetry. Mrs. Bloomfield-Zeisler's playing was highly appreciated by the audience—which had sat somewhat impassive before the stirring work of the orchestra—and she was several times recalled.

The Washington Post

WASHINGTON, JANUARY 14, 1892.

AN EVENING OF MUSIC.

The Boston Symphony Orchestra at the Congregational Church.

Mr. Nikisch must have been gratified not only at the size of the audience which listened last night to the delightful programme which the Boston Symphony Orchestra rendered at the Congregational Church, but at the intelligent responsiveness which rewarded, with unstinted praise, its superb work. The programme was interesting, especially on account of the prominence given to modern musical thought. A prelude, adagio, and gavotte, by Bach, was the only exception, and in this case even the meaningless platitudes of the prelude were more than compensated for by the crisp and genial rendition of the hackneyed but always entertaining gavotte. This Bach number also being for strings, afforded an opportunity for the ear to revel in the perfection and polish to which this section of Mr. Nikisch's band has been brought—a degree which has long since passed the positive and comparative, and is now superlative in the highest sense.

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BALTIMORE AMERICAN--FRIDAY

JANUARY 15, 1892.

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Third Symphony Concert.

There was a certain disjointed character about the programme for Mr. Damrosch's third afternoon symphony concert that contrasted with his customary excellent judgment in constructing the list of musical numbers to be set before his patrons. Two symphonies, strikingly different in their nature and style, to be sure, figured as the most important orchestral selections, but neither was presented in its entirety, and, save as equally brilliant show pieces, their relation to one another was hardly made evident. Two dance measures from Gluck's "Iphigenia," delightful as they proved on their own merits and by reason of the admirable manner in which they were performed, did not add to the lacking element of completeness in a programme which laid itself open to the reproach that a certain amount had been sacrificed in favor of the distinguished soloist of the occasion.

"Romeo and Juliet," Berlioz's original combination of melodrama, symphony, and opera, has always been a favorite with Mr. Damrosch, as it was with his father, than whom no one ever did more in this city for the fame and glory of the great French composer. Yesterday's excerpts from his most characteristic work included the most important instrumental numbers, which, unlike many, at one time, supposedly glowing tone pictures, have lost none of their brilliant coloring through the lapse of time. As a mere feat in orchestration, the "Romeo and Juliet" symphony can, in spite of all that has been composed since first it was given to the world some fifty years ago, still assert its claim as one of the most remarkable achievements in the entire field of musical literature. Its brilliancy, power, and suggestiveness still remain unsurpassed. On the whole, Mr. Damrosch's performance proved one of rare excellence, and demonstrated the oft-tried experience that a conductor never conducts anything so well as those compositions with which he is in closest sympathy. Almost as good was the orchestra's playing of the Goldmark theme and variations from the "Rustic Wedding," of which it may be said that it did not suffer by the inevitable comparison with the work on Tuesday last of Mr. Nikisch's men in this same number.

Though the performance of the various selections added distinctly to the list of successes which our prominent orchestra has already to its credit, the fact cannot be disputed that the chief interest of yesterday's very humorous audience centred in the soloist. And when it is added that that soloist was the reigning hero of the hour, Ignace Jean Paderewski, the statement will not seem surprising. The principal number was the Rubinstein D minor concerto, which he has played at the Music Hall under Mr. Damrosch before, but which it was a rare privilege to hear from him again, in view of his magnificent interpretation of this justly favorite work. While it would be unjust to place his playing of this particular concerto on a higher artistic plane than any of the other five that have been heard from him, it certainly can be said that no other performance surpasses it in completeness, fascination, and mastery. It is of itself sufficient to stamp him as one of the greatest artists that has ever been heard in this country. Besides the concerto Mr. Paderewski played Chopin's C minor nocturne, the transcription of the "Ruins of Athens" march, and as an encore Rubinstein's C major study, which are all familiar as admirable examples of his varied style. To judge by his reception and the applause he earned yesterday afternoon it would seem as if his great popularity, far from diminishing, is on the increase at every new appearance.

For the fourth symphony concert, on Feb. 6, Miss de Vere is announced as soloist.

Concert of the Kneisel Quartet.

An enthusiastic audience listened to a most admirable concert given by the Kneisel Quartet yesterday evening at the Carnegie Music Hall. This was the third appearance of this organization during the season, and it added one more success to its brilliant record. Evenness of tone, artistic shading, musical expression, and intelligence of reading characterized the playing of the entire programme, which consisted of a quartet in E flat major, by Carl Dittersdorf, the andante from Grieg's quartet in G minor, and Schubert's quintet in C major, in which Mr. Leo Schulz played the second violoncello part.

The most effective number of the concert was, perhaps, the selection from Grieg, so full of charming melody and richness of color. These qualities, as well as the weird harmonies and peculiarities of rhythm with which the Norse master loves to indulge, were brought out with rare skill and delicacy of sentiment deserving of commendation. The Schubert quartet was also given with much finish and force and elicited bursts of rapturous applause.

The only band of chamber-music musicians which may rank with the Kneisel Quartet is the New York Symphony Society's offspring, conducted by Mr. Brodsky, which has achieved such a deserved name of honor for its splendid performances; but many who attended the concert of last night appreciated the fact that the Kneisel Quartet has more repose, if perhaps a less showy quality, than Brodsky's.

Clipping from

World, Baltimore, Md.

Date 1-13

MUSIC AND MUSICIANS.

'Tis always pleasant to see a musician accompany his wife at the piano, and when Frau Nikisch appears with the Boston symphony orchestra her husband usually plays the piano part. She was as captivating as ever at Thursday night's concert, and sang in a charming manner a musical bouquet of three pretty German songs, including the beautiful "Fruhlingsnacht"—one of the sweetest things Schumann ever composed. Of course she was recalled and also received a basket of flowers.

The orchestral feature of the evening was the Beethoven symphony in A, including the celebrated movement funebre, which was rendered with all the solemn stateliness and delicacy of shading which the part requires. The allegro which concluded the symphony was brought out with vigor and energy, and the movements for full orchestra were especially noticeable. The Schumann and Wagner overtures, the other orchestral numbers were thoroughly appreciated by the audience, but as has been stated in previous criticisms this orchestra has reached such a standard of perfection that its production of works not requiring all its skill and power is somewhat disappointing to those who are accustomed to enjoying its concerts. Several familiar faces were missed from the band Thursday night. Among them were two of the cornet players heard here at the last concert.

WORLD, New York, N. Y.

Date 1/16

NIKISCH IN BROOKLYN.

Third Rehearsal of the Boston Symphony Orchestra.

So firmly established in the regard of Brooklyn music-lovers has the Boston Symphony Orchestra become that even such a storm as yesterday's had comparatively little effect upon the attendance at the third rehearsal.

While the programme was not as attractive as the previous one, and consequently did not show the organization at its best, it was rendered in a most masterly manner.

The symphony was Schumann's No. 1 in B flat, commonly known as the "Spring Symphony." It was in the andante and the allegro that Nikisch and his men most effectively displayed their superiority. Bach's prelude, adagio and gavotte received admirable expression from the strings, and Weber's overture to "Euryanthe" was given with characteristic finish.

Fanny Bloomfield-Zeisler was the soloist and she earned several recalls by her artistic work in Rubinstein's concerto in D minor. The orchestral portions of that classical composition were rendered with delicacy.

By request the concert at the Academy this evening will begin at 8.15 instead of 8 o'clock as heretofore.

THE KNEISEL QUARTET.

Their Third Concert at Carnegie Music Hall.

The third concert of the Kneisel Quartet took place last evening at Carnegie Music Hall. To say that the performers are members of the Boston Symphony Orchestra is to insure in advance an excellent performance. The Quartette in E Flat Major of Von Dittersdorf with its simple broad andante on Haydn lines was played with a warm breadth and a fineness of shading which left little to be desired. In the allegro, with its difficult staccato, Mr. Kneisel displayed uncommon skill.

Grieg's "Andante from the G Minor Quartet," a happy selection, with its clear tenuity of subject, was finely played. In the opening solo of bass for the 'cello Mr. Schroeder had opportunity to prove the fineness of his tone. Messrs. Roth and Svecenski shared equal honors in the dramatic interlude, and the return to the original subject was perhaps the best bit of artistic shading of the evening.

The Schubert quintet afforded an opportunity to hear Mr. Schulz in fine chromatic passages. The adagio was a bit of blended art, and the trio was rendered by each and all without a flaw.

This latter won the heart of the audience. The programme was of moderate length and closed with the short presto of the quintet.

HERALD, New York, N. Y.

Date 1/16

BROOKLYN'S PHILHARMONIC.

At the rehearsal for to-night's concert of the Brooklyn Philharmonic Society, yesterday afternoon, in the Brooklyn Academy of Music, Mrs. Fanny Bloomfield-Zeisler played Rubinstein's D minor concerto in a spirited and thoroughly musical fashion, greatly to the pleasure of the audience. The pianist took the final allegro at an almost bewildering pace, but had splendid support from Mr. Nikisch's orchestra, which really did wonders with the accompaniment. At the close of the concerto Mrs. Bloomfield-Zeisler was recalled several times.

The concert began with a smooth and thoroughly satisfactory performance of Schumann's B flat symphony, and ended with one of the best and most brilliant performances of the "Euryanthe" overture heard here in years. The programme also contained the Bach Prelude, Adagio and Gavotte.

Date 1

Boston Symphony Orchestra.

The Boston Symphony Orchestra's programme at the Academy yesterday was of an excellent, if neither novel nor highly impressive, cast. Mme. Fanny Bloomfield Zeisler was given a most attentive hearing. Her performance had more force and dignity than spirituality. The orchestra was in fine condition and gave a most interesting response to Mr. Nikisch's energetic baton. The regular concert is given to-night.

At the ninth Damrosch Sunday evening concert at the Carnegie Music Hall tomorrow, "Meistersinger" and "L'Amico Fritz" will be presented, and Frerruccio B. Busoni will play some of his own music.

HERALD, New York, N. Y.

Date 1/16

A KNEISEL QUARTET CONCERT.

The Kneisel String Quartet, of Boston, gave its third concert in the Chamber Music Hall last night and thoroughly pleased its audience, which should have been larger, with a lovely performance of Schubert's quintet in C major. This was the chief event of the evening, but a curious quartet of the last century by Carl von Dittersdorf, and the andante from Grieg's quartet in G minor also gave much pleasure.

Boston Journal.

MONDAY, JANUARY 18, 1892.

Mrs. Lillian Nordica is to make her farewell appearance in America Thursday evening, Jan. 28, at Music Hall, in a grand operatic concert. She is to be assisted by Mrs. Scalchi, Mr. Paul Kalisch and Mr. Doeme, who makes his first appearance in Boston at this concert. A grand orchestra of 50, under Mr. R. Sapi, will also assist. Operatic selections in which the artists have distinguished themselves compose the first part of the programme, and the last part consists of the most taking number from "Cavalleria Rusticana." The sale of seats will open tomorrow at the Music Hall box office.

TRIBUNE. New York, N. Y.

Date 12-16

THE KNEISEL QUARTET.

43

The Kneisel Quartet gave their third concert in the Chamber Music Hall last evening, where their next and last one will also be heard. It was a change that doubtless approved itself to all their hearers. For their programme they offered a list that did not at first seem of much attractiveness. A quartet of Carl von Dittersdorf had been exhumed for this occasion and was in the nature of a novelty. The works of the minor composers of the eighteenth century, for the most part, have rested during the nineteenth as quietly as their authors. This well-nigh forgotten quartet evinced qualities of interest, however, to an audience of these days. It is written in a fresh and melodious vein, well and clearly wrought out and in the true spirit of the string quartet. There are many traits in it that seem like a foreshadowing of Mozart's work in this line, the turn of a phrase, or a harmonic sequence or a touch here and there of general effect. Almost the only archaic feature of the composition is the fact that all three of the movements are in the same tonality, and that there is no slow movement. Mr. Kneisel, therefore, introduced after the first allegro an adagio in a different key, from another of Dittendorf's quartets, with a result fortunate in the effect of relief and contrast. The last movement is distinctly in the Hungarian style—probably a reminiscence, as are similar passages in other and greater musicians' works, of the composer's stay in the court of some Hungarian dignitary—and is an interesting case of the early adoption of the spirit of a folk-song that was destined later to become so prominent in music. Schubert's great quintet in C, in which Mr. Leo Schulz took the second 'cello, and the lovely romance from Grieg's quartet, were the other pieces on the programme. The playing of Mr. Kneisel and his associates was never heard to better advantage for its virility and fire, its exquisite and never-failing finish, the absolute blending and subordination of each voice to the general effect, and the beautiful quality of tone. It is quartet playing of the highest order, judged by any standard, and was a source of unalloyed gratification to those who heard it.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING JAN. 18, 1892.

THE NORDICA CONCERT.

A grand operatic concert, which will bring to a close the very successful American tour of Mme. Nordica, will be given on Thursday evening, Jan. 28, at Music Hall, and this charming prima donna will be surrounded by such noted artists as Mme. Scalchi, the great contralto; Herr Kalisch, the distinguished German tenor; Mr. Döme, baritone, from Covent Garden, London, and aided by an orchestra of 50 musicians, led by Mr. Sapio. The occasion possesses a good deal of interest from the eminence of the artists, besides being the last appearance for a time of a singer who first began her illustrious musical career in this country. A brilliant programme, calculated to display the famous company of artists at their best, has been arranged, and the occasion promises to be one of unusual interest. The sale of reserved seats begins this morning at Music Hall.

Gazette

BOSTON, SUNDAY MORNING, JAN. 17.

Madame Lillian Nordica is to make her farewell appearance in America on Thursday evening January 28 at Music Hall, in a grand operatic concert. She is to be assisted by Mme. Scalchi the popular contralto, Mr. Paul Kalisch, the tenor, and Mr. Zoltan Döme, baritone, from Covent Garden, who makes his first appearance in Boston at this concert. A grand orchestra of fifty under Mr. R. Sapi will also assist. Operatic selections in which the artists have distinguished themselves compose the first part of the programme and the last part consists of the most taking number from "Cavalleria Rusticana." The sale of seats will open tomorrow at the Music Hall Box office.

TRIBUNE. New York, N. Y.

Date 1-17

THE BOSTON ORCHESTRA IN BROOKLYN.

The Boston Symphony Orchestra completed the doings of its present visit to New-York at its concert last evening in Brooklyn, the third of the Philharmonic Society's series. Mr. Nikish gave another proof of his fondness for and complete appreciation of Schumann in a performance of his first symphony, beautifully shaded and instinct with buoyant life; then there was Bachrich's scoring, for strings, of three movements, by Bach, played with much richness of effect and lucidity of utterance; and Weber's "Euryanthe" overture. The latter was made a fitting companion piece to the "Freischutz" overture, as it was heard at the orchestra's New-York concert earlier in the week, of such an almost intoxicating brilliancy was it, and such a pregnant dramatic forcefulness. The soloist was Mrs. Fanny Bloomfield-Zeisler, who played Rubinstein's D-minor concerto. This selection doubtless was not meant to be the challenge to a daring comparison, but circumstances made it so in the fact that Mr. Paderewski in New-York played the same work this week, at the very same hours. That Mrs. Bloomfield-Zeisler's interpretation of it stood the comparison so well as it did was a splendid tribute to her powers. It was fiery, impetuous, genuinely romantic and adequate upon the technical side; what it lacked was chiefly a certain dignity and largeness of feeling, and a fuller rhythmical symmetry. Mrs. Bloomfield-Zeisler's playing was highly appreciated by the audience—which had sat somewhat impassive before the stirring work of the orchestra—and she was several times recalled.

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PROGRAMME

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EAGLE, Brooklyn, N. Y.

Date 1-16

PHILHARMONIC CONCERT.

The third concert of the Boston [illegible] orchestra, at the Brooklyn Academy of Music, will be given to-night, and the rehearsal for the programme was held at the same place yesterday afternoon. It is a delightful bill that Mr. Nikisch offers—well chosen, artistic, just of the right duration and played superbly. Schumann's First symphony is the leading and important number, and it is safe to declare that it has never been given with more dignity, more fire, more sweetness than yesterday. Mr. Nikisch's reading of it does not differ radically from the versions that have been heard in the concert room, yet it is his own and an obvious result of sympathetic study. He takes the time for the opening movement at an unusually slow rate, which gives the more effect to the brisker measures that follow and that imparts weight and gravity to the subject. It may be that Schumann intended this to be a "spring" symphony, as he hints, but the beginning is not in the vein that is commonly associated with ideas of spring; certainly, in the version that was heard yesterday there was more of mystery and tragedy than of laughter. What are serious in the idea and declarative in the treatment are congenial to Mr. Nikisch, who exalts his interpretation of the work to as grand an altitude as possible, so that it stirs as deeply as the Fifth symphony, and it discloses beauty that Beethoven does not invariably touch. Yet it is not all in the heroic vein, for the larghetto is as lovely, the scherzo as playful and the ending allegro as enlivening as anything in music, and they inforce the impression that it is not easy to hear too much of Schumann and his symphonies. The thought, the refinement, the expression, the tone color, are the work of a poet and a master. In his piano music Schumann is once in a while restricted by the inadequacy of his medium, and again he is led by its facility to indulge in feats of technic that are caviare to the general and dry to the initiate, but in his orchestral work he is at concert pitch, and his thought always fills the measure of the means at his command. As in the case of some writers and artists who did not meet with the success that they merited during their lives, so will Schumann grow in popular esteem, and it is a question if his position is not determined to be closer to Beethoven than it is now conceded to be. He celebrates in his work the emancipation of music from the formalism that affected nearly all musicians before his time, and he shows its capacity for intellectual as well as emotional expression. The more severe but equally magnificent Bach was contrasted in the violin concerto that Bachrich has turned into a concert piece for string band, and that was played yesterday in a delightful manner. The brightness of the strings, their sonorous quality, their briskness and certainty of attack, their pliancy and variety of tone that was now like singing and anon like the roll of an organ, their wonderful unity and their feeling were illustrated in this number, while a new value was disclosed in the largo from the vivacious and grateful overture to Weber's "Euryanthe," that was the last piece on the programme. This overture, combining the characteristics of both the classic and romantic periods in music, written in a time when the arts were in transition from one to the other, is none too often heard, and it was regarded by Weber himself as the best of his overtures. The opening and the fugued movement are in the older style: the largo, delivered from muted strings, might have been written yesterday. It was played with a sustained and voice like utterance, soft, strange, almost unearthly in its beauty. The soloist of the concert is Fanny Bloomfield Zeisler from Chicago, who plays on the piano with confidence and vivacity. The grandiose D minor concerto of Rubinstein is her selection—a work in which the Russian shows himself, despite the composer's effort to clothe him in a conventional and Teutonic guise. Mrs. Zeisler is a remarkably facile player and she imparts a surprising degree of spirit to her work. The daring of her work sometimes involves her in difficulties, and a false note is heard occasionally, but then, Rubinstein plays false. Her most obvious fault is in the management of the pedal, for, when making harmonic changes, as between the tonic and dominant, she occasionally leaves the pedal open, thus throwing half tone vibrations together and producing discord. This is not uncommon with amateurs, but it is not to be excused in the case of any player. In the closing allegro Mrs. Zeisler took a pace that made the musicians open their eyes and put them to some trouble to keep up, the wood wind department showing a little irregularity, but the soloist was no more to be restrained than a race horse. The time for beginning the concert this evening has been put off until 8:15, by request of some of the ticket holders. The next appearances of the orchestra, after to-night, will be on the 12th and 13th of February.

CITIZEN, Brooklyn, N. Y.

Date 1-16

THE NIKISCH REHEARSAL.

An [illegible] at the Academy of Music.

The programme of the Nikisch rehearsal given yesterday afternoon at the Academy of Music, included Schumann's symphony No. 1 in B flat, andante un poco maestoso, allegro molto vivace, larghetto, scherzo molto vivace, allegro animato e grazioso; Rubenstein, piano concerto in D minor, moderato, moderato assai, allegro assai; Bach, praeludium, adagio and gavotte, for string orchestra, arranged by Baehrich; Weber, overture, "Euryanthe," soloist, Mrs. Fanny Bloomfield-Zeisler. Ehrlert says "that Schumann's symphony possesses all the charm of a first creation. It is imbued with the fragrant breath of a young pine grove in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." "Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thorougly Schumannesque. Higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldow reveal the arbitrary enormities which so often occur in his earlier works." The concert might have been appropriately called a professional matinee, from the number of teachers, organists, composers and directors who were present, and who, judging by their faces, were hugely gratified; one said to another, "What a splendid symphony," and the rejoinder was "Yes, and what a splendid orchestra." A prominent professor, prominent by right of justly conferred title, declared to the writer that he had never heard such an unrivaled exposition of a colossal work before."

Mr. Nikisch is reported to have expressed himself as being highly gratified with Brooklyn audiences. Brooklyn returns the compliment by saying that it is both honored and flattered by Mr. Nikisch's presence. It is true, on his first appearance, while admitting the beauty and unity of his band, they were at a loss to understand some of his methods and mannerisms as a director; but they now realize that these are in no sense purposeless displays of the man's individual eccentricities, but form a part of his working tools, by the skillful use of which he moves his eighty-five people with an automatic regularity, rarely seen or heard in any country; in other words they are free to confess that Mr. Nikisch is the worthy captain of an accomplished troupe of artists whom he has trained to an implicit obedience so exact as to be described only by the one word—faultless. Long as the symphony is, no one manifested signs of fatigue or weariness. How could they, when every bar of every movement displayed some peculiar charm? The scherzo was a revelation, and the allegro resistless in the snap and vivacity of its tempo. It used to be asserted that there was something amateurish in Schumann's handling of his instruments; mistakes in scoring might have been discovered. Such things have occurred with oven greater men; but the dispersion and distribution of parts for wood, brass and strings, is too elaborate and systematic to be accounted for as the work of an impetuous genius plodding in the dark. A note here and there from the brass, a bar or two from the strings, just a whisper from the flute and oboe, followed by periods of eloquent silence, for the timely rests occurred with persistent frequency, show without a doubt the painstaking forethought of the author and his almost intuitive knowledge of the best attainable orchestral effects. Each of the five movements was loudly applauded. Mrs. Fanny Bloomfield-Zeisler who played Rubinstein's piano concerto in D minor, created a very favorable impression, but would have shown to better advantage in a less exacting production; not that her playing was faulty, for her execution belongs to the first class of piano soloists; not that she lacks imagination, or sympathy, or keen artistic instincts; she simply failed, if failure it can be called, for lack of the power, almost prodigious, which that great work so preeminently demands. As time advances and her technique strengthens so that like a Naysmith hammer she can crush a hundred tons or flatten a hair, she may be able to achieve or arrive at a higher measure of success; as it was, however, her performance was so acceptable as to call for a triple recall. The work by Bach for string orchestra was particularly fine and the overture to "Euryanthe," by Weber, which brought the concert to a close, was never heard to better advantage. The programme will be repeated to-night and those who have not yet heard the Boston Symphony Orchestra under Mr. Nikisch, should be present, for to listen to it attentively is to acquire an important part of a liberal musical education.

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The Selica was Mme. Nordica, who was specially engaged to fill a role that none of Messrs. Abbey and Grau's singers have in their repertoire. Mme. Nordica, who before the fourth act begged the indulgence of the audience on account of a slight hoarseness, was heard as the Madagascar queen two years ago during the Patti-Tamagno season at the Metropolitan Opera House, and her conscientious work in the part is still what it was then.

Much of the music is sung by Mme. Nordica with capital effect; it is only in the more dramatic moments that her temperament is found to prove insufficient. To counterbalance this short-coming, she may be credited with looking the part better than any of her predecessors, investing it with a degree of attractiveness that has not been known since the days of Lucca.

The minor roles in the opera were fairly well filled, and both orchestra and chorus exerted themselves manfully for the general success. Last evening's performance was, on the whole, one of the best that have yet been heard at the Metropolitan Opera House.

THE SYMPHONY SOCIETY'S CONCERT.

The third afternoon concert of the Symphony Society's course at Music Hall yesterday gave great satisfaction to a large audience. M. Ignace Paderewski was the solo performer, and, of course, the chief attraction. He played the Rubinstein D minor concerto with the same delightful effect as on a previous occasion, and he was admirably seconded by the orchestra under Mr. Damrosch's direction.

The dignity and beauty of the composition received adequate expression, and the pianist was at his best during the entire performance. His other numbers were Chopin's C minor nocturne, Rubinstein's arrangement of the march from Beethoven's "Ruins of Athens," and for an encore Rubinstein's C major etude. In these all the delightful characteristics of his art were displayed.

The orchestral numbers given were the theme and variations from Goldmark's "Rustic Wedding," the passacaille and minuet from Gluck's "Iphigenia in Aulis" and three scenes from Berlioz's "Romeo and Juliet." In the last named number, especially the work of the orchestra, was deserving of high praise and brought an admirable concert to an agreeable close.

THE KNEISEL QUARTET'S CONCERT.

The concert given by the Kneisel Quartet in the chamber music room of Music Hall last evening showed that excellent organization at its best. In delicacy of finish, justness of expression and a certain repose that at times is thoroughly welcome, this organization has no superior. These qualities were shown in its rendering of the programme, which consisted of a quartet in E flat major by Carl Dittersdorf, the andante from Grieg's quartet in G minor and Schubert's quintet in C major. The critical audience present showed its satisfaction with the performance, and with good reason.

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A Discussion of Relative Merit.

Those who have questioned THE DISPATCH'S remark that Walter Damrosch's orchestra is not the equal of the Boston Symphony Orchestra may be surprised to see what the New York papers said of the Boston band upon its first concert there this season: *Sun*, "The palm of supremacy over all kindred organizations on this side of the water;" *Herald*, "The finest body of strings ever heard in this country;" *Recorder*, "Nothing like it in New York, neither in quality nor in *ensemble*;" *World*, "Among the three or four foremost orchestras of the world." To which in the same week was added by the Brooklyn *Eagle*, "The rival of any force of the kind in the world," and by the Philadelphia *Record*, "The most proficient band of musicians ever organized in this country."

It is much more pleasant to quote these praises than to quote the words of censure that frequently appear in the best critics' reviews of Mr. Damrosch's concerts. Suffice it to say that THE DISPATCH accorded the New York orchestra and its conductor more generous treatment than they commonly receive at home and elsewhere. On the many points as to which the defects of Cyclorama Hall rendered a positive judgment unsafe, the benefit of the doubt was invariably given to the performers.

Yet, however clearly the performances fell below the highest standards in this or that respect, the visit of Mr. Damrosch and his men to this orchestrally benighted community was an important and most enjoyable occasion, as has always been said in these columns. The Allegheny Musical Association should have every encouragement to repeat the experiment.

RNING JOURNAL, New York, N. Y. 1/17

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Mr. and Mrs. Arthur Nikisch will give a recital of song and piano music next Wednesday afternoon at Chickering Hall, on which occasion Alexander Fiedemann, the Russian lad, brought here to be educated by Mr. Adolph Brodsky, will be heard on the violin.

Fraulein Adele Aus der Ohe will play in Chicago during February, with the Thomas Symphony Orchestra. She is also engaged for a number of recitals in the West.

On the 23d, the Music Club will have an evening of music, followed by a supper and dance in the Assembly Rooms of the Metropolitan Opera House. A trio by Brahms, for piano, violin and horn, performed by Arthur Friedheim, Clifford Schmidt and Carl Pieper; Sinding's variations in E flat minor for two pianos, played by Franz Rummel and Arthur Friedheim, and Schubert's 'Florellen" quintet, given by Franz Rummel, Richard Arnold, Emil Gramm, Victor Herbert and E. Manoli, will be among the musical features.

Of the Boston Symphony Orchestra and its able conductor, Mr. Arthur Nikisch, Paderewski says: "I consider the Boston Symphony Orchestra the best in the world—not excepting the orchestra of the conservatoire in Paris. There are a few better instruments in the conservatoire, but as a whole the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the conservatoire. After the performance of my concert in Brooklyn, in which Nikisch directed the accompaniment, I declared I would never play the piece again, and I will not, as its perfection may not be reached again."

Rubenstein is playing in St. Petersburg and Moscow for the benefit of the sufferers by famine.

NEWS, Fall River, Mass.

Date 1-16

The Symphony Concert.

Indications point to a big house at the Academy for the symphony concert, Feb. 16th. We trust that the receipts will be satisfactory enough to warrant their appearance here at least once every season. With Mr. Nikisch's great ability as a conductor and his willingness to produce novelties, there is no reason why the programme this year should not surpass in interest any they have yet given us. While nothing has been positively announced yet, it is pretty sure that one of the numbers will be a composition by the great Russian, Tschnaikowsky, which introduces solo work for the flute, oboe, clarionet, English horn and bassoon, as well as some violin work for Mr. Kneisel. This composition, which the orchestra has already rendered in Brooklyn, Baltimore and other cities, is said to be one of the most "taking" they have ever given. It is also expected that Mr. Nikisch will produce one of the new compositions he recently gave in Boston by an American composer, possibly Mr. DeKoven's "Dance of the Gnomes." Mr. Ellis guarantees that the concert will be considerably longer than the one last given here, and the popularity of his soloist is already assured.

EAGLE, Brooklyn, N. Y.

1/17

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The public seem to appreciate the fact that the concert of Feb 16th, will be given by the finest orchestra in America, and the subscriptions are coming in constantly. People should have the pleasure of hearing the Boston Symphony orchestra, at least once [redacted] ing prevents except the great expense of giving these concerts and and lack of the large number of patrons, necessary to make a financial success. Other cities pack the houses, wherever the orchestra appears, and it is to be hoped that Fall River will show its appreciation this season and favor them with an audience limited only by the size of the hall. One thing must be remembered that the organization is so big that the concert can be heard as well in the remote seats of the dress circle as well as near the stage.

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The third concert in the philharmonic course by the Boston symphony orchestra was given at the Academy of Music last night, and was a repetition of the rehearsal that was reviewed in the EAGLE last evening. Schumann's beautiful first symphony, Bach's stirring suite that brought out the surprising value of the strings, Weber's "Euryanthe" overture with its wonderful large for muted strings and Rubinstein's D minor concerto formed the programme. The orchestra played magnificently and was heartily applauded, while in the piano number Fanny Bloomfield Zeisler played with a Delphic fury that startled the audience and provoked her recall. The attendance was larger than at the rehearsal. On February 12 and 13 the orchestra will be heard again in Brooklyn.

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John J. Heron is to go, to-night, to Boston, to play the piano with a detachment of the Boston Symphony orchestra, which has been [redacted] given by Mrs. [illegible] Gardner.

NEW YORK HERALD

NEW YORK, SATURDAY, JANUARY 16, 1892.

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At the rehearsal for to-night's concert of the Brooklyn Philharmonic Society, yesterday afternoon, in the Brooklyn Academy of Music, Mrs. Fanny Bloomfield-Zeisler played Rubinstein's D minor concerto in a spirited and thoroughly musical fashion, greatly to the pleasure of the audience. The pianist took the final allegro at an almost bewildering pace, but had splendid support from Mr. Nikisch's orchestra, which really did wonders with the accompaniment. At the close of the concerto Mrs. Bloomfield-Zeisler was recalled several times.

The concert began with a smooth and thoroughly satisfactory performance of Schumann's B flat symphony, and ended with one of the best and most brilliant performances of the "Euryanthe" overture heard here in years. The programme also contained the Bach Prelude, Adagio and Gavotte.

SAY THERE WAS NO TROUBLE.

The wait between the third and fourth acts of "L'Africaine" at the Metropolitan Opera House last night was quite long and caused a good deal of gossip in the lobby of the house.

It was said that Mme. Nordica, the prima donna, had been insulted by Signor Vianesi and refused to continue until the musical conductor had made her an apology. The insult, it was said, took place during the third act and while the prima donna was singing.

"No," said Mr. Maurice Grau, "the story is all wrong. Mme. Nordica did not feel well and wanted an apology made to the audience before the curtain because she was afraid she could not do justice to her part."

"Oh my! the story is absurd," said Signor Vianesi. "Mme. Nordica and myself are the best of friends. She simply wanted to cut some of her music out. That is all there is to it."

"There has been no trouble at all," said Mme. Nordica. "During the early part of the evening my hearing seemed to leave me, and I had to watch Signor Vianesi very closely. I did not know that I would be able to continue and if I had to I thought an apology should be made. I had my doctor here and also Mr. De Reszke's, and without their help I don't think I would be able to get through."

A KNEISEL QUARTET CONCERT.

The Kneisel String Quartet, of Boston, gave its third concert in the Chamber Music Hall last night and thoroughly pleased its audience, which should have been larger, with a lovely performance of Schubert's quintet in C major. This was the chief event of the evening, but a curious quartet of the last century by Carl von Dittersdorf, and the andante from Grieg's quartet in G minor also gave much pleasure.

The World

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While the programme was not as attractive as the previous one, and consequently did not show the organization at its best, it was rendered in a most masterly manner.

The symphony was Schumann's No. 1 in B flat, commonly known as the "Spring Symphony." It was in the andante and the allegro that Nikisch and his men most effectively displayed their superiority. Bach's prelude, adagio and gavotte received admirable expression from the strings, and Weber's overture to "Euryanthe" was given with characteristic finish.

Fanny Bloomfield-Zeisler was the soloist and she earned several recalls by her artistic work in Rubinstein's concerto in D minor. The orchestral portions of that classical composition were rendered with delicacy.

By request the concert at the Academy this evening will begin at 8.15 instead of 8 o'clock as heretofore.

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The third concert of the Kneisel Quartet took place last evening at Carnegie Music Hall. To say that the performers are members of the Boston Symphony Orchestra is to insure in advance an excellent performance. The Quartette in E Flat Major of Von Dittersdorf with its simple broad andante on Haydn lines was played with a warm breadth and a fineness of shading which left little to be desired. In the allegro, with its difficult staccato, Mr. Kneisel displayed uncommon skill.

Grieg's "Andante from the G Minor Quartet," a happy selection, with its clear tenuity of subject, was finely played. In the opening solo of bass for the 'cello Mr. Schroeder had opportunity to prove the fineness of his tone. Messrs. Roth and Svecenski shared equal honors in the dramatic interlude, and the return to the original subject was perhaps the best bit of artistic shading of the evening.

The Schubert quintet afforded an opportunity to hear Mr. Schulz in fine chromatic passages. The adagio was a bit of blended art, and the trio was rendered by each and all without a flaw.

This latter won the heart of the audience. The programme was of moderate length and closed with the short presto of the quintet.

Boston Transcript

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Mrs. Lilian Nordica will close her American tour with a concert at the Music Hall on Thursday night, Jan. 28. The programme will consist mainly of airs and concerted movements from popular operas, with six numbers from "Cavalleria Rusticana" at the close. In addition to Mrs. Nordica the performers will be Mrs. Scalchi, the famous contralto, Paul Kalisch, the well-known tenor, Zoltan Döme, barytone, from London, his first appearance here, and an orchestra of fifty. Mr. Sapio conductor. Seats are ready at the ticket office.

The New-York Times.

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METROPOLITAN OPERA HOUSE.

There was a large audience in the Metropolitan Opera House last night. The opera which was produced was "L'Africaine," by Giacomo Meyerbeer. This opera, it is said, is very popular, and if one might judge by the appearance of the house, the popularity of the work is not on the wane. Thus, the cast last night was one of the most attractive of the season. There was Mme. Nordica, who has long been regarded as one of the prize beauties of the operatic stage, especially engaged to sing the part of Selika, the pretty Indian Princess, who was not an African after all, but was over head and ears in love with Vasco di Gama just the same. There was Jean de Reszke, as Vasco, in the prettiest red tights that ever were seen, a wig that fit him better than his own hair, and a mustache that was divine, inasmuch as it pointed toward heaven at each end.

Edouard de Reszke, the enormous basso, did not have any "make-up" on, but he wore a swelling velvet cap which made him look three inches more imposing than he was designed to be by Providence, and that is saying a good deal. And Mlle. Pettigiani, the diminutive prima donna, who was the Inez of the evening, was incited by her surroundings to sing harder than she ever did before.

But the star of the evening was M. Lassalle, the famous French baritone. He proved to be the tallest and the most imposing of the three big and imposing men who made the ladies sit breathless with delight. As Nelusko he appeared in one of the parts which have earned him his reputation. His singing and acting were carried on with great vigor and he fairly set the audience wild with delight. He was called out every time he went off the stage, and he was compelled to repeat his principal air in the third act.

In addition to all these imposing and interesting people there was a ship that blew up in sections and kept on blowing up some more after the curtain went down, to the intense delight of the people who were away in Europe last Fourth of July, and did not have any fireworks. Then there was a ballet which kicked its heels joyously all over the stage, and a procession which glittered as if it were real gold, and a Grand Brahmin, who knew how to perform the difficult feat of singing two notes at once.

Taken altogether it was the most brilliant night at the opera this season since Jean de Reszke made a tremendous success in "Le Prophete." Among the gossipy bits of talk floating around the house, however, was a rumor that before the season comes to an end a little experimenting with some operas in German would be tried. This rumor, however, lacked verification.

BROOKLYN PHILHARMONIC.

The third public rehearsal of the Boston Symphony Orchestra under the auspices of the Brooklyn Philharmonic Society took place yesterday afternoon in the Brooklyn Academy of Music. The programme consisted of Schumann's first symphony, the D minor piano concerto of Rubinstein, a prelude, adagio, and gavotte by Sebastian Bach, and Weber's overture to "Oberon." It snowed in Brooklyn just the same as it did in New-York, but that did not keep people away from the concert.

Arthur Nikisch conducted the performance. The person who played the piano part of the Rubinstein concerto was Mrs. Fanny Bloomfield-Zeisler, who lives in Chicago. The many ladies present at yesterday's entertainment seemed to be much interested in her playing, and she was called out four times. The playing of the orchestra was also much applauded. The same orchestra will play again in Brooklyn on Feb. 12.

The New York Recorder.

SATURDAY, JANUARY 16, 1892.

LA SALLE APPLAUDIT LASSALLE.

The Parisian Baritone Scores a Success in "L'Africaine."

Meyerbeer's "L'Africaine" was given last night at the Metropolitan Opera House in a most artistic manner with a cast that was thoroughly satisfactory. The management must have been very much pleased at the size of the house and the enthusiasm thereof. Hearty applause was bestowed upon M. Lassalle, who was the Nelusko of the evening.

The artists who sang in "L'Africaine" last night were Mme. Nordica, Selika; Mlle. Pettigiani, Inez; Mdlle. Bauermeister, Anna. "Don Pedro" was nobly sung by Edouard de Reszke, whose voice is grand. The Grand Inquisitor was rendered by M. Vinche. Vasco de Gama was impersonated by Jean de Reszke, who sang and acted with all his usual fire and feeling and at the end of the first act was warmly recalled. His duo with Don Pedro was most heartily received.

M. Lassalle, the new baritone, is a man of magnificent presence, who sang and acted in a manner that fully justified his great reputation abroad. His voice is not what it was when he sang with such success in "Roi de Lahore" in Paris, but he is a great artist and impersonates Nelusko in the manner that the savage character calls for. His famous solo in the third act was encored, for it was sung with extraordinary spirit and most expressive pantomime.

Before the resonance of his upper register had gone M. Lassalle must have been one of the greatest baritones of his time.

Nordica sang and acted with earnestness. The male chorus was excellent, and the ship scene was interesting.

"L'Africaine" could easily be given once a week and draw large houses, for it has many elements of picturesqueness and popularity, and the sight of so many large-sized artists on the stage is alone worth the price of admission. The orchestra was conducted by M. Vianesi.

This afternoon "Fidelio" will be repeated, with Lehmann, Kalisch and Edouard de Reszke.

PROVIDENCE JOURNAL.

SUNDAY, JANUARY 17, 1892.

Boston Symphony Orchestra gave concerts and rehearsals the past week in Philadelphia, New York, Washington, Baltimore and Brooklyn. It was a more successful trip than any previous one. The orchestra arrived back in Boston this morning at 9 o'clock.

The [illegible]

SATURDAY, JANUARY 16, 1892.

Concert of the Kneisel Quartet.

An enthusiastic audience listened to a most admirable concert given by the Kneisel Quartet yesterday evening at the Carnegie Music Hall. This was the third appearance of this organization during the season, and it added one more success to its brilliant record. Evenness of tone, artistic shading, musical expression, and intelligence of reading characterized the playing of the entire programme, which consisted of a quartet in E flat major, by Carl Dittersdorf, the andante from Grieg's quartet in G minor, and Schubert's quintet in C major, in which Mr. Leo Schulz played the second violoncello part.

The most effective number of the concert was, perhaps, the selection from Grieg, so full of charming melody and richness of color. These qualities, as well as the weird harmonies and peculiarities of rhythm with which the Norse master loves to indulge, were brought out with rare skill and delicacy of sentiment deserving of commendation. The Schubert quartet was also given with much finish and force and elicited bursts of rapturous applause.

The only band of chamber-music musicians which may rank with the Kneisel Quartet is the New York Symphony Society's offspring, conducted by Mr. Brodsky, which has achieved such a deserved name of honor for its splendid performances; but many who attended the concert of last night appreciated the fact that the Kneisel Quartet has more repose, if perhaps a less showy quality, than Brodsky's.

"L'Africaine" at the Opera House.

An admirable performance of "L'Africaine" was given last evening in the Metropolitan. With the exception of the orchestra, which nowadays is never smooth, and which is frequently out of tune, the entire rendition of the opera was on a higher plane than any that can be remembered. A cast of unusual ability undertook the task, and the surety and cleverness of the singers lent the rare charm of tonal exactness to concerted pieces. The ensemble at the close of the second act was noticeably good. So, too, was the scene of *Vasco's* malediction at the end of the first, where the men's chorus did some fine work.

At his early entrance upon the stage M. Jean de Reszke was most cordially welcomed by the audience, and he immediately again made evident his great versatility, for his *Vasco di Gama* was quite unlike any other character which he has portrayed, possessing, as each of his heroes does, an individuality of its own. The evening was a very remarkable one in many ways. It took on the appearance of a gala night. The audience was by far the most enthusiastic one of the season and the gayest and most brilliant. Undoubtedly there was sufficient excellence upon the stage to warrant all the applause given, for as time went on the fact became more and more apparent that this was the best all-round presentation of "L'Africaine" ever given here.

M. Lasalle, the new French baritone who has been for about fifteen years a member of the troupe at the Grand Opera in Paris, made his début last night, and scored an instantaneous and solid triumph. He is a most valuable acquisition to this company, being an artist of sterling merit, a splendid actor, and a singer of the first rank.

The waits between acts were all of them nearly or quite a half hour long. This delay, together with the interpolation of many airs frequently cut out in former presentations, caused the performance to last until long past midnight.

Mme. Nordica was a charming though a somewhat too tame and gentle *Selika*. Vocally if not dramatically she was satisfactory. M. Edouard de Reszke added much to the importance of the opera by filling a comparatively small rôle with power and dignity.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

SATURDAY, JANUARY 16, 1892.

THE KNEISEL QUARTET.

The Kneisel Quartet gave their third concert in the Chamber Music Hall last evening, where their next and last one will also be heard. It was a change that doubtless approved itself to all their hearers. For their programme they offered a list that did not at first seem of much attractiveness. A quartet of Carl von Dittersdorf had been exhumed for this occasion and was in the nature of a novelty. The works of the minor composers of the eighteenth century, for the most part, have rested during the nineteenth as quietly as their authors. This well-nigh forgotten quartet evinced qualities of interest, however, to an audience of these days. It is written in a fresh and melodious vein, well and clearly wrought out and in the true spirit of the string quartet. There are many traits in it that seem like a foreshadowing of Mozart's work in this line, the turn of a phrase, or a harmonic sequence or a touch here and there of general effect. Almost the only archaic feature of the composition is the fact that all three of the movements are in the same tonality, and that there is no slow movement. Mr. Kneisel, therefore, introduced after the first allegro an adagio in a different key, from another of Dittendorf's quartets, with a result fortunate in the effect of relief and contrast. The last movement is distinctly in the Hungarian style—probably a reminiscence, as are similar passages in other and greater musicians' works, of the composer's stay in the court of some Hungarian dignitary—and is an interesting case of the early adoption of the spirit of a folk song that was destined later to become so prominent in music. Schubert's great quintet in C, in which Mr. Leo Schulz took the second 'cello, and the lovely romance from Grieg's quartet, were the other pieces on the programme. The playing of Mr. Kneisel and his associates was never heard to better advantage for its virility and fire, its exquisite and never-failing finish, the absolute blending and subordination of each voice to the general effect, and the beautiful quality of tone. It is quartet playing of the highest order, judged by any standard, and was a source of unalloyed gratification to those who heard it.

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[103]

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Edouard de Reszke, the enormous basso, did not have any "make-up" on, but he wore a swelling velvet cap which made him look three inches more imposing than he was designed to be by Providence, and that is saying a good deal. And Mlle. Pettigiani, the diminutive prima donna, who was the Inez of the evening, was incited by her surroundings to sing harder than she ever did before.

But the star of the evening was M. Lassalle, the famous French baritone. He proved to be the tallest and the most imposing of the three big and imposing men who made the ladies sit breathless with delight. As Nelusko he appeared in one of the parts which have earned him his reputation. His singing and acting were carried on with great vigor and he fairly set the audience wild with delight. He was called out every time he went off the stage, and he was compelled to repeat his principal air in the third act.

In addition to all these imposing and interesting people there was a ship that blew up in sections and kept on blowing up some more after the curtain went down, to the intense delight of the people who were away in Europe last Fourth of July, and did not have any fireworks. Then there was a ballet which kicked its heels joyously all over the stage, and a procession which glittered as if it were real gold, and a Grand Brahmin, who knew how to perform the difficult feat of singing two notes at once.

Taken altogether it was the most brilliant night at the opera this season since Jean de Reszke made a tremendous success in "Le Prophete." Among the gossipy bits of talk floating around the house, however, was a rumor that before the season comes to an end a little experimenting with some operas in German would be tried. This rumor, however, lacked verification.

BROOKLYN PHILHARMONIC.

The third public rehearsal of the Boston Symphony Orchestra under the auspices of the Brooklyn Philharmonic Society took place yesterday afternoon in the Brooklyn Academy of Music. The programme consisted of Schumann's first symphony, the D minor piano concerto of Rubinstein, a prelude, adagio, and gavotte by Sebastian Bach, and Weber's overture to "Oberon." It snowed in Brooklyn just the same as it did in New-York, but that did not keep people away from the concert.

Arthur Nikisch conducted the performance. The person who played the piano part of the Rubinstein concerto was Mrs. Fanny Bloomfield-Zeisler, who lives in Chicago. The many ladies present at yesterday's entertainment seemed to be much interested in her playing, and she was called out four times. The playing of the orchestra was also much applauded. The same orchestra will play again in Brooklyn on Feb. 12.

The New York Recorder.

SATURDAY, JANUARY 16, 1892.

LA SALLE APPLAUDIT LASSALLE.

The Parisian Baritone Scores a Success in "L'Africaine."

Meyerbeer's "L'Africaine" was given last night at the Metropolitan Opera House in a most artistic manner with a cast that was thoroughly satisfactory. The management must have been very much pleased at the size of the house and the enthusiasm thereof. Hearty applause was bestowed upon M. Lassalle, who was the Nelusko of the evening.

The artists who sang in "L'Africaine" last night were Mme. Nordica, Selika; Mlle. Pettigiani, Inez; Mdlle. Bauermeister, Anna. "Don Pedro" was nobly sung by Edouard de Reszke, whose voice is grand. The Grand Inquisitor was rendered by M. Vinche. Vasco de Gama was impersonated by Jean de Reszke, who sang and acted with all his usual fire and feeling and at the end of the first act was warmly recalled. His duo with Don Pedro was most heartily received.

M. Lassalle, the new baritone, is a man of magnificent presence, who sang and acted in a manner that fully justified his great reputation abroad. His voice is not what it was when he sang with such success in "Roi de Lahore" in Paris, but he is a great artist and impersonates Nelusko in the manner that the savage character calls for. His famous solo in the third act was encored, for it was sung with extraordinary spirit and most expressive pantomime.

Before the resonance of his upper register had gone M. Lassalle must have been one of the greatest baritones of his time.

Nordica sang and acted with earnestness. The male chorus was excellent, and the ship scene was interesting.

"L'Africaine" could easily be given once a week and draw large houses, for it has many elements of picturesqueness and popularity, and the sight of so many large-sized artists on the stage is alone worth the price of admission. The orchestra was conducted by M. Vianesi.

This afternoon "Fidelio" will be repeated, with Lehmann, Kalisch and Edouard de Reszke.

PROVIDENCE JOURNAL.

SUNDAY, JANUARY 17, 1892.

Boston Symphony Orchestra gave concerts and rehearsals the past week in Philadelphia, New York, Washington, Baltimore and Brooklyn. It was a more successful trip than any previous one. The orchestra arrived back in Boston this morning at 9 o'clock.

The Sun.

SATURDAY, JANUARY 16, 1892.

Concert of the Kneisel Quartet.

An enthusiastic audience listened to a most admirable concert given by the Kneisel Quartet yesterday evening at the Carnegie Music Hall. This was the third appearance of this organization during the season, and it added one more success to its brilliant record. Evenness of tone, artistic shading, musical expression, and intelligence of reading characterized the playing of the entire programme, which consisted of a quartet in E flat major, by Carl Dittersdorf, the andante from Grieg's quartet in G minor, and Schubert's quintet in C major, in which Mr. Leo Schulz played the second violoncello part.

The most effective number of the concert was, perhaps, the selection from Grieg, so full of charming melody and richness of color. These qualities, as well as the weird harmonies and peculiarities of rhythm with which the Norse master loves to indulge, were brought out with rare skill and delicacy of sentiment deserving of commendation. The Schubert quartet was also given with much finish and force and elicited bursts of rapturous applause.

The only band of chamber-music musicians which may rank with the Kneisel Quartet is the New York Symphony Society's offspring, conducted by Mr. Brodsky, which has achieved such a deserved name of honor for its splendid performances; but many who attended the concert of last night appreciated the fact that the Kneisel Quartet has more repose, if perhaps a less showy quality, than Brodsky's.

"L'Africaine" at the Opera House.

An admirable performance of "L'Africaine" was given last evening in the Metropolitan. With the exception of the orchestra, which nowadays is never smooth, and which is frequently out of tune, the entire rendition of the opera was on a higher plane than any that can be remembered. A cast of unusual ability undertook the task, and the surety and cleverness of the singers lent the rare charm of tonal exactness to concerted pieces. The ensemble at the close of the second act was noticeably good. So, too, was the scene of *Vasco's* malediction at the end of the first, where the men's chorus did some fine work.

At his early entrance upon the stage M. Jean de Reszke was most cordially welcomed by the audience, and he immediately again made evident his great versatility, for his *Vasco di Gama* was quite unlike any other character which he has portrayed, possessing, as each of his heroes does, an individuality of its own. The evening was a very remarkable one in many ways. It took on the appearance of a gala night. The audience was by far the most enthusiastic one of the season and the gayest and most brilliant. Undoubtedly there was sufficient excellence upon the stage to warrant all the applause given, for as time went on the fact became more and more apparent that this was the best all-round presentation of "L'Africaine" ever given here.

M. Lasalle, the new French baritone who has been for about fifteen years a member of the troupe at the Grand Opera in Paris, made his début last night, and scored an instantaneous and solid triumph. He is a most valuable acquisition to this company, being an artist of sterling merit, a splendid actor, and a singer of the first rank.

The waits between acts were all of them nearly or quite a half hour long. This delay, together with the interpolation of many airs frequently cut out in former presentations, caused the performance to last until long past midnight.

Mme. Nordica was a charming though a somewhat too tame and gentle *Selika*. Vocally if not dramatically she was satisfactory. M. Edouard de Reszke added much to the importance of the opera by filling a comparatively small rôle with power and dignity.

New-York Daily Tribune.

FOUNDED BY HORACE REELEY

SATURDAY, JANUARY 16, 1892.

THE KNEISEL QUARTET.

The Kneisel Quartet gave their third concert in the Chamber Music Hall last evening, where their next and last one will also be heard. It was a change that doubtless approved itself to all their hearers. For their programme they offered a list that did not at first seem of much attractiveness. A quartet of Carl von Dittersdorf had been exhumed for this occasion and was in the nature of a novelty. The works of the minor composers of the eighteenth century, for the most part, have rested during the nineteenth as quietly as their authors. This well-nigh forgotten quartet evinced qualities of interest, however, to an audience of these days. It is written in a fresh and melodious vein, well and clearly wrought out and in the true spirit of the string quartet. There are many traits in it that seem like a foreshadowing of Mozart's work in this line, the turn of a phrase, or a harmonic sequence or a touch here and there of general effect. Almost the only archaic feature of the composition is the fact that all three of the movements are in the same tonality, and that there is no slow movement. Mr. Kneisel, therefore, introduced after the first allegro an adagio in a different key, from another of Dittendorf's quartets, with a result fortunate in the effect of relief and contrast. The last movement is distinctly in the Hungarian style—probably a reminiscence, as are similar passages in other and greater musicians' works, of the composer's stay in the court of some Hungarian dignitary—and is an interesting case of the early adoption of the spirit of a folk song that was destined later to become so prominent in music. Schubert's great quintet in C, in which Mr. Leo Schulz took the second 'cello, and the lovely romance from Grieg's quartet, were the other pieces on the programme. The playing of Mr. Kneisel and his associates was never heard to better advantage for its virility and fire, its exquisite and never-failing finish, the absolute blending and subordination of each voice to the general effect, and the beautiful quality of tone. It is quartet playing of the highest order, judged by any standard, and was a source of unalloyed gratification to those who heard it.

LOWELL, The Morning Times

SATURDAY MORNING, JAN. 16.

NORDICA AND SCALCHI.

A grand operatic concert is to be given at Music hall, Boston, on Thursday evening, Jan. 28, at which Mmes. Nordica and Scalchi will appear with Campanini and Z. Dome, baritone of Covent garden, London, and an orchestra of 50. Tickets $1 and $1.50. Many lovers of music in Lowell should be interested in this announcement.

THE BOSTON SYMPHONY ORCHESTRA.

The third concert by the Boston Symphony Orchestra, under the auspices of the Brooklyn Philharmonic Society, was given on Saturday evening in the Academy of Music, Brooklyn. The house, though well filled, held not quite so many as at the preceding concert, when Paderewski attracted an unusual number. A more artistically arranged and executed programme it would be difficult to imagine. Little of sombre character—much of joyous, exulting expression. The Schumann Symphony No. 1 was very sensibly placed first, and was played with the greatest breadth and accuracy. Particularly charming was the flowing, melodious cantabile of the allegro, which, to our thinking, seems the best movement of the symphony. The whole work is a noble one, and was nobly given. The durability of the classic was well shown by the reception given to the Bach number for string orchestra. The perfection of the strings of the symphony was again attested.

The praeludium and gavotte were played with marvellous spirit and brilliancy of attack. The gavotte should have been given again in response to the decided encore. In contrast with the refined simplicity of the Bach music the Weber Euryanthe Overture seemed overwrought, beautifully played though it was. The pianist, Mrs. Fanny Bloomfield-Zeisler, developed a surprising degree of strength in the exacting Ruibenstein D Minor Concerto. The selection is one requiring a robust technique and fine perception to avoid falling into mere mechanism. The moderato and allegro were given extremely well, with no perceptible diminution of force at the end of the exhausting performance. Seldom have we seen such finely formed hands as Mrs. Zeisler's—slender, delicately tapering fingers—a true pianist's hand. A conductor who obtains such thoroughly consistent, truly artistic results from his orchestra as does Mr. Nikisch from the symphony seems worthy of something more than the tardy, faint hearted praise which has been accorded him. Have we any one whom the most captious critics would compare with him.

Mr. and Mrs. Arthur Nikisch are to give a recital in Chickering Hall Wednesday afternoon, when Mrs. Nikisch will sing six songs by Brahms and numbers by Schumann, Jensen, Bungert, Tschaikowsky, Goldmark, Heuberger, Strauss and De Koven. Among Master Alexander Fiedemann's violin solos Vieuxtemps's "Fantaisie Caprice" is the most important.

Clipping Telegram

ipping from New York N. Y.

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The concert of the Boston Symphony Orchestra, under the direction of Nickish, was largely attended by the patrons and lovers of the best orchestral music, which is always sure to be given at these concerts. Two very interesting selections were E. A. MacDowell's "suite op 42," and Tschaikowsky's "Concert Fantasia" for piano and orchestra. MacDowall is a young American composer and one of whom all musicians have reason to be proud. The suite proved far more interesting and was more favorably received and commended, from a musical standpoint, than the fantasia of the great Russian composer, Tschaiakowsky.

* * *

It is rumored that Paderewski will settle permanently in Chicago, forming a connection with Ziegfeld's Musical Conservatory there. This is to be an offset to the engagement of Dvorak for Mrs. Thurber's conservatory here. Paderewski says the Boston Symphony Orchestra is the best in the world, not even excepting that at the Paris Conservatoire.

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BOSTON DAILY ADVERTISER

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WEDNESDAY MORNING, JAN. 20, 1892.

THE NORDICA CONCERT.

Boston will give its favorite prima donna, Mme. Nordica, one of the largest houses of the season at her closing concert in Music Hall, Thursday, Jan. 28. The sale of seats opened Monday, and already nearly 1000 seats have been sold. Nothing could better attest her popularity in Boston than this sale 10 days in advance. She will have the assistance of Mme. Scalchi, Herr Kalisch, Mr. Dome and an orchestra of 50 to interpret a programme of choice operatic selections.

Baltimore Journal

Freitag, 15. Januar 1892.

Boſton Symphonie-Orcheſter.—Hr. Arthur Nikiſch, der hochbegabte Dirigent des Boſton Symphonie-Orcheſters, fügte mit dem geſtrigen Conzerte im Conzertſaale der Muſik-Akademie ſeinen in unſerer Stadt errungenen Lorbeeren ein neues Reis hinzu; ſchon bei ſeinem Erſcheinen auf dem Podium wurde er mit ſtürmiſchem Applaus begrüßt, der ſich bei jeder Nummer des hochintereſſanten Programms wiederholte. Das Vortreffliche dieſes Orcheſters liegt in dem ausgezeichneten Zuſammenſpiel u. der feinen Nüancirung. Jede einzelne Inſtrumentengruppe klingt wie ein einziges Inſtrument von gewaltigem Ton; beſonders überwältigend ſind die Violinen und Celli in ihrem Zuſammenſpiel. In Wagner's „Fauſt"-Ouvertüre kamen die Vorzüge des Orcheſters beſonders zu voller Geltung, ſpeziell was Phraſirung und präziſen Einſatz anbetrifft. Als zweite Nummer des Programms kam Frau Nikiſch mit dem Vortrage des Bungert'ſchen Liedes "Amore e Luce" an die Reihe. Frau Nikiſch beſitzt eine Stimme von zwar nicht großem Umfange, aber von einer mächtigen Kraft und Tonfülle. Selbſt das Forte des Orcheſters konnte ihre Stimme nicht übertönen; dabei verfügt ſie aber auch im Piano über eine Reinheit und einen Schmelz, der bezaubernd wirkt. Kein Wunder, wenn ſie auf's Lebhafteſte applaudirt wurde. Strauß's „Ständchen" u. Schumann's „Frühlingsnacht" ſang ſie mit Klavierbegleitung. Auf das wiederholte Hervorrufen gab ſie noch zwei Encores. Hr. Nikiſch ſpielte die Klavierbegleitung in äußerſt feiner, echt künſtleriſcher Weiſe. Liszt's „Mignon" und Schumann's Ouverture zu „Manfred" wurden von dem Orcheſter in meiſterhafter Weiſe wiedergegeben. Beſonders in dem letztgenannten Stück kamen die verſchiedenen Vortragszeichen, vom feinſten Pianiſſimo zum ſtärkſten Forte, zu voller Geltung. Den Glanzpunkt des Abends bildete jedoch Beethoven's A-dur Symphonie. Dieſelbe wird ihrer Schwierigkeiten halber nur ſehr ſelten von einem Orcheſter vorgetragen. Die Symphonie wird öfters mit dem Namen: „Schlacht von Vittoria" bezeichnet. Beethoven componirte dieſelbe, als er ſchon zehn Jahre taub war, und dirigirte ſie auch in einem Hofconzerte, wobei Moſcheles, Hummel, Salieri, Spohr und Meyerbeer mitſpielten. Wir können nur wiederholen, daß das Boſton Symphonie-Orcheſter den Vortrag der ſchwierigen Compoſition zu einem Meiſterſtücke machte. Der Tempowechſel, die Verſchlingung der einzelnen Leitmotive, ſowie die Phraſirung waren meiſterhaft wiedergegeben; bald zart und fein, bald grell aufleuchtend wurde der Vivace-Satz geſpielt; das Orcheſter folgte ſeinem Dirigenten in jeder Bewegung; das Ganze war ein Guß. ein Ganzes.

Hr. Nikiſch darf verſichert ſein, daß bei ſeinem nächſten Conzerte das Baltimorer Publikum ſich nicht minder dankbar erweiſen wird, als bei dem des geſtrigen Abends. Leider zeigte ſich auch dies Mal wieder der Mangel einer großen Halle. Der Conzertſaal der Akademie iſt viel zu klein für ein Orcheſter von ſolcher Wirkung und für das muſikliebende Publikum Baltimore's.

Das dritte Conzert des „Boſtoner Sinfonie-Orcheſters."

„Nenne mir, ſingende Muſe, die dreimal unſelige Stadt,
Die innerhalb ihres Weichbild's noch keine Conzerthalle hat."

Aber wenn auch die Muſe den Namen der Stadt verſchweigt: es weiß ihn die Welt. Der Mangel einer größeren muſikaliſchen Aufführungen entſprechenden Halle machte ſich geſtern Abend wieder recht fühlbar. „Eingekeilt in drangvoll fürchterliche Enge" ſaßen die Hörer; viele ſtanden, weil Sitzplätze nicht zu haben waren; die Temperatur ward ungemüthlich, und da einige Fenſter geöffnet wurden, war ein Theil des Hauſes unleidlich zugig. Ueberdies hat uns der Mangel einer Conzerthalle um manchen muſikaliſchen Genuß gebracht, wie z. B. um die Damroſch- und die Seidel-Conzerte, und ſchädigt auch muſikaliſche Aufführungen großen Styls. Ein Orcheſter, wie das Boſtoner, kommt im Conzertſaal der „Muſik-Akademie" nicht voll zur Geltung.

Was nun das geſtrige Conzert der „Boſtoner" anlangt, ſo iſt für daſſelbe trotz der erwähnten Mißſtände ein glänzender Erfolg zu verzeichnen. Einestheils iſt derſelbe in dem trefflich zuſammengeſtellten Programm, andererſeits in der prächtigen Wiedergabe des Programms begründet. Hr. A. Nikiſch bot im erſten Theile des Conzerts die Wagner'ſche „Fauſt-Ouvertüre" und Schumann's „Manfred-Ouvertüre;" eine jedenfalls abſichtliche und intereſſante Nebeneinanderſtellung. Göthe ſelbſt nennt „Fauſt" und „Manfred" Zwillingsbrüder, aber [illegible] verſchieden geartet. Von den „zwei Seelen", die in „Fauſt's" Bruſt wohnen, hat „Manfred" nur eine. Wagner iſt über die „Fauſt-Ouvertüre" nicht hinausgekommen. Er hat ihr als Motto der Grundſtimmung die Worte „Fauſt's," „der Gott, der mir im Buſen wohnt, kann tief mein Innerſtes erregen" bis „und ſo iſt mir das Leben eine Laſt, der Tod erwünſcht, das Leben mir verhaßt" vorgeſetzt, und dieſe Grundſtimmung hat er mit großem Geſchick feſtgehalten, obgleich Wagner erſt 27 Jahre alt war, als er die Ouvertüre ſchrieb. Schumann, der eine ganze „Manfred-"Muſik geſchrieben, gibt in der Ouvertüre bereits das Bild „Manfred's" in ſeiner ganzen düſteren Größe.

Ein Hauch der Troſtloſigkeit iſt darüber ausgebreitet. Beide Ouvertüren wurden mit einer dem Rufe und der Stellung des Hrn. Nikiſch und ſeines Orcheſters entſprechenden Fein- und Reinheit gegeben und von der Hörerſchaft auf's Wärmſte applaudirt. Am Liebſten aber hört man Nikiſch und ſein Orcheſter in Beethoven'ſchen Sinfonie'n. In ihnen liegt der Höhepunkt der Orcheſter-Muſik; ſie ſind die muſikaliſchſte Muſik. Es wurde die „A-dur-Sinfonie" (Nr. 7) gegeben, die Beethoven ſelbſt als eine ſeiner beſten bezeichnet hat. Sie iſt indeſſen leichter zugänglich, als einige andere Beethoven's; ſo beſonders der zweite Satz mit dem reſignirten Thema im Marſchtempo, das ſofort verſtanden und ſympathiſch aufgenommen wird. Die ſehnſüchtige Melodie der Celli und Bratſchen gewinnt den Hörer in den erſten Takten. Das zauberhafte Tongebilde des Trios, in dem das feſtgehaltene A (die Quinte) den ganzen Satz durchſchimmert, zeigt die geniale Weiſe Beethoven's im beſten Lichte. So ſchön, wie geſtern, haben wir es ſelten gehört. Das ausgelaſſen dahin ſchäumende Finale war eine Prachtleiſtung.

Die Soliſtin des geſtrigen Conzertes war Mad. A. Nikiſch. Die trefflichen, echt künſtleriſchen Eigenſchaften und Vorzüge der Sängerin ſind hier noch vom letzten Jahre her in beſtem Andenken. Sie hatte denn auch den wärmſten Empfang bei ihrem Auftreten. Mad. Nikiſch ſang Liszt's „Mignon" mit Orcheſterbegleitung und vermittelte uns die Bekanntſchaft zweier Liedercomponiſten, Bungert und Richard Strauß. Bungert's „Amore und Luce" und eine „Serenade" von Strauß waren vortrefflich gewählt, und die Schumann'ſche „Frühlingsnacht" bildete einen prächtigen Abſchluß der Lieder. Die Liszt'ſche „Mignon" iſt uns wenig ſympathiſch. Der Componiſt hat den einfachen Göthe'ſchen Text in die geſuchteſten u. geſchraubteſten Harmonie'n eingezwängt, hat es zu dramatiſiren verſucht.

Nach den oft wiederholten Fragen: „kennſt Du es wohl?" wird die Frage am Ende noch einmal aufſummirt: „Kennſt Du das Land? kennſt Du das Haus? kennſt Du den Berg? Ja, ich kenne das Alles; ich kenne die Weiſe, ich kenne den Text, ich kenne auch den Herrn Verfaſſer." Wie „Mignon" geſtern zu Gehör kam, kann man ſich die Compoſition wohl auch einmal gefallen laſſen. Die ſchöne Wiedergabe mit der höchſt effektvollen Orcheſterbegleitung fand die vollſte Anerkennung des Conzertpublikums. Nobler Ton, meiſterhafte Benutzung der einzelnen Regiſter, ein ſehr muſikaliſcher, warmer, beſeelter Vortrag u. muſterhafte Ausſprache ſind geſangliche Vorzüge, welche ſtets die Hörer hinreißen, und ſo lohnte auch geſtern Abend ungetheilter, ſtürmiſcher Beifall jede einzelne Darbietung der Sängerin.

Nach wiederholtem Hervorruf ſang Mad. Nikiſch noch in gleich trefflicher Ausführung als Zugabe „Vergebliches Ständchen" von Brahms. Die Begleitung der Lieder ſpielte Hr. Nikiſch in pianiſtiſch und muſikaliſch vollendeter Weiſe. Noch hätten wir einer ſchönen Blumenſpende zu gedenken, die der Sängerin überreicht wurde. Das Fazit des geſtrigen Conzertes wäre demnach als ein nach jeder Seite erfolgreiches zu verzeichnen.

BOSTON EVENING RECORD.

JANUARY 21, 1892.

CAMBRIDGE SYMPHONY CONCERTS.

Tonight the Boston Symphony Orchestra will give its fifth concert in Cambridge, presenting a varied and characteristic programme of orchestral compositions, with Mr. Alvin Schroeder as soloist on the violincello. He will appear in a violincello concerto by Saint-Saens, and in three soli, respectively, by Bach, Schubert and Kienzel. The other numbers are Gade's overture, "Ossian," "Invitation to Dance," by Weber-Berlioz and the entire "Rhenish" Symphony by Schumann. This symphony is one that has enjoyed a great popularity among musical people in other cities, where the orchestra has given it the present season, and critics generally comment upon its added beauties under Mr. Nikisch's novel interpretation.

The Musical Courier.
PUBLISHED EVERY WEDNESDAY
BY THE
NEW YORK, WEDNESDAY, JANUARY 20, 1892.

Mr. and Mrs. Arthur Nikisch.

LITTLE need to attach the legend "Mr. and Mrs. Arthur Nikisch" under the portraits of this week's issue of THE MUSICAL COURIER. Nikisch is now a name to conjure with in America, as it formerly was in Europe. Mr. and Mrs. Arthur Nikisch are a spirituelle combination that one seldom encounters in the artistic world, and in the singular unanimity of their tastes and happy married life they naturally recall to one's mind the similar unions of the Schumanns and the Brownings. Devotion to the very highest artistic ideals, coupled with a high degree of musical culture, single the Nikisches out as rare specimens seldom met with in the art world of to-day, where pelf is more eagerly sought for than genuine striving for lofty achievement.

Arthur Nikisch commands the forces of the Boston Symphony Orchestra, an orchestra, be it said, that has no parallel on this side of the Atlantic Ocean, and grave doubts may be entertained if it has many rivals in Europe. The technical precision of the band and the immense fire and energy it displays may be credited in great part to its leader, whose virile, magnetic beat, enormous musical knowledge and widely cultured sympathies are well known now to metropolitan music lovers. Mr. Nikisch, whose personality is both graceful and forceful, is at home in most schools, for he is eclectic in his tastes, but as an interpreter of Schumann he has no equal, and the warmth and luminous qualities of his readings of the latter and other modern masters place him in the highest ranks of living conductors.

His gifted and charming wife, Mrs. Arthur Nikisch, was a pupil of Schneider in Cologne, and received the most solid training in song, oratorio and opera. She sang in grand opera in Germany until Mr. Nikisch met her, wooed and won her. She is the possessor of a beautiful mezzo-soprano voice, exquisitely cultivated, and in *Lieder* compositions by Schubert, Schumann, and Brahms, her strong forte, she displays musical insight and delightful taste.

That Mr. and Mrs. Arthur Nikisch are potent factors in the advancement of musical culture of this country goes without saying.

Boston Symphony Orchestra.

THE program with which our Boston visitors regaled our musical public on Tuesday night of last week, on the occasion of their third concert this season, was of an exclusively romantic order, and, although not so announced, contained an absolute novelty, at least as far as this country, and we believe also as far as Europe, is concerned.

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Mrs. Nordica's farewell concert to be given in the Music Hall, on Thursday night, Jan. 28, promises to be a delightful occasion. The programme is made up of selections from operas, three of which will be novelties to most of the audience, and includes five of the most striking portions of "Cavalleria Rusticana." Besides Mrs. Nordica, the performers will be Mrs. Scalchi, Paul Kalisch, Zoltan Düme (from the Covent Garden Opera Company, his first appearance here) and an orchestra, Mr. Sapio, conductor

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THE BOSTON TIMES
BOSTON, SUNDAY, JAN. 24, 1892.

THE NORDICA CONCERT.

Mme. Nordica's tour, which began last October with the Symphony orchestra and during which she has appeared in oratorio festivals, grand opera, and concerts in the principal cities, has been one of flattering success. In every instance she has displayed abilities of the highest order and graces of person that have made her in other cities as much of a favorite as in her native New England. Her last appearance in public will be in the nature of an ovation, for the bare announcement already made of the operatic concert next Thursday evening at Music hall has caused an advance sale of seats seldom equaled.

The programme itself will be a choice one and enjoyable for its musical excellence. Mme. Scalchi will appear for the first time since her operatic engagement here two years ago. She is without question the greatest contralto of the day and her reappearance will add much to the enjoyment of the event. Herr Kalisch, whose successful performances in German opera are well remembered, will be the tenor and Mr. Dome, the baritone. An orchestra of forty pieces led by Mr. Sapio is also to assist.

The programme in full is:

PART I.

Overture, "Semiramide"……Rossini
Orchestra.
Air, "Trumpeter of Sackingen"……Nessler
Mr. Dome.
Aria, "Ah! rendimi." (Mitrane)……Rossi
Mme. Scalchi.
Aria, "Una Voce" (Barber of Seville)…Rossini
Mme. Nordica.
Air, "Barber of Bagdad"……Cornelius
Mr. Kalisch.
Polacca, "Esmerelda"……A. Goring Thomas
Mme. Nordica.
Aria, "Che Zaro" (Orfeo)……Glück
Mme. Scalchi.
Quartette, (Rigoletto)……Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.

PART II.

Selections from Mascagni's opera, "Cavalleria Rnsticana."

Preludio and Siciliana……Orchestra and Mr. Kalisch
Aria (Santuzza)……Mme. Nordica
Duet (Santuzza and Turiddu)……Mme. Nordica and Mr. Kalisch
Intermezzo……Orchestra
Duet (Santuzza and Alfio)……Mme. Nordica and Mr. Dome

NEWS, Fall River, Mass.

Have you subscribed for tickets for the great Boston Symphony concert, February 16th. ~~It will be the finest event~~ of its class of the winter. Give it such patronage that Fall River may be assured of at least one such entertainment a year. Send your address to O. E. Borden, with number of tickets desired.

JOURNAL, Lewiston, Me.

Date 1 20

THE MUSICAL WORLD.

Speculators are asking $2.50 for Nordica tickets.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

V. CONCERT.

THURSDAY EVENING. JANUARY 21, AT 7.45.

PROGRAMME.

GADE.	OVERTURE. "Ossian."
SAINT-SAËNS.	CONCERTO for VIOLONCELLO, in A minor, op. 33.
WEBER-BERLIOZ.	INVITATION TO DANCE.
	SOLI for VIOLONCELLO.
a) BACH.	SARABANDE.
b) SCHUBERT.	MOMENT-MUSICAL.
c) KLENGEL.	SCHERZO.
SCHUMANN.	SYMPHONY in E flat, No. 3, (Rhenish). Vivace.—Molto moderato.— Andante.—Religioso.—Vivace.

SOLOIST:

Mr. ALWIN SCHROEDER.

The Piano used is a Steinway.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, JANUARY 23, 1892.

An opportunity to hear Madame Nordica and Madame Scalchi again in Boston is to be given at Music Hall, Thursday evening. The company also includes Mr. Paul Kalisch and a new baritone, Mr. Zaltan Döme, of whom many pleasant things are said in advance, and who will make his Boston début with the famous baritone song from the 'Trumpeter of Sackingen.' The programme is very attractive, Madame Nordica singing '*Ah! fors e lui*' from 'La Traviata,' and Madame Scalchi the *habanera* from 'Carmen;' while the second part is made up altogether of selections from Mascagni's 'Cavalleria Rusticana,' including for orchestra the prelude and intermezzo.

The Beacon.

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The Symphony concert of tonight will have this especial interest—that it will induce Mrs. H. H. A. Beach to make one of her rare appearances as a solo pianist. She has chosen the F-minor concerto of Chopin, of which yesterday's public rehearsal promised fine things for tonight. The only other works on the programme are Wagner's "Faust" overture and Beethoven's "Eroica" symphony.

The Morning Times

PUBLISHED BY

CAMPBELL & HANSCOM,

No. 32 Central Street, Times Building

LOWELL, MASS.

FRIDAY MORNING, JAN. 22.

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Boston Transcript

FRIDAY, JANUARY 22, 1892.

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Boston Weekly Amusement Bulletin

AND

BOSTON, SATURDAY, JAN. 23, 1892.

MADAM LILLIAN NORDICA.

JESSIE BARTLETT DAVIS.

Sanders Theatre, Cambridge.

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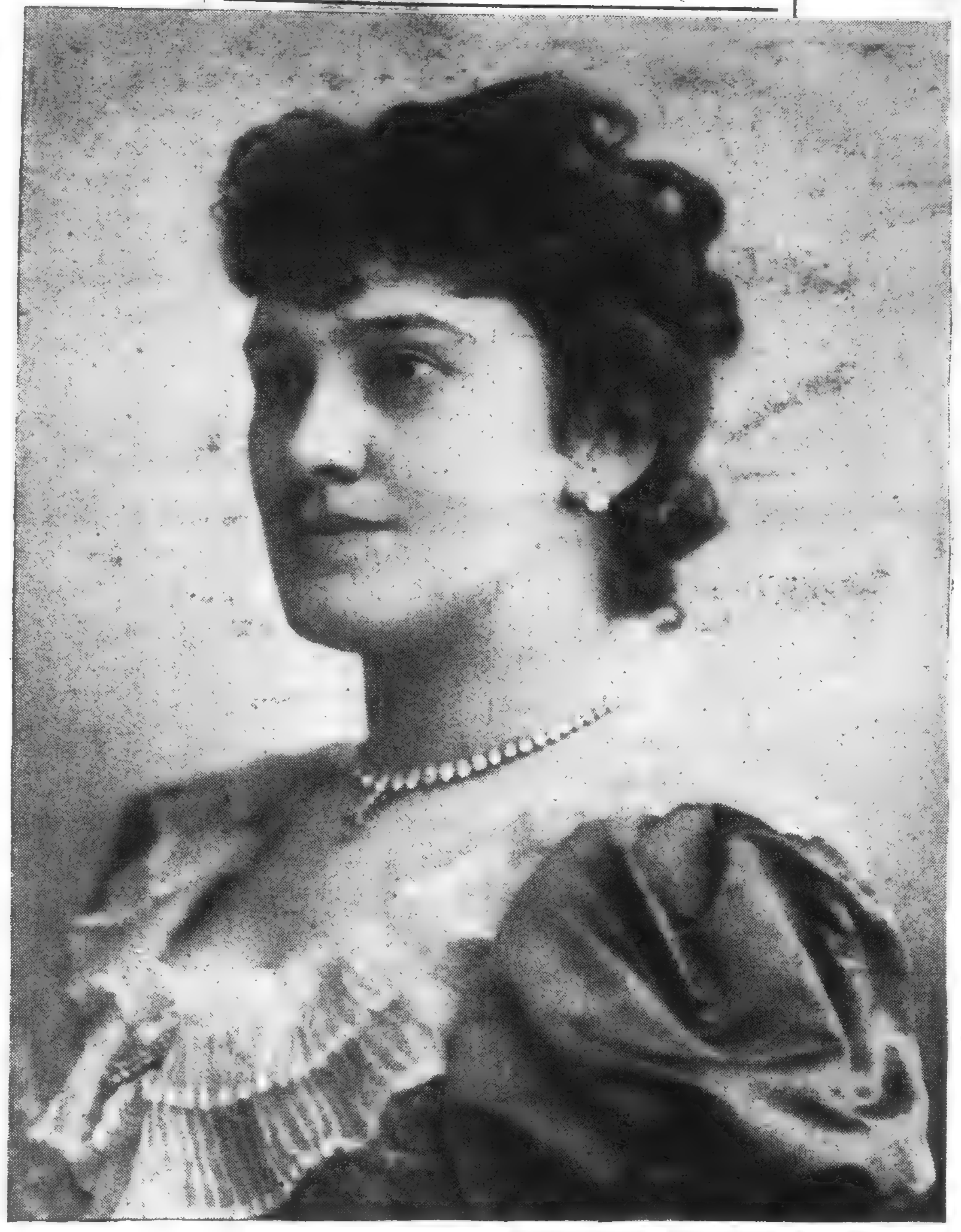
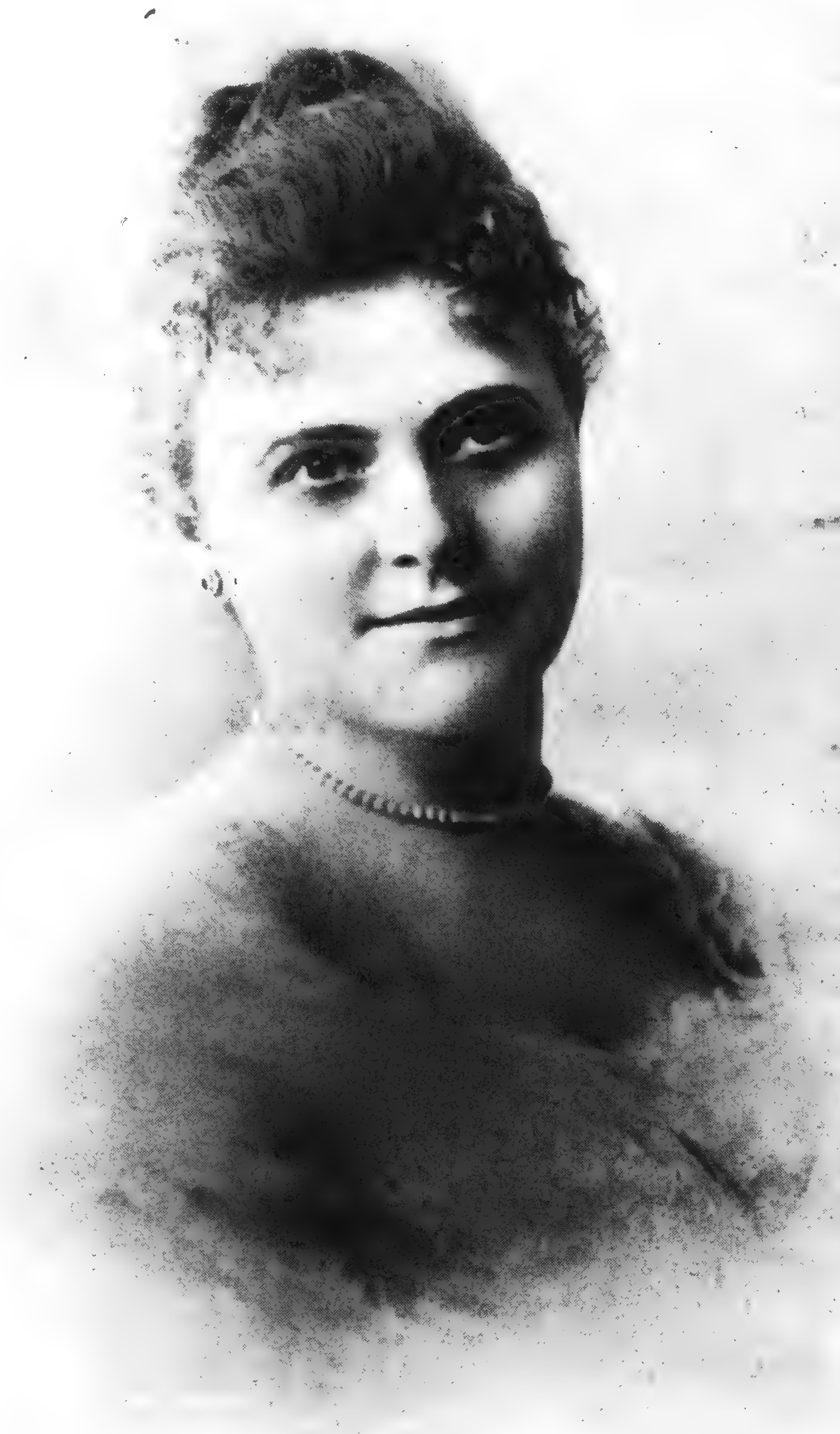


MADAM LILLIAN NORDICA.



JESSIE BARTLETT DAVIS.

MUSIC HALL
LEWISTON MAINE.
CHAS. HORBURY MANAGER.

FIFTEENTH SEASON. SEASON OF 1891-2. NUMBER 71.

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Mme. Lillian Nordica,

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MR. ZOLTAN DOME,
Baritone of Covent Garden, London.

MISS ADELE AUS DER OHE,
The gifted and favorite Pianist.

MR. FRANZ WILCZEK,
The distinguished Violinist.

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Ladies, $2.50 per week.
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BOSTON DAILY ADVERTISER
Established 1813.

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The pauses, the orchestral sobs and sighs that close the movement were splendidly given. The scherzo was taken at an appropriately rapid pace, which was well sustained by the orchestra. It is really the first scherzo in musical history, for the scherzo of the second symphony, with which the composer replaced the minuet, was more of a minuet than the movement which bore that name in the first symphony. Here all trace of dance effect is gone and the chatter of the world, forgetting its hero and all his deeds, is predominant. Yet the trio, with its revelations of horn playing (it contains the most difficult and effective horn passages that had up to that time been written) is heroic and romantic too. If only our horn players could achieve a romantic and mellow tone! They play as if they had trombones to deal with! There was exquisite flute and oboe work done in the variations that close the work, and just here one cannot help wishing that the composer had used trombones too, as he did in the finale of the fifth symphony (the first time those instruments were admitted into symphony) for the whole movement is not so heroic as that later finale. The capricious tempo was finely given, and the symphony must be numbered with the successes of the season. LOUIS C. ELSON.

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IN THE
AUBURN DAILY GAZETTE.

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LEWISTON, MAINE.

MUSIC HALL
CHAS. HORBURY MANAGER.

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MME LILLIAN NORDICA

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MISS AUS DER OHE.
2. Song "Trumpeter of Sakkingen"..................Nessler
MR. DOME.
3. Solo for Violin, Caprice de Concert Vieuxtemps
MR. WILCZEK.
4. Aria "Faust"...Gounod
SIG. CAMPANINI.
5. Aria "Ah fors e lui" ....Verdi
MME. NORDICA.
6. Waltz Caprice...Tanssig
MISS AUS DER OHE.
7. Song, "Varrei more"......................................Tosti
SIG CAMPANINI.
8. Solo for Violin, "Gipsy Dances".................Sarasate
MR. WILCZEK.
9. Evening Song, "Tannhauser".......................Wagner
MR. DOME.
10. Polacca Esmeralda......................A Goring Thomas
MME NORDICA.
11. Rhapsodi Hongroise...Liszt
MISS AUS DER OHE.
12. Duet, "Aida"..Verdi
MME NORDICA and SIG. CAMPANINI.

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used at this Concert is furnished by
Steinway and Sons, New York.

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AND
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PIANOS
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SIGN, GOLD HAT,
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CHOCOLATE NOVELTIES.

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COCOANUT SPECIALTIES.

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CAN . SUPPLY - YOU - WITH

BOSTON CHIPS, CHOCLATE CREAMS, CREAM LOZENGES,
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RIBBON CANDY, SATIN DROPS, COUGH TABLETS.

FINE BON BONS, ICE CREAM AND SHERBETS.
What is the Pudding without the Sauce?
What is the Matinee without LANGMAID's Candies?

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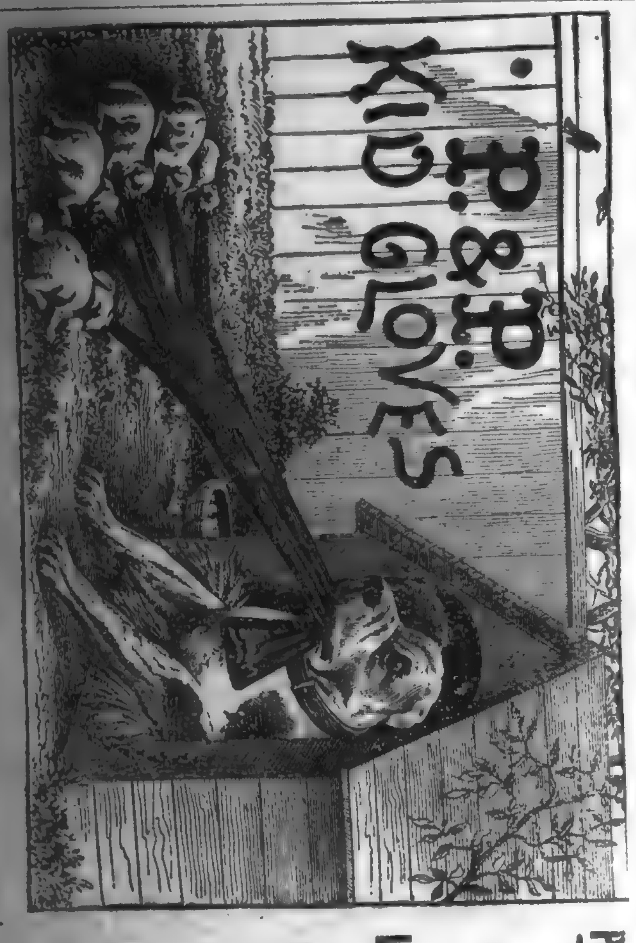

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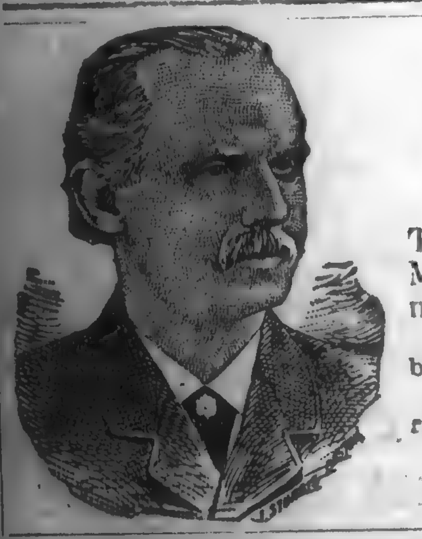

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BOSTON DAILY ADVERTISER
Established 1813.
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The pauses, the orchestral sobs and sighs that close the movement were splendidly given. The scherzo was taken at an appropriately rapid pace, which was well sustained by the orchestra. It is really the first scherzo in musical history, for the scherzo of the second symphony, with which the composer replaced the minuet, was more of a minuet than the movement which bore that name in the first symphony. Here all trace of dance effect is gone and the chatter of the world, forgetting its hero and all his deeds, is predominant. Yet the trio, with its revelations of horn playing (it contains the most difficult and effective horn passages that had up to that time been written) is heroic and romantic too. If only our horn players could achieve a romantic and mellow tone! They play as if they had trombones to deal with! There was exquisite flute and oboe work done in the variations that close the work, and just here one cannot help wishing that the composer had used trombones too, as he did in the finale of the fifth symphony (the first time those instruments were admitted into symphony) for the whole movement is not so heroic as that later finale. The capricious tempo was finely given, and the symphony must be numbered with the successes of the season. LOUIS C. ELSON.

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Boston Sunday Globe.

SUNDAY, JAN. 24, 1892.

SYMPHONY ECHOES.

Mrs. Beach Makes a Favorable Impression as the Piano Soloist.

Music Hall was crowded last night with the usual attentive audience, who came to listen to an attractive programme, which included selections from Wagner, Chopin and Beethoven.

It is seldom that the Symphony orchestra has better opportunities for effective playing than was afforded by Wagner's "Faust's Overture." The theme, which is replete with passionate sentiment and dramatic feeling, was interpreted by Nikisch with wonderful vigor, and the cadence was executed by the orchestra with beautiful effect and vivacity.

The stormy discontent, the indefinite longings, and the bitter complaints and curses of Faust found grand expression in the harmonious altos and the sudden dropping into pathetic tremors—while the effect of distant tones and sudden modulation of notes, introduced here and there, added a poetic suggestiveness to the whole which was cordially appreciated by the audience.

Chopin's concerto for pianoforte in F minor, the orchestration of which was arranged by the composer himself, was played by Mrs. Beach, the soloist of the evening.

Mrs. Beach's playing was very skilful, and at times was marked by rare sentiment and delicacy. She displayed almost remarkable talent in her interpretation of the second movement in the concerto, and though there was nothing original in her interpretation she gave full expression to the wonderful and fantastic beauties with which it is pregnant.

The orchestra accompaniments, though cold and weak at first, improved wonderfully in the last movement, and the quick, vivacious, almost sportive tempo with which it concluded, produced a very agreeable impression.

Mr. Nikisch's admirable reading of Beethoven's third symphony arrested the attention of the audience, who sat through, listening to the four movements with almost spellbound watchfulness.

The bold, vigorous movement, swelling gradually to a grand diapason and suddenly dropping to a series of heroic staccati, the dramatic climaxes in the adagio, afforded a sublime contrast to the mournful strains, the solemn chords and the pathetic, almost heart-rending notes which pervaded the second movement.

The sighing sorrow, the impotent despair gradually changing to triumphant hope, and the struggling, quivering feeling with which the movement was pregnant, were beautifully expressed by the orchestra, who displayed their powers to excellent advantage, which were thoroughly appreciated by the audience.

Mr. T. Adamowski will be the soloist at this week's concert, and the programme will be as follows:

Symphony No. 3, in C minor................Spohr
(First time at these concerts.)
Concerto for violin, in G minor..............Bruch
A pastoral prelude........................Chadwick
(First time.)
Three Slavonic dances...................Dvorak

MME. NORDICA'S CONCERT.

Farewell Appearance, in Music Hall, Next Thursday Evening.

As a fitting close to Mme. Nordica's tour of the United States, Mr. C. A. Ellis has arranged for an operatic concert at Music Hall next Thursday evening. The occasion will be made very attractive by an array of distinguished soloists and a grand orchestra of 50 musicians, in a programme splendidly arranged to display their talent to especial advantage.

Aside from the charming character of the music and the eminence of the soloists, the occasion will be one of exceeding interest, as it will mark Boston's appreciation of one of the foremost singers this country has produced—one who has secured an artistic standing in Europe, which few of any nationality have attained, and whose recent successes in concert, in oratorio and in grand opera have renewed and extended her fame in America.

The assisting artists are Mme. Scalchi, the great contralto, her first appearance in Boston for two years; Herr Kalish, the distinguished German tenor, and Mr. Dorne, barytone from Covent Garden, London.

The programme is as follows:

Overture, Semiramide........................Rossini
Orchestra.
Air, Trumpeter of Sackingen..............Nessler
Mr. Dome.
Aria, Ah! rendimi (Mitrane)...............Rossi
Mme. Scalchi.
Aria, Una Voce (Barber of Seville.)......Rossini
Mme. Nordica.
Air, Barber of Bagdad..................Cornelius
Mr. Kalisch.
Polacca Esmerelda.............A. Goring Thomas
Mme Nordica.
Aria, Che faro (Orfeo).......................Gluck
Mme. Scalchi.
Quartet, Rigoletto...............................Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.
Selections from Mascagni's opera, "Cavalleria Rusticana."
Preludio and Siciliana...Orchestra and Mr. Kalisch
Aria (Santuzza)..................Mme. Nordica
Duet (Santuzza and Turiddu)
Mme. Nordica and Mr. Kalisch
Intermezzo.............................Orchestra
Duet (Santuzza and Alfio)
Mme. Nordica and Mr. Dome

Boston Journal.

MONDAY, JANUARY 25, 1892.

The Symphony Concert of Saturday Evening.

The programme of the thirteenth Symphony concert was as follows: Wagner's "Faust Overture;" Chopin's Concerto for Pianoforte in F minor, and Beethoven's Symphony No. 3, the "Heroic." Mrs. H. H. A. Beach was the pianist. In 1840 Wagner had ready a "Faust" overture, which he sketched originally as a movement for a "Faust" symphony. Through the kindness of Schlesinger, the publisher, it was put in the hands of the Directors of the "Société des Concerts." We learn from a number of "La Gazette Musicale" of the same year that after the first and the only rehearsal the players looked at each other, perplexed, if not absolutely stupefied. They were the same players who had given a performance of Beethoven's Ninth Symphony that called forth the unqualified praise of Wagner. So the "Faust" overture was not heard in Paris until 1870, in its present form. And now in 1892 the question arises "What did Wagner mean?" For the hypermoderns claim that the hearer must take into consideration the intentions of the composer as well as his actual performance. Viewed as purely absolute music, without any reference to "intentions," this overture is blatant, amorphous and dull. But let us examine the "intentions" of Wagner. This overture, it seems, should represent in music "the solitary Faust, longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair." This was Wagner's original idea, and when he rewrote the overture the idea was preserved without material change. The devout Wagnerite keeps this idea firmly in mind when he listens, and so finds enjoyment in the musical portrayal of "longing, despairing, cursing." But would he find these emotions and expressions of emotions in the music unless he were first prepared by the text? This is the old question, and the answer in each case must be an individual one. One hearer may agree with Mr. Hugo Bussmeyer, who once wrote a pamphlet of 40 pages to prove that the overture is a great work. Another may echo feelingly the remark of Hanslick, that the lines of the motto of the overture, "Existence lies a load upon my breast; Life is a curse and death a longed-for rest," express faithfully the feelings of the unfortunate hearer.

⁂

Mrs. Beach was very warmly applauded for her performance of the Chopin concerto. This performance was distinguished by clearness, elegance and feminine refinement, rather than by breadth and passion. It was sane and free from sentimentalism. Her rubato was not always apparently spontaneous, and at times she robbed without giving back. Nor were the arabesques played with sufficient nonchalance. They were too precise, too exact, too carefully planned. But as a whole her performance was a very creditable one, although, as a pianist, she appears to greater advantage in a smaller hall and without the rivalry of the orchestra.

⁂

Mr. Nikisch showed in his version of Beethoven's "Heroic" symphony his most characteristic failing; the desire to produce an effect, even if the effect is directly opposed to the express wish of the composer. He is not alone. There are conductors in Europe and in America who look upon a composer's score as a medium merely of showing their own individuality. Rubinstein speaks of them in "A Conversation on Music," and as follows: "You spoke before of the best interpretation of the master works nowadays—I have my doubts of that—the interpreters of to-day (Director and Virtuoso) delight especially in a capricious interpretation of the classical works (for which Wagner and Liszt are most to blame)—change of tempo, holds, ritardandos, stringendos, crescendos and so on, not written by the composer." Take a very simple illustration. A theme of eight measures is given by the composer to the first violins. It is marked simply piano. A crescendo is indicated at the ninth measure. The simple beauty of the theme sung with pure tone does not satisfy Mr. Nikisch. With the second measure he begins a crescendo, so that when he reaches the ninth, instead of a mezzo-forte, or even a forte, there is very apt to be a fortissimo. Nervous unrest takes the place of serenity. The designed effect of the composer's crescendo is discounted at the very start. Or would any one Saturday evening have supposed from the performance of the "Funeral March" that Beethoven had written at the beginning of it sotto voce and pianissimo? But there is no need of multiplying instances. The new method of treating old works is admired by many. It shows the originality of the director; it makes the works themselves "more interesting."

MME. NORDICA'S CONCERT.

Boston Music Hall on Thursday evening will be the scene of a delightful concert, and one doubly interesting from the opportunity it gives to show that home appreciation for a noble artist is equal to that she has obtained abroad. On this occasion Mme. Nordica will close a tour which has been brilliant, varied and triumphant, whether she appeared in concert, festival or opera. Manager Ellis has arranged a choice programme of operatic selections, and secured for supporting artists such famous singers as Mme. Scalchi, Herr Kalisch and Mr. Dome, and a full orchestra, with Signor Sapio to conduct. Already the sale of seats indicates that there will be a fashionable, representative and overflowing audience.

NOTES.

SUNDAY HERALD.

BOSTON, JANUARY 24, 1892.

THE SYMPHONY CONCERT.

At last evening's Symphony concert in Music Hall, Mr. Arthur Nikisch conductor, the soloist was Mrs. H. H. A. Beach, and the programme included Wagner's "Faust" overture, the F minor piano concerto by Chopin and Beethoven's "Eroica" symphony.

The "Faust" overture has but rarely had so good a performance as that given by Mr. Nikisch on this occasion, and the beauty of the tone pictures was made delightfully clear throughout the composition. The merits of the work of the orchestra in this number of the programme were quickly and enthusiastically appreciated by the audience.

Mrs. Beach was not altogether wise in putting herself before such an audience in so large an auditorium in Chopin's familiar concerto. She is a very gifted player, a musician of excellent parts, and an artist who shows in her limited appearances in concert work a distinct devotion to her chosen field of effort. Her playing is always strictly correct, intelligent and painstaking, but when she enters into the performance of such a work as the Chopin concerto of the evening, her limitations are made very apparent. The emotional characteristics of Chopin's compositions may be too strongly developed in the playing of Paderewsky and De Pachmann, but Mrs. Beach, in last evening's performance failed to give this element in the concerto the desired prominence, and for this reason the lovely adagio was but little appreciated. The brilliant rondo also makes demands upon a player which Mrs. Beach is evidently unequal to at present, yet all her work was characterized by so much earnestness, and was so free from ostentation, that she was heartily commended by the applause of the audience as she ended her playing, and had an additional complimentary recall after she had retired from the stage.

In his reading of the No. 3 Beethoven symphony, the "Eroica," Mr. Nikisch merited and recived the highest praise, the beauties of the several movement standing out in bold relief in the performance of the work.

Mr. T. Adamowski, violinist, is the soloist next Saturday evening, and the programme will include: Spohr's symphony No. 3 in C minor, Max Bruch's concerto for violin in G minor, George W. Chadwick's "A Pastoral Prelude" and three Slavonic dances by Dvorak.

MME. NORDICA'S FAREWELL.

Mme. Lillian Nordica has had a triumphal tour in New England cities the last week, and her immense popularity has been most conclusively shown wherever she has appeared. This artist has such a vast circle of friends and admirers in and about this city that it is not surprising to learn that her farewell concert for the season at Music Hall next Thursday evening is to take on the character of a grand ovation to Mme. Nordica, and a congratulatory gathering in honor of her successes throughout the country during the tour to be ended on that occasion.

Manager Charles A. Ellis has surrounded Mme. Nordica with some eminent artists for the evening, including Mme. Sofia Scalchi, the distinguished contralto; Mr. Paul Kalisch, the famous tenor; Mr. Zoltan Dome, baritone, of Covent Garden, London (his first appearance in Boston), and a complete orchestra, Sig. R. Sapio, conductor. The miscellaneous programme will be as follows:

Overture, "Semiramide"..................Rossini
Orchestra.
Air, "Trumpeter of Sackingen"..........Nessler
Mr. Dome.
Aria, "Ah! rendimi (Mitrane)..............Rossi
Mme. Scalchi.
Aria, "Una Voce" (Barber of Seville)....Rossini
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Air, "Barber of Bagdad"..................Cornelius
Mr. Kalisch.
Polacca, "Esmeralda"..........A. Goring Thomas
Mme. Nordica.
Aria, "Che Zaro" (Orgee)....................Gluck
Mme. Scalchi.
Quartet (Rigoletto)................................Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.
To be followed by selections from Masagni's opera, "Cavalleria Rusticana."

Mrs. Arthur Nikisch, who, owing to a very severe attack of tonsilitis, was unable to sing in New York last Wednesday, is, if she is able, to sing with the Cecilia at its two concerts on Tuesday and Wednesday.

Gazette

BOSTON, SUNDAY MORNING, JAN. 24.

The Symphony Concert.

The concert by the Boston Symphony Orchestra in Music Hall, last evening, opened with Wagner's inscrutable "Faust" overture. That ever-reliable incentive to acute melancholia has long been before a world more or less interested in discovering its meaning, but its mystery remains as elusive as ever. Some ingenuous but pervertedly imaginative people have, from time to time, plunged into its dark profound and returned panting to the surface with what they deemed an interpretation of its meaning, but they have not succeeded in making followers and have left the world as vague and as comfortless on the subject as it was before. As music this overture has the same frolicsome flexibility and the same winsome cheerfulness that are such pleasing qualities in abstruse problems in conic equations. As a tone poem it is lacking in that plainness of purpose and lucidity of treatment that characterize the equally cacophonous and no less fervid overtures that are poured forth in the silence of night under the moon, in broad catacoustics and simple but effective polyphony by wooing felines ignorant of any music but that of nature. We fear that the solution of this ugly musical problem must be delayed until those other problems, perpetual motion and squaring the circle, are solved. Whether this be so or not, the overture is as depressingly dreary, as drearily dry and as dryly disheartening on a twentieth hearing as it was on a first. It was read and played with much dramatic intensity of feeling, but whether it was read rightly or wrongly it is not easy to say; and after all it does not seem to matter much, for it resembles those picture aberrations of the famous Turner, that were so confused that it made no difference whether they were hung upside down, or not. It was followed by Chopin's Concerto in F-minor, the solo part of which was played by Mrs. H. H. A. Beach. We have been so surfeited on Chopin of late by such unapproachable Chopin interpreters as de Pachmann and Paderewski, that it is to be regretted Mrs. Beach did not select a work from some other composer, to say nothing of the exciting of comparisons, which, in the very nature of things, became inevitable. Her performance, however, may be warmly praised for its grace, its neat and delicate technique and its fluent ease. In style it was, perhaps, somewhat finical and wanting in breath and passion; but the effort, as a whole, was abundant in pleasing interest and was fairly entitled to the vigorous applause and the recalls that rewarded the artist. The concert ended with Beethoven's "Eroiaa" Symphony. The reading accorded the work, did not, on the whole, depart widely from the conventional one. There were some liberties, of a sugary sentimental description, taken with the tempi here and there, and one or two new and obtrusively unnecessary rallentandos were made in the funeral march and an occasional neglect of some of the more significant nuances indicated by the composer; but taken altogether the interpretation was spirited and fairly interesting. The playing of the orchestra was admirable throughout. The soloist at the next concert is to be Mr. T. Adamowski. The novelty of the programme will be a symphony by Spohr, not before heard at these concerts.

On Thursday evening Mme. Nordica will make her last appearance in America this season in a grand operatic concert, assisted by Mme. Scalchi, Mr. Paul Kalisch, Mr. Zoltan Döme, and a full orchestra under the direction of Sig. R. Sapio. Mme. Nordica will be heard in "Una Voce," from Rossini's "Barber of Seville;" the quartet from Verdi's "Rigoletto;" Goring Thomas's Polacca "Esmeralda;" Santuzza's aria "Cavalleria Rusticana," and in other selectione from that opera. Mme. Scalchi will sing Rossi's "Ah rendemi" and Bizet's "Habanera" from "Carmen." Mr. Kalisch will contribute to the concert an air from "The Trumpeter of Sackingen," and another from "The Barber of Bagdad." The second part of the programme includes the prelude and intermezzo from "Cavlaleria Rusticana." As will be seen, the programme is remarkably attractive.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

MONDAY MORNING, JAN. 25, 1892.

SYMPHONY CONCERT.

The programme of the concert given in Music Hall Saturday night by the Boston Symphony Orchestra was of unusual interest to Boston people, as it was closely connected with a lady who ranks high both as musician and composer. The appearance of Mrs. H. H. A. Beach as a soloist has been pleasantly anticipated, and no composition better calculated to bring out the ability of a pianist could have been chosen than the second number on the programe. Chopin's concerto in F minor, op. 21, is in three movements, and dates from the year 1829, when Chopin had barely reached manhood. It was composed while he was living in Warsaw, and was first played at a concert at that city March 17, 1830, by Chopin himself.

Mrs. Beach did her task well; her playing was clear, clean and precise, although there was little vibration in the tones, little of the carrying quality that is so necessary in making pianoforte music interesting. Her shading was excellent and her touch very delicate at times, but she lacked, in a measure, the necessary power to make the performance masterly.

Mr. Nikisch's interpretation of "A Faust Overture" made it almost interesting, although it is lacking in Wagner's peculiar originality. His original plan was to write a Faust symphony, with this as the first movement, but the plan was never carried out. It is incomplete in many ways.

The Beethoven symphony No. 3, styled "Heroic," was finely rendered. It has been included in the repertoire of each season but one since the *Boston* Symphony concerts were founded. The funeral march received a masterly rendering and the heartiest reception of the whole programme. Next week's concert will present Mr. T. Adamowski as soloist and two novelties in orchestral music—Spohr's symphony No. 3, in C minor, and "A Pastoral Prelude" by Chadwick.

A notable event to musical Boston will be the farewell concert to Mme. Nordica at Music Hall on Thursday evening. Mme. Scalchi, the contralto; Herr Kalisch, the German tenor; Mr. Zoltan Dorm, baritone, and an orchestra led by Signor Sapio will assist.

AMERICAN ART JOURNAL

NEW YORK, SATURDAY, JANUARY 23, 1892.

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THE KNEISEL QUARTET gave a concert in the chamber music room of Carnegie Hall Friday evening week. The finished playing of this club is highly satisfactory and wins the approbation of all hearers. The programme consisted of a Quartet by Carl Dittersdorf, the beautiful Andante from Grieg's G minor Quartet, and Schubert's C major Quintet.

Boston Sunday Globe.

SUNDAY, JAN. 24, 1892.

SYMPHONY ECHOES.

Mrs. Beach Makes a Faverable Impression as the Piano Soloist.

Music Hall was crowded last night with the usual attentive audience, who came to listen to an attractive programme, which included selections from Wagner, Chopin and Beethoven.

It is seldom that the Symphony orchestra has better opportunities for effective playing than was afforded by Wagner's "Faust's Overture." The theme, which is replete with passionate sentiment and dramatic feeling, was interpreted by Nikisch with wonderful vigor, and the cadence was executed by the orchestra with beautiful effect and vivacity.

The stormy discontent, the indefinite longings, and the bitter complaints and curses of Faust found grand expression in the harmonious altos and the sudden dropping into pathetic tremors—while the effect of distant tenes and sudden modulation of notes, introduced here and there, added a poetic suggestiveness to the whole which was cordially appreciated by the audience.

Chopin's concerto for pianoforte in F minor, the orchestration of which was arranged by the composer himself, was played by Mrs. Beach, the soloist of the evening.

Mrs. Beach's playing was very skilful, and at times was marked by rare sentiment and delicacy. She displayed almost remarkable talent in her interpretation of the second movement in the concerto, and though there was nothing original in her interpretation she gave full expression to the wonderful and fantastic beauties with which it is pregnant.

The orchestra accompaniments, though cold and weak at first, improved wonderfully in the last movement, and the quick, vivacious, almost sportive tempo with which it concluded, produced a very agreeable impression.

Mr. Nikisch's admirable reading of Beethoven's third symphony arrested the attention of the audience, who sat through, listening to the four movements with almost spellbound watchfulness.

The bold, vigorous movement, swelling gradually to a grand diapason and suddenly dropping to a series of heroic staccati, the dramatic climaxes in the adagio, afforded a sublime contrast to the mournful strains, the solemn chords and the pathetic, almost heart-rending notes which pervaded the second movement.

The sighing sorrow, the impotent despair gradually changing to triumphant hope, and the struggling, quivering feeling with which the movement was pregnant, were beautifully expressed by the orchestra, who displayed their powers to excellent advantage, which were thoroughly appreciated by the audience.

Mr. T. Adamowski will be the soloist at this week's concert, and the programme will be as follows:

Symphony No. 3, in C minor................Spohr
(First time at these concerts.)
Concerto for violin, in G minor............Bruch
A pastoral prelude........................Chadwick
(First time.)
Three Slavonic dances......................Dvorak

MME. NORDICA'S CONCERT.

Farewell Appearance, in Music Hall, Next Thursday Evening.

As a fitting close to Mme. Nordica's tour of the United States, Mr. C. A. Ellis has arranged for an operatic concert at Music Hall next Thursday evening. The occasion will be made very attractive by an array of distinguished soloists and a grand orchestra of 50 musicians, in a programme splendidly arranged to display their talent to especial advantage.

Aside from the charming character of the music and the eminence of the soloists, the occasion will be one of exceeding interest, as it will mark Boston's appreciation of one of the foremost singers this country has produced—one who has secured an artistic standing in Europe, which few of any nationality have attained, and whose recent successes in concert, in oratorio and in grand opera have renewed and extended her fame in America.

The assisting artists are Mme. Scalchi, the great contralto, her first appearance in Boston for two years; Herr Kalish, the distinguished German tenor, and Mr. Dorne, barytone from Covent Garden, London.

The programme is as follows:

Overture, Semiramide........................Rossini
Orchestra.
Air, Trumpeter of Sackingen.................Nessler
Mr. Dome.
Aria, Ah! rendimi (Mitrane)..................Rossi
Mme. Scalchi.
Aria, Una Voce (Barber of Seville..).......Rossini
Mme. Nordica.
Air, Barber of Bagdad.....................Cornelius
Mr. Kalisch.
Polacca Esmeralda...............A. Goring Thomas
Mme Nordica.
Aria, Che faro (Orfeo)........................Gluck
Mme. Scalchi.
Quartet, Rigoletto............................Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.
Selections from Mascagni's opera, "Cavalleria Rusticana."
Preludio and Siciliana...Orchestra and Mr. Kalisch
Aria (Santuzza)......................Mme. Nordica
Duet (Santuzza and Turiddu)
Mme. Nordica and Mr. Kalisch
Intermezzo..............................Orchestra
Duet (Santuzza and Alfio)
Mme. Nordica and Mr. Dome

Boston Journal.

MONDAY, JANUARY 25, 1892.

The Symphony Concert of Saturday Evening.

The programme of the thirteenth Symphony concert was as follows: Wagner's "Faust Overture;" Chopin's Concerto for Pianoforte in F minor, and Beethoven's Symphony No. 3, the "Heroic." Mrs. H. H. A. Beach was the pianist. In 1840 Wagner had ready a "Faust" overture, which he sketched originally as a movement for a "Faust" symphony. Through the kindness of Schlesinger, the publisher, it was put in the hands of the Directors of the "Société des Concerts." We learn from a number of "La Gazette Musicale" of the same year that after the first and the only rehearsal the players looked at each other, perplexed, if not absolutely stupefied. They were the same players who had given a performance of Beethoven's Ninth Symphony that called forth the unqualified praise of Wagner. So the "Faust" overture was not heard in Paris until 1870, in its present form. And now in 1892 the question arises "What did Wagner mean?" For the hyper-moderns claim that the hearer must take into consideration the intentions of the composer as well as his actual performance. Viewed as purely absolute music, without any reference to "intentions," this overture is blatant, amorphous and dull. But let us examine the "intentions" of Wagner. This overture, it seems, should represent in music "the solitary Faust, longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair." This was Wagner's original idea, and when he rewrote the overture the idea was preserved without material change. The devout Wagnerite keeps this idea firmly in mind when he listens, and so finds enjoyment in the musical portrayal of "longing, despairing, cursing." But would he find these emotions and expressions of emotions in the music unless he were first prepared by the text? This is the old question, and the answer in each case must be an individual one. One hearer may agree with Mr. Hugo Bussmeyer, who once wrote a pamphlet of 40 pages to prove that the overture is a great work. Another may echo feelingly the remark of Hanslick, that the lines of the motto of the overture, "Existence lies a load upon my breast; Life is a curse and death a longed-for rest," express faithfully the feelings of the unfortunate hearer.

⁂

Mrs. Beach was very warmly applauded for her performance of the Chopin concerto. This performance was distinguished by clearness, elegance and feminine refinement, rather than by breadth and passion. It was sane and free from sentimentalism. Her rubato was not always apparently spontaneous, and at times she robbed without giving back. Nor were the arabesques played with sufficient nonchalance. They were too precise, too exact, too carefully planned. But as a whole her performance was a very creditable one, although, as a pianist, she appears to greater advantage in a smaller hall and without the rivalry of the orchestra.

⁂

Mr. Nikisch showed in his version of Beethoven's "Heroic" symphony his most characteristic failing; the desire to produce an effect, even if the effect is directly opposed to the express wish of the composer. He is not alone. There are conductors in Europe and in America who look upon a composer's score as a medium merely of showing their own individuality. Rubinstein speaks of them in "A Conversation on Music," and as follows: "You spoke before of the best interpretation of the master works nowadays—I have my doubts of that—the interpreters of to-day (Director and Virtuoso) delight especially in a capricious interpretation of the classical works (for which Wagner and Liszt are most to blame)—change of tempo, holds, ritardandos, stringendos, crescendos and so on, not written by the composer." Take a very simple illustration. A theme of eight measures is given by the composer to the first violins. It is marked simply piano. A crescendo is indicated at the ninth measure. The simple beauty of the theme sung with pure tone does not satisfy Mr. Nikisch. With the second measure he begins a crescendo, so that when he reaches the ninth, instead of a mezzo-forte, or even a forte, there is very apt to be a fortissimo. Nervous unrest takes the place of serenity. The designed effect of the composer's crescendo is discounted at the very start. Or would any one Saturday evening have supposed from the performance of the "Funeral March" that Beethoven had written at the beginning of it sotto voce and pianissimo? But there is no need of multiplying instances. The new method of treating old works is admired by many. It shows the originality of the director; it makes the works themselves "more interesting."

MME. NORDICA'S CONCERT.

Boston Music Hall on Thursday evening will be the scene of a delightful concert, and one doubly interesting from the opportunity it gives to show that home appreciation for a noble artist is equal to that she has obtained abroad. On this occasion Mme. Nordica will close a tour which has been brilliant, varied and triumphant, whether she appeared in concert, festival or opera. Manager Ellis has arranged a choice programme of operatic selections, and secured for supporting artists such famous singers as Mme. Scalchi, Herr Kalisch and Mr. Dome, and a full orchestra, with Signor Sapio to conduct. Already the sale of seats indicates that there will be a fashionable, representative and overflowing audience.

NOTES.

AMERICAN ART JOURNAL

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SUNDAY HERALD.

BOSTON, JANUARY 24, 1892.

THE SYMPHONY CONCERT.

At last evening's Symphony concert in Music Hall, Mr. Arthur Nikisch conductor, the soloist was Mrs. H. H. A. Beach, and the programme included Wagner's "Faust" overture, the F minor piano concerto by Chopin and Beethoven's "Eroica" symphony.

The "Faust" overture has but rarely had so good a performance as that given by Mr. Nikisch on this occasion, and the beauty of the tone pictures was made delightfully clear throughout the composition. The merits of the work of the orchestra in this number of the programme were quickly and enthusiastically appreciated by the audience.

Mrs. Beach was not altogether wise in putting herself before such an audience in so large an auditorium in Chopin's familiar concerto. She is a very gifted player, a musician of excellent parts, and an artist who shows in her limited appearances in concert work a distinct devotion to her chosen field of effort. Her playing is always strictly correct, intelligent and painstaking, but when she enters into the performance of such a work as the Chopin concerto of the evening, her limitations are made very apparent. The emotional characteristics of Chopin's compositions may be too strongly developed in the playing of Paderewsky and De Pachmann, but Mrs. Beach, in last evening's performance failed to give this element in the concerto the desired prominence, and for this reason the lovely adagio was but little appreciated. The brilliant rondo also makes demands upon a player which Mrs. Beach is evidently unequal to at present, yet all her work was characterized by so much earnestness, and was so free from ostentation, that she was heartily commended by the applause of the audience as she ended her playing, and had an additional complimentary recall after she had retired from the stage.

In his reading of the No. 3 Beethoven symphony, the "Eroica," Mr. Nikisch merited and recived the highest praise, the beauties of the several movement standing out in bold relief in the performance of the work.

Mr. T. Adamowski, violinist, is the soloist next Saturday evening, and the programme will include: Spohr's symphony No. 3 in C minor, Max Bruch's concerto for violin in G minor, George W. Chadwick's "A Pastoral Prelude" and three Slavonic dances by Dvorak.

MME. NORDICA'S FAREWELL.

Mme. Lillian Nordica has had a triumphal tour in New England cities the last week, and her immense popularity has been most conclusively shown wherever she has appeared. This artist has such a vast circle of friends and admirers in and about this city that it is not surprising to learn that her farewell concert for the season at Music Hall next Thursday evening is to take on the character of a grand ovation to Mme. Nordica, and a congratulatory gathering in honor of her successes throughout the country during the tour to be ended on that occasion.

Manager Charles A. Ellis has surrounded Mme. Nordica with some eminent artists for the evening, including Mme. Sofia Scalchi, the distinguished contralto; Mr. Paul Kalisch, the famous tenor; Mr. Zoltan Dome, baritone, of Covent Garden, London (his first appearance in Boston), and a complete orchestra, Sig. R. Sapio, conductor. The miscellaneous programme will be as follows:

Overture, "Semiramide"...................Rossini
Orchestra.
Air, "Trumpeter of Sackingen"............Nessler
Mr. Dome.
Aria, "Ah! rendimi (Mitrane)................Rossi
Mme. Scalchi.
Aria, "Una Voce" (Barber of Seville).....Rossini
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Air, "Barber of Bagdad"................Cornelius
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Polacca, "Esmeralda"...........A. Göring Thomas
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Aria, "Che Zaro" (Orgee).....................Gluck
Mme. Scalchi.
Quartet (Rigoletto)..........................Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.

To be followed by selections from Masagni's opera, "Cavalleria Rusticana."

Mrs. Arthur Nikisch, who, owing to a very severe attack of tonsilitis, was unable to sing in New York last Wednesday, is, if she is able, to sing with the Cecilia at its two concerts on Tuesday and Wednesday.

Gazette

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Boston Transcript

MONDAY, JANUARY 25, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the thirteenth concert was as follows:

Wagner: "Eine Faust-Ouverture."
Chopin: Concerto No. 2, in F minor, Op. 21.
Beethoven: Symphony No. 3, in E-flat ("Eroica"), Op. 55.
Mrs. H. H. A. Beach was the pianist.

Wagner's "Erin Faust-Overtüre," written during his unhappy first Paris period as the first movement of a "Faust" symphony, and afterwards entirely re-written in Zürich, holds its own wonderfully well—indeed, it does rather more than this, it seems to ripen and grow finer with age, like sound wine. Time was when a certain lack of control over musical form was painfully apparent in the work, and the second theme seemed all too vague. But, with repeated hearing, has come better understanding. Perhaps, also, we now involuntarily and half consciously compare it in our mind with much of the more recent music that we hear nowadays, and the comparison shows it to us as very strong and coherent indeed. Certainly we can now recognize the second half of the *Allegro* as one of the finest bits of purely orchestral writing that ever came from Wagner's pen; it has more of the truly symphonic spirit in it than anything else he ever did, saving the corresponding part of the Prelude to the "Meistersinger." The performance last Saturday evening was really superb; the poetic essence and intent of the music were thrown into due relief, while every element that could make for musical coherence and clearness of outline was made the most of.

The first movement of the "Eroica" was grandly played: with clearness, vigor of accent, and just the right Beethovenish intensity of passion. The change of mood, too, from the stormy, tragic character of the main body of the movement to the radiant, Hellenic serenity of the *Coda* was admirably reflected in the performance. It was like turning from some mighty tragedy of Sophocles in the theatre of Dionysus, and looking out over the sun-steeped glory of the Attic landscape. In the Funeral March we found only one thing whereat to take exception: why, oh! why will Mr. Nikisch, when a passage in the wind instruments is answered by the strings, suddenly take the *tempo* of the response half as slow again as before? Is it for greater solemnity of impression? If so, we think it fails to gain its end; this outburst of merely human pathos seems weak and trivial in comparison with the superhuman solemnity of what has just gone before. Apart from this, the movement was admirably played; Mr. Santat is especially to be praised for his playing of the first theme. The Scherzo was taken at the brisk *tempo* in which we used to hear it years ago, and we must own that we have grown to liking it to go a little more moderately. We have nothing to urge against the slight overblowing of the horns in the Trio. It may be a little contrary to the (perhaps rather finicking) modern notions about horn playing, but it is quite in accordance with German tradition, and produces a fresh, breezy effect wholly consonant with the woodland associations of the instrument. A French conductor would be horrified at it; but there is no need of playing German music with a French accent. The Finale was splendidly given.

Mrs. Beach played the Chopin concerto very beautifully indeed, notably the first two movements. In purity and sincerity of feeling, beauty of tone, grace and elegance of phrasing, clearness and coherency, her performance left nothing to be desired. It showed fine fibre and artistic perception throughout. Not that it was *great* playing, for the music is capable of having a greater quantity of being thrown into it, and there is much in it that can be invested with more resplendent brillency. But it was superlatively good and artistic playing, fully adequate technically, and with the emotional and intellectual elements well balanced. The only point that seems to us fairly open to criticism is that, in the first movement, Mrs. Beach gave evidence of sharing one error with most players of her sex—and with not a few of the others, too, if the whole truth be told—that is, of considering pathos of expression as inseparable from a slow *tempo*. Reason about the matter as you will, you cannot escape the fact that this first movement is an *Allegro*, and that no pathetic possibilities that may be discovered in its first, and principal theme can warrant a style of playing this theme—especially in its first announcement—that tends to efface its *Allegro* character. But, with this exception, we can speak of Mrs. Beach's playing with hearty admiration.

The next programme is; Spohr, symphony No. 3, in C. Minor, op. 78; Bruch, violin concerto No. 1, in G minor; Chadwick, pastoral prelude; Dvorak, three Slavonic dances. Mr. T. Adamowski will be the violinist.

GLOBE, Fall River, Mass.

Date 1-21

The Symphony Concert.

Subscriptions for the Symphony concert of Feb. 16th., are constantly being received by the local manager, and the list will close in a few days. It is evident that this will be the fashionable event of the winter, and that a great audience will be in attendance. It is to be hoped that the financial result of this concert will be such that Mr. Ellis will favor the citizens with at least one similar concert every year.

There are few orchestras of equal prominence in the world and no other in America. This is acknowledged by the leading musical critics of New York who have abundant opportunities to compare it with the Metropolitan, the Damrosch and the Thomas orchestras, its three most prominent rivals.

PROVIDENCE JOURNAL.

SUNDAY, JANUARY 24, 1892.

NEXT Wednesday the fourth concert of the Boston Symphony Orchestra is to be given in Providence, on which occasion Mr. Mole will be solo flutist, and Mrs. Fanny Bloomfield-Zeisler of Chicago will be the solo pianist. This lady has an extended reputation for brilliant and forceful playing, and is much sought after for orchestral concerts. She played at a recent concert given by this society in Brooklyn, with such effect that "she earned several recalls by her artistic work in Rubenstein's concerto in D minor." The New York and Brooklyn papers all speak of her brilliant playing and the enthusiasm of the audience. She is to play this same work at the coming concert. With every reappearance of the orchestra in New York the critics find occasion to speak of the grandeur, finish and perfection of its performances. It is acknowledged to be superior to any orchestra in this country, and we have the testimony of Paderewski to the effect that it is even superior to the greatest in Europe. The orchestral numbers are "Le Rouet d 'Omphale," a symphonic poem by Saint Saens, and the overture, scherzo and finale by Schumann; besides which there will be the Rubenstein concerto in D minor, and three soli for flute. The sale of seats opens to-morrow morning at 93 Westminster street.

At the last concert of the Brooklyn Philharmonic Society, Paderewski, who was the soloist, gave these words of praise: "I consider the Boston Symphony Orchestra the best in the world—not excepting the orchestra of the Conservatoire in Paris. There are a few beter instruments in the Conservatoire, but as a whole the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again, and I will not, as its perfection may not be reached again."

Boston Daily Globe.

TUESDAY, JAN. 26, 1892.

The interest taken in Nordica's last concert in Boston, which occurs Thursday evening at Music Hall, is widespread and general. The occasion will be in the nature of a testimonial by her friends and admirers, who will enjoy besides a rich programme of operatic selections with such artists to interpret it as Mme. Scalchi, Herr Kalisch and Mr. Dorne.

Boston Transcript

WEDNESDAY, JANUARY 27, 1892.

Mrs. Lillian Nordica will close her tour in this country at the Music Hall, tomorrow night, with a concert in which she will have the aid of Mrs. Sofia Scalchi, Mr. P. Kalisch, Mr. Z. Döme, barytone, his first appearance in Boston, and an orchestra, Mr. Sapio, conductor. The programme includes selections from operas by Nessler, Rossi, Goring Thomas, Verdi, Cornelius and Gluck and five of the most important numbers in "Cavalleria Rusticana." Of the seven vocal pieces included in the first part of the programme four will be heard for the first time in a concert room here.

The Morning Times

PUBLISHED BY
CAMPBELL & HANSCOM,
No. 22 Central Street, Times Building
LOWELL, MASS.

WEDNESDAY MORNING, JAN. 27.

To-morrow night at Music hall, Boston, Mmes. Nordica and Scalchi appear in concert. Tickets $1 and $1 50. Lowell people should be there.

Clipping from ....

Date 1-27

This evening the fourth concert of the Boston Symphony Orchestra will be given at Infantry Hall. The romantic element enters largely into the programme and two of the tone pictures represent mythological scenes—Goldmark's overture "Prometheus Bound," deriving its subject from the sublime tragedy of "Aeschylus," where the hero is bound down in the cleft of a rock and the Daughters of Ocean are vainly trying to comfort him; Saint Saen's symphonic poem, "The Spinning Wheel of Omphale," is from the life of Hercules, whom Omphale succeeds in fascinating and binding in her train. Mrs. Fanny Bloomfield-Zeisler will repeat here her performance of Rubinstein's Concerto in D minor; Mons. Charles Mole will play three solos for flute, and the concert will end with Schumann's cheerful and masterful "Overture Scherzo and Finale." Altogether the concert is of surpassing interest, both to the musician and the general public. Seats can be procured at 93 Westminster street.

NEWS, Fall River, Mass.

Date 1-28

It is not yet too late to subscribe for tickets for the grandest concert of the season,—and secure a first choice of seats by so doing,—by the Boston Symphony Orchestra, February 16th. ~~The Brooklyn Eagle~~ says the Symphony is "the rival of any force of the kind in the world."

[illegible]
JANUARY [illegible], 1892.

NORDICA.

A Magnificent Concert at the Opera House Last Evening.

Seldom it is, and perhaps never in late years, that New Bedford has been so favored by a truly musical treat as it was last evening in the appearance of Madame Nordica and her support at the Opera House. Perhaps when it is considered that all through her American tour Nordica has been demanding a guarantee fund of a cool thousand, and that such a sum was impossible in the New Bedford Opera House at the prices charged, the full significance of the prima donna's favor may be appreciated. A large audience was present, though the house was by no means crowded. The programme:

Quartet in E flat—Allegro, andante, minuetto, finale, Carl von Dittersdorf
Kneisel Quartet.
Franz Kneisel, first violin; Otto Roth, second violin; L. Swecenski, viola; Alwin Schroeder, violoncello.
Aria—Eri tu, (Masked Ball,) Verdi
Mr. Dome.
Soli for Violoncello.
a. Sarabande, Bach
b. Tarentelle, Cossman
Mr. Schroeder.
Aria—Una Voce, (Barber of Seville,) Rossini
Mme. Nordica.
Andante—From Quartet in D major. Tschaikowsky
Kneisel Quartet.
Song—Les Filles de Cadiz, Delibes
Mme. Nordica.
Solo for Violin—Rhapsodie Hongroise, Hauser
Mr. Kneisel.
Song—Star of the Evening, (Tannhaeuser,) Wagner
Mr. Dome.
a. Cavatina, from Quartet, B flat, Beethoven
b. Menuet, Boccherini
Kneisel Quartet.
Polacca—Esmeralda, A. Goring Thomas
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Presto, from Quartet, D major, Haydn
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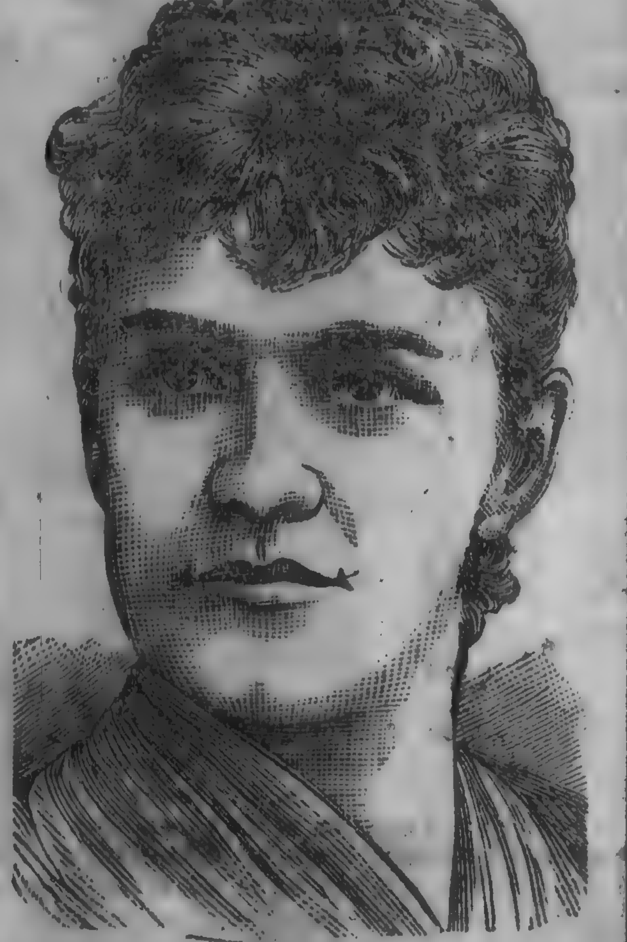
To speak individually of the numbers is perhaps unnecessary, the reputation of the artists being well known.



LILIAN NORDICA.

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Mr. Dome has a good voice but of no very great power. At times he noticeably sacrificed his pitch and quality in his endeavors to broaden out, but was nevertheless well received and encored on his second selection. Mr. E. Rose played accompaniments in a manner both artistic and modest, the latter too often a lacking quality in accompanists

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[illegible] JOURNAL
THURSDAY, JANUARY 28, 1892.

THE BOSTON SYMPHONY.

Mr. Nikisch's Orchestra, Assisted by Mrs Fanny Bloomfield-Zeisler and Mons. Charles Mole.

The Boston Symphony Orchestra, Mr. Nikisch, conductor, assisted by Mrs. Fanny Bloomfield Zeisler and Mons. Charles Mole, gave its fourth concert last evening in Infantry Hall. The programme was as follows:

Goldmark, overture, "Prometheus Bound;" Rubenstein, Piano Concerto in D minor, Moderato, Moderato assai, Allegro assai; Saint-Saens, Symphonic Poem, "Le Rouet d'Omphale;" Soli for flute, (a) E. Barnard, "Romance," (b) A. Lavignac, "Serenade," (c) B. Godard, "Valse," Schumann, overture, "Scherzo and Finale, op. 52."

The performance of such a programme as Mr. Nikisch presented, is one of the severest tests by which an orchestra can be tried, and to say that the Boston Symphony rendered it in every way satisfactory, is but the unvarnished truth. The tonal equipment of this orchestra is well nigh faultless, but a certain spirit of indifference pervades it at times, which causes many of the critically inclined to wonder whether or no the power in question is really there. However, this apathy was noticeable only at the beginning of the evening, or, one might say, until Mr. Nikisch had had sufficient time to gain the sympathies of his musicians. The overture by Goldmark is a semi-mournful, wholly passionate creation, and can be rightly termed a tone-picture. From its mysterious introduction, which reminded one of the indescribable seething and surging of the ocean, an effect produced by the soft roll of drums, to its equally wierd ending, one realizes how the Ocean Maidens tried and tried in vain to free the bound Prometheus from his chains, and failing in that, to comfort him with their wonderful singing. These beautiful songs are introduced by oboes representing the different voices. The instruments of the orchestra are splendidly distributed; there is no over-balance of tone in a single part of it, none of that brazen blare of wind instrument and pounding of drums which is so frequently heard, and this first work on the programme was masterly in its interpretation. The Symphonic poem entitled "The Spinning Wheel," by Saint Saens, is a very charming, capricious piece of work, which, while seeming to be a very simple little spinning song, is, withal, very difficult of execution. It is full of puzzling syncopations, and requires the strictest absorption in each individual part, as well as a thorough knowledge of it as a whole. From start to finish there are continual recurring passages which remind one irresistibly of Wagner's "Spinning Song." Mr. Nikisch makes the Finale of this very effective by a prolonged pianissimo on the last note. It was held by all the first violins as by one man. Schumann's Overture, Scherzo and Finale, a bright work in Symphony form, concluded the programme, and was completely enjoyed. The abilities of Mrs. Fannie Bloomfield-Zeisler as pianist, are already well known. Last evening was her first appearance here with the Boston Symphony Orchestra, and one can only say that it was a great success. Technically Rubenstein's beautiful Concerto in D minor is not so difficult, but it requires an immense amount of strength, and the pianists' powers of endurance were tried to the utmost, and at times her notes were completely drowned by the audience. Her octave playing is exceptionally good; she has an extremely fine and delicate technique, and her interpretation of the Concerto showed a refined, poetical sense of her work. Mrs. Zeisler seemed to throw her soul into the second movement, and it seemed to appeal more powerfully to her sympathies than either the foregoing or the following movements. The last movement is rapid and affords more scope for the exhibition of her technical powers, which are great. Her performance of the Concerto aroused much enthusiasm, and she was recalled repeatedly. Mons. Mole completely captivated the audience by his manipulations of that most mellow-voiced of instruments, the flute. He is a thorough musician, as was proven by his rendering of the three little things by Bernard, Lavignac and Godard, respectively. The "Serenade" particularly was full of little runs and trills which he gave with bird-like clearness. The piano accompaniments were played by Mr. Nikisch. The fifth concert of the series will be given Monday evening, Feb. 29.

AMERICAN ART JOURNAL
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Rarely if ever has the overture to "Der Freischutz" been given with such dramatic intensity. The Adagio (introduction) swelled up from nothingness into a volume of tone which may be regarded as unsurpassable by any body of strings in this country. And when it died down again to a pianissimo tremulo of the violins, with low tones of the clarinets and the syncopated pizzicato of the double basses, the effect was so thrilling that Berlioz would certainly have raved could he but have heard it. It was unfortunate that the intonation and precision of tone in the beautiful horn quartet was not what it should have been, otherwise the performance might have been recorded as the finest ever known. As it was Weber's masterpiece was easily the feature of the evening.

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The first and last movements seemed to please the best of all. The mind was allowed to run (or rather fly) rioting through space with bogies and hobgoblins as they whisked through the air on chromatic slides of chords of the diminished seventh. Be it remarked in passing that this chord, so valuable when used in moderation, becomes rather worn by the end of the Tschaikowsky number which followed, containing as it did a great deal of the same kind of passage work.

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VENING STANDAR
JANUARY 8, 1892.

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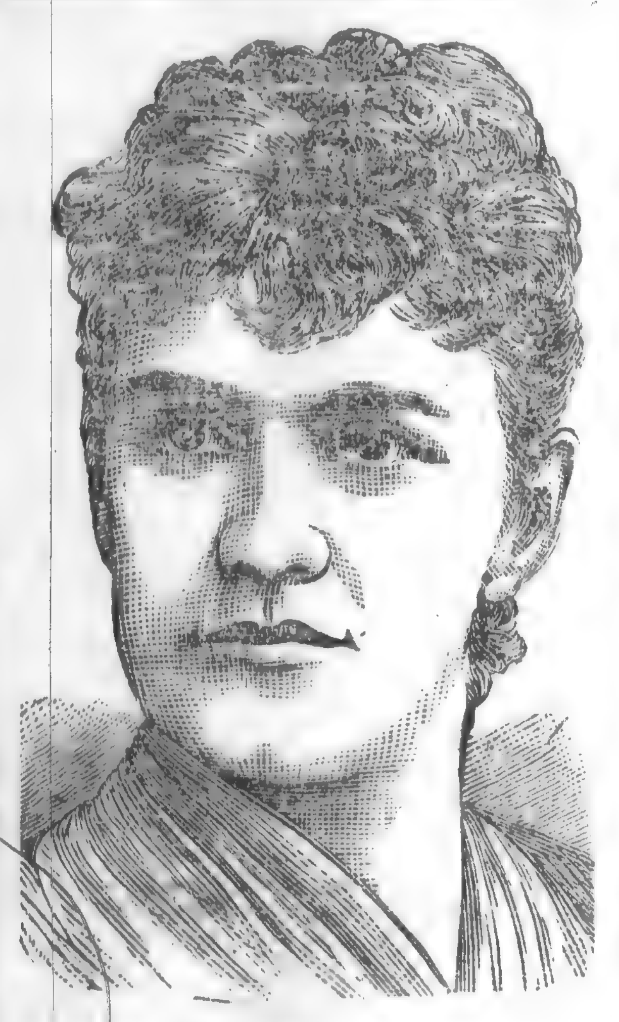

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LEWISTON EVENING JOURNAL, FRIDAY, JANUARY 22, 1892.

The Nordica Concert at Music Hall on Thursday Evening.

An Array of Talent Never Before Equaled in Lewiston—The Brilliant Scene Throughout the House — Nordica's Trinmph at Home.

The climax of the concert at Music Hall, Thursday evening by Madame Nordica and her attendant artists was when the gracious singer herself sat down at the piano and, playing her own accompaniment sang "Home, Sweet Home." The song was to an audience comprising many of her old friends and townspeople. If in its singing there was no note of true feeling, no touch of sympathy, not a sense of the joy of once again seeing old faces, then this was wonderfully simulated and the great lyric artist is a greater artist than ever was before. The light of her eyes, the welcome of her beautiful face, even the pauses of the song were eloquent. It is an old and hackneyed song—we all know it—yet it seems like a handshake across the years, a sense of mutual recognition, and many will remember it longer than anything else because they will be pleased to believe that there was in it more than art—a confidential heart-throb from the Maine woman towards a Maine audience.

The Nordica concert at Music Hall Thursday evening will, in many ways besides and including this, go down in local history as an unusual musical event. The audience was large and noteworthy. Central Maine was largely represented and special trains brought many to the city. For the first time at a musical entertainment every seat was occupied and hundreds stood. The boxes were gay with the concert parties—the Evergreen S. S. club occupying a box on the right of the stage and lending light and color to the audience by their pretty toilets. The body of the house was made up of a very cultured and interested audience. The orchestra pit was filled with chairs and some of the musical critics had seats in the very center of the musical influence. Up stairs and down the house was a solid front of light and color. Never before at any performance were there so many people in Music Hall and this fact lends a special interest to this concert which should make it noteworthy.

A particular fact, also, and one to be commended was the promptness of the audience. The curtain was given at 8.05 P. M., and at this hour everyone was seated and there were no subsequent interruptions.

The stage was handsomely set, with draperies, pictures and decorations. At 8.10 Fraulein Aus der Ohe made her peculiar little courtesy to the audience and took her seat at the Steinway grand to strike the first note of this concert. From then until ten o'clock the evening was of uninterrupted intellectual and musical delight—the more appreciated with us if we need to beg pardon of the world, because the more rare.

The program was:

Ballade—Chopin,	Miss Aus Der Ohe
Ballad—"Es hat nicht sollen sein,"	Mr. Dome
Caprice de Concert—Vieuxtemps,	Mr. Franz Wilczek
Aria—Faust—Gounod,	Sig. Campanini
Polacca—Esmeralda—A. Goring Thomas,	Mme. Nordica
Waltz Caprice—Taussig,	Miss Aus Der Ohe
Song—Varrei morie—Tosti,	Sig. Campanini
Gipsey Dances—Sarasate,	Mr. Franz Wilczek
Song of the Toreador—from "Carmen"	Mr. Dome
Aria—"Una voce pocca fa"—from "The Barber of Seville,"	Mme. Nordica
Rhapsodie Hongroise—Liszt,	Miss Aus Der Ohe
Duet—Aida—Verdi	Mme. Nordica and Sig. Campanini

Miss Aus der Ohe was simply and tastefully dressed, and the chief surprise to many was in the marked maturity of her face, and in the general sense of strength and power that the past three years seem to have given her. She seems to have developed from the spirituelle almost frail maiden whom we so long have associated with the fostering care of the great *meister*, Liszt, into a self-poised, reliant woman, with a face of such strong intellectual fibre that it seems like a revelation. Miss Aus der Ohe's first number was the *ballade* in G minor by Chopin. It was characterized by the utmost refinement of interpretation. If this is not an all-inclusive term it may be added that it was an extreme satisfaction to hear Chopin played, as in this instance, as Chopin meant rather than full of alien ideas. In some important respects the *ballade* was the best work of the pianist for the evening. In our judgment she shows her finest intellectual powers in Chopin. There is nothing florid, nothing done merely for effect from the time Aus der Ohe appears on the stage to the time of her exit. She is loyal simply to her Art, and evidently feels that her loyalty to her audience is not supreme. Of course Aus der Ohe lacks the masculine strength of Paderewski; but, then, Aus der Ohe is a pianist merely, while Paderewski is a full orchestra. Her music is so wholly pure and spiritual that she is the Marguerite of the [illegible]. When playing she listens [illegible] every note. Executing with rare care, she yet plays with a freedom and abandon which are a rare combination of intellectual and spiritual force. Her enjoyment in her work is reflected not only in her musical results but also in her face. We regard Aus der Ohe as the best living pianist for all music. Some pianists may and some undoubtedly do excel in one or another master, but she is like Nordica in song, she can play the whole *repertoire*. We trust that some day our musical public may be able to hear her in Beethoven in one of her public recitals; for she is in warm sympathy with and a close student of this great master.

Aus der Ohe's second piece was a Waltz Caprice by Taussig. It was beautifully executed, but it supplied nothing beyond an opportunity for beautiful execution and delicacy of touch. It is very airy and delicate, with much tone-color. Her encore, however, was all that could be desired. We never remember to have heard before such a charming performance of Liszt's Transcription of the Spinning Song from the Flying Dutchman. This was simply peerless. Liszt sounds like a different composer when interpreted by his favorite pupil than when pounded out by the ordinary school-girl or school-boy pianist. This number, it is not perhaps too much to say, reflected the personality of Liszt communicated from master to pupil and we never expect to hear any of that author's work played by anybody else so wonderfully. It was the gem of the evening, something long to be remembered by all Liszt-lovers.

Who can make anything out of a Liszt rhapsody? Aus der Ohe may and does; but woe betide the commonalty when undertaking this enterprise. She played it almost perfectly—it would be hard to say where it was imperfect. Her final encore was Moskowski's *Serenata*—familiar to all but new in her interpretation. It was played with quicker *tempo* than we like to hear it. The middle part was altogether different from any interpretation that we have ever heard, but rather effective, reflecting the individuality of the artiste. Aus der Ohe won in personal favor by her modest grace and self-reliance and the last touch of the *"Spinnerlied"* left her with many a wondering admirer in the audience before her.

The barytone is a new importation fresh from Covent Garden theatre, London. His first and second numbers were both changed from the house-program. In place of the "Trumpeter of Sakkingen" he sang a German ballad *"Es hat nicht sollen sein,"* and in place of the "Evening Song," from Tannhauser, he sang the well-known Song of the Toreador, from Carmen. His manner is admirable and his stage presence gracious and self-contained. His voice, although pleasing, does not possess the force and power requisite for the greatest work. His encores were decidedly the most generous of his gifts to the audience. He is a Hungarian by birth and his Hungarian song to his own accompaniment had the fire and bravo of the song of a people. Its reception was instantaneons and he sang again—a tuneful little ballad which we did not know. We should call Mr. Dome a very pleasing singer but we doubt if America in his subsequent introduction entirely surrenders to him.

The young violinist, Mr. Wilczek, seems like one of the Joachim brood. His work shows that he is fresh from his master and that he has been a close and painstaking student of the violin in Joachim's hands. He has a good deal of the refinement which sets Joachim apart from all violinists. The neatness of his bowing, the ease of his execution and the purity of his tone and sentiment are marked characteristics of this young violinist. He seems to us to be a little too Dutchy—that is, he is super-refined, losing in the process force and fire which seem to us to be as necessary for highest achievements on the violin as on any instrument under the sun. Mr. Wilczek's first number was his best, because it was best adapted to his refined style. His first *encore* was to his credit, and throughout the entire number the results were happy. The Gipsey dances lacked Sarasate because they overflowed with Joachim. It was here that Mr. Wilczek's lack of spirit and fire was lamentably noticeable. He failed to enter into the *abandon* of Sarasate's Gipseys. But his final *encore*, Chopin's Nocturne in E flat, covered a multitude of shortcomings. The cleanness of his phrasing and the purity and sentiment displayed in the entire Nocturne, were indeed a bit of the real Chopin. Mr. Wilczek was a favorite with the audience and many times recalled. Wilczek has the gift of expression.

Campanini sang better last evening than we have heard him for some time. He was in good voice, in good nature and evidently enjoyed himself—and that goes a vast ways. He was re-demanded at every appearance and graciously met the requisitions with songs that evidently caught the audience. His first encore was Hatton's "Goodbye Sweetheart Goodbye." You have heard Brignoli sing it, no doubt, and yet not better than Campanini sang it last evening. The masculine fullness of Campanini's upper register is undiminished. His voice has tears in it for the sympathetic and his rendition of the Ave Maria on a second recall was a leaf out of the past—a memory refreshed.

The evening had passed almost into nine o'clock when Nordica was led to the front of the stage by Campanini and left standing to bow her acknowledgments to the rounds of applause. She seemed as she is, a most beautiful woman. Her costume was of rich, brocaded satin of a tint approaching white, the high Elizabethan ruff setting off her beautiful neck and shoulders to perfection. Her jewels were profuse upon the neck, the bodice, and in the hair. Nordica's voice has changed since last we heard her, but not for the worse; for while it has lost none of the girlish freshness, it has gained in all the points of culture and skill which are essential in the *prima donna*. She is at the head of the ranks and has earned her position by merit and hard work. Her stage presence is as charming as Annie Louise Cary's, and her voice possesses range, quality and power which are heard in not more than one singer in a generation. The first solo was more pleasing to us than the last. The responses brought the house down in a hurricane. Nordica is an actress and the audience could see how charming she must be in an opera. She seated herself at the piano and played her own accompaniments. Her first song was rich in action but the second encore was the event of the evening. The audience broke out into wild applause as they caught the tones of Home Sweet Home. It is enough to say the song was never sung more effectively in all the world. We have heard Patti in this familiar ballad; but Patti lost her laurels last night. It was a matchless work of song and the effect on the audience was profound.

The closing duet was very fine. Aida is one of Nordica's favorite *roles* and we could not help wishing from the bit we had in the duet that we might have had the whole. Campanini's work in this number was very fine.

The only feature of the concert that was not pleasing was that of the accompanist, who for some reason was not himself.

The Aida duet brought to a close the finest musical treat ever given in Lewiston; for each participant was an artist. The audience was ready in appreciation and all Maine was represented. Nordica must come again. We trust this event is a forecast that our cities will ever be ready, to warmly appreciate what is best in musical art.

A Chat With Aus der Ohe.

Aus der Ohe in speaking with a *journal* reporter remarked, "I am very fond of America and Americans. They have been very kind to me. I think it is surprising that so young a nation receive good music so appreciatively. I am about leaving on a five weeks' tour West and South, shall play a series of concerts in Chicago and also in St. Louis, Omaha and other points, with private recitals in the prominent cities.

"What music do I regard most highly? That depends on my mood. Sometimes I want to play Beethoven; sometimes, Schumann; sometimes, Chopin, and so on; but I regard Beethoven most highly.

"O yes! I like Paderewski's art in some work—he is no more perfect than the best—he isn't a second Liszt—and I doubt if there is another Liszt in our day.

"Liszt, you know, was my teacher—he is my ideal. He didn't teach for money; he was extremely exacting except that he never exacted nor accepted money for his services. He had a few pupils only, and he did his best to make them great?"

"Have you done any composing."

"Yes—but not in my own name. I write only when I travel and I shall soon publish under my own name. I think there is great pleasure in public playing, if one pleases the public; but there is more satisfaction in musical composition because that is creative work.

"I am with my sister in my travels. Our headquarters are in New York. We go home to Germany every summer, on a vacation. We have now been five years in this country, and we have been very happy."

Aus der Ohe was in Lewiston three years ago. She is 25 years of age, speaks English gracefully and fluently, and has very charming and unassuming manners. She spoke with especial appreciation of Lewiston's "beautiful Opera house."

Musical Notes.

Madame Nordica received many Maine callers, acquaintances and others, before leaving Lewiston. A little three-year-old namesake from Brunswick, Lillian Norton Stone, with her mother, was among her callers. She gave the child her photograph and autograph and invited mother and child to a seat on the platform at the concert.

A Buckfield man drove twenty miles; paid $12 for four seats; put up at the hotel and drove back twenty miles after the concert. Mme. Lillian Norton, there's devotion for you!

NORDICA'S OLD HOME.

A Glimpse at the Romantic Spot on the Sandy.

The most picturesque and romantic spot along the Sandy river is the little hamlet called Backus Corner, which is situated about two miles north of Farmington village on the Sandy River Railroad. Leaving Farmington, one passes by Hotel Willows, around the foot of Powder House hill, and on up across the railroad and he is at Backus Corner.

Half a mile up the road from the corner where the old grocery store used to stand is the birthplace of the famous Maine prima donna, Lillian Norton. The house now looks as it used to when little Lillian toddled in and out of the door a happy and innocent child. The house is on prominent ground and has a fine view of the river which curves in and out among the tall elms and the bushes on the wide intervale a mile to the southeast.

In the east is Powder House Hill and and other hills around Farmington village. Up to the north and northeast rises a great ridge of mountains whose blue massiveness does not overshadow all the intervening scenery but serves to make it more glorious and inspiring. Mt. Blue, New Vineyard Mountain, Saddle Back and others all range along in one grand cavalcade of peaks.

Such scenery as this the great singer was accustomed to view in the first few years of her successful life. From the little white cottage with its air of neatness the fields gently slope away in almost all directions. Here in the pretty front yard the infant Nordica used to sit and play with her dolls or pick daisies and buttercups to crown her mother who watched her playing with her sisters among the trees.

Here, perhaps she wandered off by herself and fell asleep and dreamed that the wreath of white weed she had made and wore, now was a beautiful crown given to her by the great world that she had heard people talking about, and which she thought must lie somewhere behind those big blue mountains over there. Did she hear the robin sing and understand what he said to her? Perhaps she has longed to hear those wild birds sing often while fighting the upward road to success.

Down at the corner and up the road toward Fairbanks, is the little red or brown schoolhouse where Lillian Norton sometimes went to school with her older sisters and commenced her education. This little old schoolhouse has been the stepping stone where many a man and woman commenced the mental culture that has placed them in responsible positions in the west and east, and all over the world, for that matter.

BOSTON DAILY ADVERTISER

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FRIDAY MORNING, JAN. 29, 1892.

The Nordica Concert.

The days of miscellaneous concerts are not yet past in Boston, nor is Italian opera even moribund among us, if the immense audience of last night may be taken as a criterion. It was a better programme and better executed than the one in which Patti appeared recently, although the orchestra vied with the one of the previous occasion in eccentric *tempi* and opposition to the singers, but this was undoubtedly the fault of a lack of rehearsal, for Sig. Sapio conducted intelligently and in the purely orchestral numbers, barring a few "couacs" on the clarinet, all went very well. Mr. Zoltan Döme began the vocal work with that cloying sugarplum by the Nessler "Behut dich Gott," which is quite as poor as Abt's setting of the words, and which, I am glad to say, received no encore; the singer appeared to much better advantage in the Wagnerian "Evening Star," for, although his voice was light, it was very sympathetic, and as the subsequent encore the singer gave a Hungarian folk-song in its original tongue, and was at his very best, playing the difficult accompaniment himself.

Scalchi was as excellent as ever. Her voice shows not the slightest touch of the ravages of time, and is, if anything, superior to what it was formerly, for the registers seem better united, and somewhat more even, while the glorious breadth is as effective as of yore. Her best work was in the aria from Rossi's "Mitrane," in a charming Italian canzonetta by Sig. Sapio and in the gavotte from "Mignon," which she sings better than any vocalist of the present. Less delightful was "Che Faro senza Eurydice," which was given with explosive ferocity, rather than with befitting pathos.

Mr. Kalisch has but one style of singing and when a song fits in his vein he is excellent. He was therefore entirely commedable in the fiery and robust music of Turiddu from Mascagni's opera and also in the broad aria from Cornelius' "Barber of Bagdad," which deserves special mention as noble music, and has an accompaniment which ought to have eclipsed all that Mascagni had to offer, but which evidently was not recognized by the audience for they obliterated a splendid postlude by ill-timed applause. At a miscellaneous concert, if anywhere, it is "*Vox, et praeterea nihil!*"

The quartette from "Rigoletto" justly aroused immense enthusiasm, for it was well sung, and is such excellent music in itself that it is almost a sufficient apology for all Verdi's misdeeds in his earlier school. Karl Reinecke once said to me that not a composer in all Germany could produce a similar quartette, let them deride Verdi as they pleased. To combine two voices singing of despair and two indulging in most frivolous and amatory measures, in such a manner, certainly required the hand of a master. La Nordica was in superb voice and mood throughout the concert. Her first number displayed her vocal flexibility, her brilliancy of execution and excellent phrasing, to great advantage. From Rossi the programme went to Rossini, from the Barber of Bagdad and to his tonsorial brother of Seville, and in "Una Voce" the first great success was attained. This was subsequently heightened in a brilliant polacca by that Anglo-Frenchman—Goring-Thomas—which was not as attractive music as the polonaise from "Mignon" (which is of the same school) would have been. As an encore Mme. Nordica gave a simple, old English song,—"When Love is Blind"—accompanying herself. A protracted struggle with the artist's gloves took place after she had seated herself at the piano. The audience took as evident a pleasure in watching this "fight to a finish with gloves" as in the ensuing music.

The vocal numbers from "Cavalleria Rusticana" have never been so well rendered in Boston, and Mme. Nordica sang gloriously in both the solo and the passionate duet, working up the climaxes with a power that was phenomenal when the dainty lightness of her preceding work, the beauty of her trill and the grace of her staccato passages is considered.

The chief faults of the concert were the aberrations in the tempo of the orchestra, but one cannot refrain from commending the good musical taste displayed in the selections of the programme, the contrasted schools illustrated (not all Italian either) and the general freedom of the list from trashy vocal gymnastics.

LOUIS C. ELSON.

Boston Transcript

SATURDAY, FEBRUARY 6, 1892.

The Symphony Orchestra will be away from Boston next week, and the next concert in the Music Hall series will not be given until Feb. 20. On Wednesday evening, March 2, there will be an extra concert for the benefit of the members of the orchestra. Particulars will be duly announced. Eugen d'Albert will play at the rehearsal and concert March 11 and 12.

Boston Daily Globe.

FRIDAY, JAN. 29, 1892.

Plaudits and Flowers for Mme. Lillian Nordica.

The audience which crowded Music Hall last night was amply rewarded for their eagerness to be there by hearing not only the great Nordica herself, but also such splendid talent as Mme. Scalchi and Messrs. Kalisch and Dome.

Mr. Ellis displayed excellent taste in his presentation of a programme specifically calculated to elucidate the best qualities of the singers, as much as to comprehend everything that was direct and most popular of such composers as Rossini, Gluck, Verdi and Thomas, let alone the selections from that magic "Cavalleria Rusticana," which is taking the world by storm.

Mr. Dome opened the concert with Nessler's "Trumpeter of Sackingen," and his voice, rich and flexible, if not powerful in compass, produced a very agreeable impression on the audience.

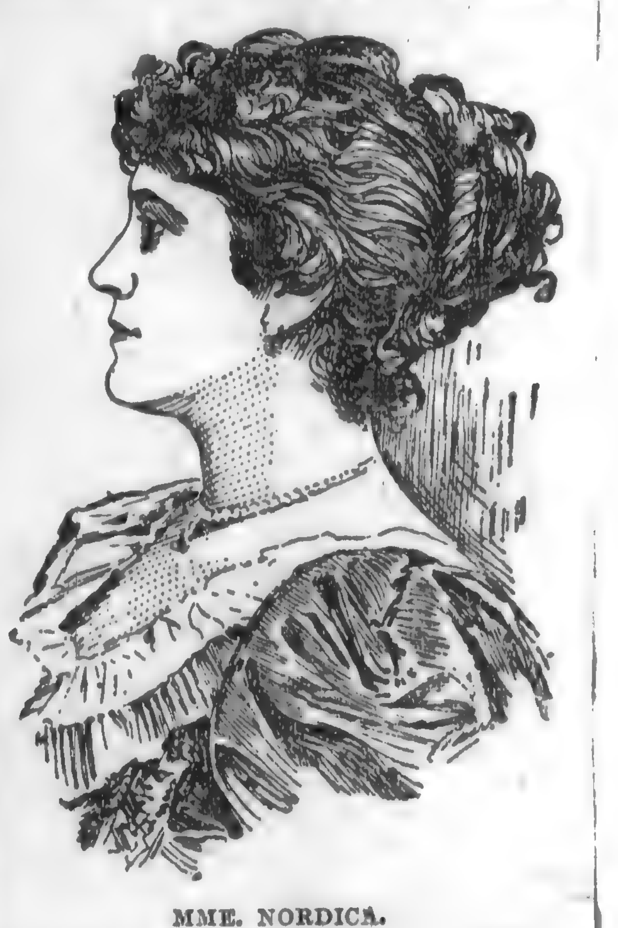
He was followed by Mme. Scalchi, who sang the aria from Rossi's "Mitrane" with pleasing eclat.

Her beautiful and expressive contralto, capable of lovely modulation, excited the warmest applause, which did not abate until she consented to an encore.

Mme. Scalchi's singing only excited the expectations of the audience to a higher pitch, and when Mme. Nordica appeared on the stage a shower of applause greeted her with an enthusiastic welcome.

She sang "Una Voce," from Rossini's "Barber of Seville," with great effect.

Her voice was clear and sweet and wonderfully flexible, while her method of rendering her most expressive accents of the song presented that indescribable charm which has beguiled audiences all over the world, and which has made her such a universal favorite.



MME. NORDICA.

If the rigor of criticism must detect in her occasionally the absolute abandoning of notes, the appreciation of taste must applaud her best effort, which was rounded, finished and beautifully expressive.

Mme. Nordica compares to advantage even with Mme. Patti in her manner of singing. She is perfectly at ease and appears to be entirely unconscious of any strain or effort.

Her voice pours out naturally, like a smooth ringing liquid, capable of rising to the grandeur of impassioned expression, as she did when singing the part of Santuzza in "Cavalleria Rusticana"—as well as dropping the gentlest and softest of silvery notes.

Her graceful pose, her attitude, as if attuned to the subject which she is rendering, adds not a little to the impression with which the ensemble of her singing is enhanced, while her natural manner with her audience, as if she understood them and they understood her, helps to elucidate her qualities as an actress, not at all the least of qualifications in an operatic singer.

When the tempest of applause which succeeded Mme. Nordica's singing subsided and the audience was convinced that they could not make her respond to another encore, Mr. Kalisch apppeared and sang Cornlius' "Barber of Bavdad."

Mr. Kalisch was a little stiff at first, but improved rapidly, and at the end had regained entire self-possession, which made him sing with better effect and better expression.

It is a pity that Mr. Kalisch's excellent and finished qualities as a tenor should be so impaired by the stiff manner which reminds one more of the German officer than the operatic singer, and when, later, he sang in "Cavalleria Rusticana" without appearing in full view on the stage he was more thoroughly appreciated by the audience.

Mme. Scalchi fairly rivaled Mme. Nordica in the applause, the demands for encores and the flowers which rewarded her singing.

In response to persistent plaudits she sang the entracte from "Mignon," and the first part of the attractive programme was concluded with Nordica, Scalchi, Kalisch and Dome singing in quartet Verdi's "Rigoletto."

Selections from "Cavalleria Rusticana," in which Mme. Nordica appeared to the greatest advantage, and in which her voice found range for the greatest expression, wound up one of the most brilliant and enjoyable of musical events that have taken place in Boston this season.

The audience was extremely appreciative, warm and enthusiastic to a degree, and if the orchestra was a little harsh at times Sig. Sapio, the leader, displayed originality and vivacity in his conceptions and interpretations of most of the accompaniments.

Boston Journal.

FRIDAY, JANUARY 29, 1892.

TWO SINGERS.

Nordica and Scalchi in Operatic Concert.

Mrs. Lillian Nordica gave a "grand operatic concert" in Music Hall last evening. She was assisted by Mrs. Sofia Scalchi and Messrs. Paul Kalisch and Zoltan Doeme. The orchestra, under the direction of Mr. Romnaldo Sapio, was made up of members of the Boston Symphony Orchestra. The hall was crowded.

The programme was divided into two parts. The first opened in the traditional manner of the Italian operatic concert with the overture to "Semiramide," and it closed with the quartette from "Rigoletto." The second part was devoted to selections from "Cavalleria Rusticana"—the Prelude, Santuzza's aria, the duets between Santuzza and Turiddu and between Santuzza and Alfio, and, as a matter of course, the Intermezzo.

Mrs. Nordica sang in the first part two bravura arias, "Una Voce" and the polacca from Goring Thomas's "Esmerelda." Her bravura was not always free from reproach. Her runs were often labored and occasionally sluggish, and once or twice her intonation was of doubtful purity. But she was most loudly applauded. After the polacca she seated herself before the pianoforte and sang to her own accompaniment an insipid song. Mrs. Nordica does herself great injustice by choosing bravura airs as concert numbers. When, nearly ten years ago, she made her debut at the Paris Opera House she was warmly praised by the critics of that day for her "tender and passionate accents and her natural dramatic intelligence seconded by solid study." Last evening her singing of the part of Santuzza confirmed here in Boston, even at this late day, the verdict of Paris. She is a dramatic soprano. Santuzza is her woman, not Rosina. She sang Mascagni's music as though she were Sicilian born, with blood at fever heat. She sang it with breadth, with unexaggerated pathos, with passionate intensity. And the hearer forgot that Santuzza was in concert dress and bespangled with diamonds; that Turiddu had donned his swallow-tail; that Alfio was ornamented by a white cravat. The scene was Sicily; the singers were creatures of flesh and blood.

Mrs. Scalchi was heard in the great air from Rossi's "Mitrane" and in Gluck's "Che Faro." She used her voice with great care, and in the former air she changed certain measures and thus avoided as a rule tones lying in the celebrated break. In fact, in each of the airs she took many liberties, but she is heartily to be praised for not running the close of the "Che Faro" for the sake of displaying a low and impertinent tone—a trick that is only too frequently indulged in by singers of renown. She was most enthusiastically applauded, and she sang two additional numbers; one of them was the gavotte from "Mignon."

Mr. Doeme, a fine-looking baritone, sang an air from Nessler's "Trumpeter" and the "Evening Star" from "Tannhaeuser." In the first he wandered from the true pitch, and his tones seemed pinched and dry. In the second he made a more favorable impression, and in response to the applause he, too, took his place at the piano and sang an outlandish song, the refrain of which was "Hi," varied at times by "Hi, hi."

Mr. Kalisch has not improved during his absence from the country, in spite of the eulogistic notices of certain German papers. Naturally endowed with a stentorian voice, he forced it last evening until he fairly shouted, in the air from "The Barber" of Cornelius. In the quartette from "Rigoletto" he made a sad mess of the Duke's part, and he brought additional proof to German testimony from Frederick the Great to Richard Wagner that it is almost impossible for a German to sing a sustained melody. But in the duet with Mrs. Nordica he was less objectionable.

Mr. Sapio led the orchestra with skill and intelligence. It was a pleasure to hear the accompaniments in "Cavalleria Rusticana" played at last by a full orchestra. In the Rossini overture the clarinet and the horns did not distinguish themselves, and in the solos of the first part the accompaniment was at times slack and ragged in spite of Mr. Sapio's endeavors.

Singularly enough the selections from Mascagni's opera—even the Intermezzo—were coolly received by the audience. And yet one would have thought that the remarkable singing of Mrs. Nordica and Mascagni's music itself would have roused the hearers to wild enthusiasm.

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MUSICAL MATTERS.

Mme. Nordica's Farewell for the Present Season.

Mme. Lillian Nordica brought her American tour for the present season to an end last evening by a grand farewell concert, arranged by Manager Charles A. Ellis with a view to affording the many personal friends of this gifted artist a final opportunity of hearing her before she resumes her career abroad.

The size and character of the audience best proved the admiration of the Boston musical public for Mme. Nordica, and the enthusiastic fashion in which she was greeted and applauded for each of her contributions to the programme was a high tribute to the chief singer of the evening. Mme. Nordica was assisted on this occasion by Mme. Sofia Scalchi, contralto; Mr. Paul Kalisch, tenor; Mr. Zoltan Dome, baritone, of Covent Garden, London, and a large orchestra, Sig. R. Sapio, conductor.

The selections given in the miscellaneous programme making the first half of the evening's attractions, were as follows:

Overture, "Semiramide" .... Rossini
Orchestra.
Air, "Trumpeter of Sackingen" .... Nessler
Mr. Dome.
Aria, "Ah! rendimi" ("Mitrane") .... Rossi
Mme. Scalchi.
Aria, "Una Voce" ("Barber of Seville") ... Rossini
Mme. Nordica.
Air, "Barber of Bagdad" .... Cornelius
Mr. Kalisch.
Polacca, "Esmeralda" .... A. Goring Thomas
Mme. Nordica.
Aria, "Che Garo" ("Orgee") .... Gluck
Mme. Scalchi.
Aria, "Tannhauser" .... Wagner
Mr. Z. Dome.
Quartet ("Rigoletto") .... Verdi
Mme. Nordica, Mme. Scalchi, Mr. Kalisch, Mr. Dome.

It is easy to understand the great success of Mme. Nordica during the season after witnessing her triumphs last evening, and the applause called out by her efforts was well calculated to give gratification to the artist. Her singing of the familiar "Una Voce" served to exhibit all her brilliant technical abilities at their best, and her vocal gifts were the source of unmixed pleasure to her admirers. The polacca from "Esmeralda" also proved an excellent selection for Mme. Nordica, and in her singing of this number she aroused the audience to a point of admiration that found expression in a grand ovation to the artist as she concluded the selection. The applause was only quieted by the addition of the old ballad, "When Love Is Kind," to which Mme. Nordica played her own accompaniment.

Mme. Scalchi's absence from the concerts of last season has evidently not effaced the memory of her many Boston successes, and her local popularity was demonstrated unmistakably by the reception she had upon her entrance. She sang the arias by Rossi and Gluck with all her old-time success, her noble voice fitting these numbers in the most admirable manner, and the artistic vocal work of the singer in both selections delighted all who heard her.

Mr. Kalisch exhibited fine taste in his delivery of the air from "The Barber of Bagdad," and Mr. Dome proved a most enjoyable baritone singer, becoming an instant favorite with the audience. His splendid singing of the aria from "Tannhauser" created a marked impression, and he responded to the ovation following it by singing, to his own accompaniment, a Hungarian song, with the dash and fire of his native land.

The programme was ended with a performance of selections from Mascagni's "Cavalleria Rusticana," in concert form, these including the "Preludio" and "Siciliana," orchestra and Mr. Kalisch; the aria for Santuzza, Mme. Nordica; the duet for Santuzza and Turiddu, Mme. Nordica and Mr. Kalisch; the "Intermezzo," orchestra, and the duet for Santuzza and Alfio, Mme. Nordica and Mr. Dome.

Custom has sanctioned the performance of these selections in concert form; but this custom cannot make amends for the loss to some of them caused by such a performance. Mascagni's opera is not a great musical creation like the "Fidelio" of Beethoven, and without the stage action his work is shorn of a very important element in its success. The prelude "Siciliana" and "Intermezzo" however, being independent of these stage associations, make very effective numbers for the concert room, and the singing of Mr. Kalisch and the work of the orchestra were fully appreciated in these parts of the programme.

Mme. Nordica sung the Santuzza music with splendid effect, despite the limitations of the concert stage, and she had admirable support in the singing of Messrs. Kalisch and Dome, and the playing of the orchestra under Sig. Sapio, who contributed largely to the enjoyment of the evening by his intelligent direction.

The social aspect of the evening was somewhat out of the usual. Mme. Nordica's friends and acquaintances appeared to have taken possession of the hall, and complimentary words were spoken of the singer's personality and the elegance of her stage presence on every side. She received many elaborate floral tributes.

Boston Post

FRIDAY MORNING, JAN. 29, 1892.

FAREWELL TO BOSTON.

Nordica Sang Her Last Sweet Strains at Music Hall Last Night.

An audience that equalled that which gathered to pay tribute to Patti assembled in Music Hall, last evening, to welcome Mme. Nordica and her excellent support at this, her farewell to America for a year at least.

It is seldom that one has an opportunity to hear four such artists as Mme. Lillian Nordica, Mme. Sofia Scalchi, Paul Kalisch and Zoltan Dome at one concert. Mme. Nordica, the centre of interest to true Bostonians, never sang as well throughout a programme. Her voice was clear, bright and strong and full of expression.

The aria "Una Voce," from Rossini's Barber of Seville, was beautifully rendered, and "Esmeralda" called for an encore. As "Santuzza" in Cavalleria Rusticana, her voice was taxed to its utmost capacity, and readily responded. The amount of dramatic feeling she infuses into her work was one of the most enjoyable things of her performance.

Mme. Scalchi's voice is unlike any other contralto in quality and flexibility. Her execution is wonderful, but her rendering of the Gluck aria, "Che fars," was not good; her phrasing was faulty. In quartette singing she excels, for she executes with precision and is true to pitch.

Mr. Paul Kalisch was beyond ordinary praise. The air from "Barber of Bagdad" was the finest solo on the programme. His voice has gained in power and sweetness, and his phrasing is artistic. The serenade and duet from "Cavalleria" were well done.

Mr. Zoltan Dome possesses a voice rich in quality and well trained. His first solo, "Trumpeter of Sackingen," was nearly spoiled by the tempo of the orchestra, but his second, the aria from "Tannhaeuser," redeemed his first effort from the suspicion of a fault.

The quartette, "Rigoletto," by Verdi, so seldom attempted on account of the difficulties with which it teems, was the finest selection, musically, in the whole concert. The voices blended well, but then, again, much of the effect was spoiled by the orchestra, which was composed of Boston Symphony members, but whose work was only ordinary. Signor Sapio, the conductor, did not have perfect control of them, and the constant effort to keep up to time was painfully apparent throughout the entire concert,

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Boston Transcript

FRIDAY, JANUARY 29, 1892.

Nordica's Farewell Concert.

Last night the Music Hall was filled, every seat and every foot of standing room, with an interested and enthusiastic audience, gathered to listen to the entertainment arranged by Mrs. Lillian Nordica as her farewell concert of her present American tour. This was the programme:

Overture to "Semiramide" .... Rossini
Air, Behut dich Gott, from "The Trumpeter of Säckingen" .... Nessler
Zoltan Döme.
Air, Ah! rendimi, from "Mitrane" .... Rossi
Mrs. Sofia Scalchi.
Air, Una Voce, from "The Barber of Seville," .. Rossini
Mrs. Lillian Nordica.
Air, from "The Barber of Bagdad" .... Cornelius
Paul Kalisch.
Polacca, from "Esmerelda" .... Goring Thomas
Mrs. Nordica.
Air, Che faro, from "Orfeo" .... Gluck
Mrs. Scalchi.
Air, To the Evening Star, from "Tannhäuser". Wagner
Mr. Döme.
Quartet, Bella Figlia, from "Rigoletto" .... Verdi
Mrs. Nordica, Mrs. Scalchi, Mr. Kalisch, Mr. Döme.
Selections from "Cavalleria Rusticana" ...... Mascagni
Prelude and Sicilienne.. Orchestra and Mr. Kalisch
Air, Santuzza .... Mrs. Nordica
Duet, Santuzza and Turiddu,
Mrs. Nordica and Mr. Kalisch
Intermezzo .... Orchestra
Duet, Santuzza and Alfio,
Mrs. Nordica and Mr. Döme

The entertainment was further varied and lengthened by extra contributions sung in answer to recalls, as follows: By Mrs. Scalchi, an Italian song, unidentified and the gavotte faom "Mignon,'; by Mrs. Nordica, following the polacca, a song, "When Love is Blind," playing her own accompaniment; by Mr. Döme, following his second air, an Hungarian popular song with the original words, also playing the accompaniment. The record of the occasion is completed by noting the presence of a good orchestra, directed with excellent judgment by Romualdo Sapio.

Comments on the occasion must of necessity be brief, but they must also, in perfect sincerity, be mostly complimentary. Mrs. Nordica showed by her passionate singing in the selections from Mascagni's opera that she is better fitted for strong, emotional work than for bravura execution, though she sang her other selections with notable brilliancy and fluency. Of Mrs. Scalchi's singing it is only necessary to say that it had all its familiar charm of richness, when the tones fell in the lower part of her voice, and all the usual blemish of uneven quality. Mr. Kalisch sang gloriously. Never before have the bits from "Cavalleria Rusticana" been sung here with such intensity, such fire. Magnificent, too, were the warmth of his singing in Verdi's matchless quartet, and the breadth of his manner in the air by Cornelius. Mr. Döme was found to be a singer with a good voice and a smooth style; but the voice lacked power, and the style had its moments of dryness. He sang with great intelligence, however, and with an evident purpose to show the composer's thought rather than his own gifts.

The entire affair was by all odds the best of the miscellaneous concerts that have been offered here this season. There was a good variety in operatic styles and composers, there was very little that was hackneyed, and there was much that was new or unfamiliar. A concert of this order, now and then, provided the good points of the one under notice are developed, is by no means an unwelcome intruder among our severer delights of oratorio, symphony and string quartet.

ate 1-28

THE BOSTON SYMPHONY.

Mr. Nikisch's Orchestra, Assisted by Mrs. Fanny Bloomfield-Zeisler and Mons. Charles Mole.

The Boston Symphony Orchestra, Mr. Nikisch, conductor, assisted by Mrs. Fanny Bloomfield Zeisler and Mons. Charles Mole, gave its fourth concert last evening in Infantry Hall. The programme was as follows:

Goldmark, overture, "Prometheus Bound;" Rubenstein, Piano Concerto in D minor, Moderato, Moderato assai, Allegro assai; Saint-Saens, Symphonic Poem, "Le Rouet d'Omphale;" Soli for flute, (a) H. Barnard, "Romance," (b) A. Lavignac, "Serenade," (c) B. Godard, "Valse;" Schumann, overture, "Scherzo and Finale, op. 52."

The performance of such a programme as Mr. Nikisch presented, is one of the severest tests by which an orchestra can be tried, and to say that the Boston Symphony rendered it in every way satisfactory, is but the unvarnished truth. The tonal equipment of this orchestra is well nigh faultless, but a certain spirit of indifference pervades it at times, which causes many of the critically inclined to wonder whether or no the power in question is really there. However, this apathy was noticeable only at the beginning of the evening, or, one might say, until Mr. Nikisch had had sufficient time to gain the sympathies of his musicians. The overture by Goldmark is a semi-mournful, wholly passionate creation, and can be rightly termed a tone-picture. From its mysterious introduction, which reminded one of the indescribable seething and surging of the ocean, an effect produced by the soft roll of drums, to its equally wierd ending, one realizes how the Ocean Maidens tried and tried in vain to free the bound Prometheus from his chains, and failing in that, to comfort him with their wonderful singing. These beautiful songs are introduced by oboes representing the different voices. The instruments of the orchestra are splendidly distributed; there is no over-balance of tone in a single part of it, none of that brazen blare of wind instrument and pounding of drums which is so frequently heard, and this first work on the programme was masterly in its interpretation. The Symphonic poem entitled "The Spinning Wheel," by Saint Saens, is a very charming, capricious piece of work, which, while seeming to be a very simple little spinning song, is, withal, very difficult of execution. It is full of puzzling syncopations, and requires the strictest absorption in each individual part, as well as a thorough knowledge of it as a whole. From start to finish there are continual recurring passages which remind one irresistibly of Wagner's "Spinning Song." Mr. Nikisch makes the Finale of this very effective by a prolonged pianissimo on the last note. It was held by all the first violins as by one man. Schumann's Overture, Scherzo and Finale, a bright work in Symphony form, concluded the programme, and was completely enjoyed. The abilities of Mrs. Fannie Bloomfield-Zeisler as pianist, are already well known. Last evening was her first appearance here with the Boston Symphony Orchestra, and one can only say that it was a great success. Technically Rubenstein's beautiful Concerto in D minor is not so difficult, but it requires an immense amount of strength, and the pianists' powers of endurance were tried to the utmost, and at times her notes were completely drowned by the audience. Her octave playing is exceptionally good: she has an extremely fine and delicate technique, and her interpretation of the Concerto showed a refined, poetical sense of her work. Mrs. Zeisler seemed to throw her soul into the second movement, and it seemed to appeal more powerfully to her sympathies than either the foregoing or the following movements. The last movement is rapid and affords more scope for the exhibition of her technical powers, which are great. Her performance of the Concerto aroused much enthusiasm, and she was recalled repeatedly. Mons. Mole completely captivated the audience by his manipulations of that most mellow-voiced of instruments, the flute. He is a thorough musician, as was proven by his rendering of the three little things by Bernard, Lavignac and Godard, respectively. The "Serenade" particularly was full of little runs and trills which he gave with bird-like clearness. The piano accompaniments were played by Mr. Nikisch. The fifth concert of the series will be given Monday evening, Feb. 29.

TELEGRAM, Providence, R. I.

Date 1-27

Boston Symphony Orchestra.

The Boston Symphony orchestra's program tonight at Infantry hall contains more music of general interest than any yet heard. Mrs. Fanny Bloomfield Zeisler is to play the Rubinstein concerto in which she won universal commendation recently at the Brooklyn philharmonic. Mons. Charles Mole plays three solos for the flute, and the orchestral members are Goldmark's "Prometheus Bound," and Saint-Saen's symphony poem, "Le Rouet d'Omphale" and Schuman's overture, Scherzo and Finale op. 52.

Boston Transcript

SATURDAY, JANUARY 30, 1892.

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GLOBE, Fall River, Mass.

Date 1/27

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[113]

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SATURDAY MORNING, JAN. 30.

When Critics Disagree.

Wonderful and past finding out are the ways of critics and fortunate is the man who is not numbered among them. A little knowledge may be a dangerous thing, but a great deal of knowledge is an excessively uncomfortable thing, as critics prove in every word they write. The unfortunate creatures enjoy nothing, their business in life is a very different matter from pleasure and it never allows them a vacation. It is their duty to look at all pictures with a view to bad composition and harsh tones, to read all books with reference to faulty constructions and defective style, to hear all music intent upon wrong tempo and poor phrasing. Naturally they themselves are unhappy, the only wonder is that there should still be people who are affected by them. Much as critics delight to criticize anything and everything that comes in their way, there is nothing that rouses in them a pleasure comparable to criticizing another critic. There are no two who agree or who are not ready to turn their knives at each other. And yet the world goes on believing them and trusting their judgment and hiring them to give public expression to their opinions.

For instance, last Thursday night there was in Boston a concert, a great concert, with Mme. Nordica and Mme. Schalchi, and Herr Kalisch and a comparatively new baritone named Dome. Music hall was crowded, seats and aisles, with an audience that disproved the popular theory of the "coldness" of a Boston audience. The applause was hearty and repeated, a few irrepressible Italians and Germans shouted their encores, flowers were sent up at every number, and the singers were given a warm and hearty ovation. It was a concert to be remembered and enjoyed for years by nearly every one in the large hall.

But in this vast and enthusiastic audience were a few professional critics, and the next morning the leading papers contained such contradictory statements as these: "Mr. Kalisch has not improved during his absence from the country. Naturally endowed with a stentorian voice, he forced it until he fairly shouted in the air from 'The Barber.'" "Mr. Paul Kalisch was beyond ordinary praise. The air from 'Barber of Bagdad' was the finest solo in the programme. His voice has gained in power and sweetness."

Mr. Dorne's first solo "was nearly spoiled by the tempo of the orchestra, but his second redeemed his first effort from the suspicion of a fault." In Mr. Dome's first solo "he wandered from the true pitch and his tones seemed pinched and dry. In the second he made a more favorable impression."

Mme. Nordica's "singing of the familiar 'Una Voce' served to exhibit all her brilliant technical abilities at their best." In "Una Voce," Mme. Nordica's "runs were often labored and occasionally sluggish, and once or twice her intonation was of doubtful purity. She does herself great injustice by choosing bravura airs as concert numbers."

Again we protest, happy is the man who is not numbered among the critics. He has no reputation to uphold, he has no rival critic to oppose. He can enjoy as much as he is able without any guilty feeling that it is his duty to find fault with something. The true enjoyment of music belongs to those who are capable of musical appreciation and at the same time are devoid of a too carking knowledge of technique. The r[illegible] pleasure of that concert came to those who were unconscious that the clarinet got out of time in the overture and that Mme. Schalchi changed three notes in "Ah, rendimi," to those who listened "with soul not ear" and lost the singer in the song.

[illegible]

FRIDAY, JANUARY 29, 1892.

Mme. Nordica's Concert.

The Music Hall was crowded last night to listen to an operatic concert, with Nordica, Scalchi, Kalish, and a new-comer, Zoltan Dörne, a baritone, as soloist, in a varied programme ending with selections from Mascagni's "Cavalleria Rusticana." An orchestra of the Boston Symphony members assisted, and Mr. Romnaldo Sapio was director. In part first of the programme Nordica sang "Una Voce," from the "Barber of Seville," and a polacca, "Esmeralda," by Goring Thomas.

These bravura airs were trying tests to her ability as a coloratura singer, and her success was not of the best. Mrs. Nordica has always been handicapped with a faulty early training, a fact that is evident in all the cantabile and bravura singing she does. This was more particularly so in the earlier part of her career; more recently there has been some improvement in this direction. It is to be regretted that she was not started upon a correct method of voice production, for she has many noble qualities and is possessed of musical enthusiasm, if not of passion. When Nordica can bring strong impulses to bear, and thus, unwittingly, locates her voice well forward, she rises at once to a superior height, vocally.

This was the case in the Mascagni selections last evening, where dramatic power and intense passion gave a breadth to the music of Santuzza that was thrilling, and yet the audience that loudly applauded her not unreproachful efforts earlier in the evening received quite coolly this magnificent, passionate rendering upon her part. Madame Scalchi sang Rossi's "Ah rendimi" and Gluch's "Che Faro." The coarseness and violence that have formerly marked Scalchi's efforts were not so apparent last evening. The inversion of intervals and a general care in her singing showed that her voice is not in the vigorous state it was formerly. Scalchi has been a fearful example for contraltos to imitate.

Mr. Kalisch forced his voice and exaggerated the expression in most everything that he sang, being particularly out of place in the "Rigoletto" Quartet, which demands the *digrazia* of the Italian school, something Kalisch does not possess. Mr. Dörne has not a great voice, and his tones are dry and not always tuneful. He however earned an encore in the Aria from "Tannhauser." The orchestral accompaniments were not always what they should have been from such a fine body of players, and the orchestra at times was violently loud in the Mascagni selections. But this was the fault of the conductor. Nine out of ten conductors, when they see a forte mark, more particularly a fortissimo, throw all discretion to the winds and let the vocal score take care of itself until the hurricane in the orchestra is over. If the large audience that crowded Music Hall last night came in compliment to Nordica then she should be extremely happy for many reasons.

WARREN DAVENPORT.

BOSTON HOME JOURNAL.

SATURDAY, JANUARY 30. 1892

The Saturday Evening Paper.

THE NORDICA CONCERT.

Madam Nordica's concert at Music Hall on Thursday evening was attended by an audience that was large, friendly and brilliant. The program included Rossini's overture to "Semiramide," Nessler's "Trumpeter of Sackingen," Rossi's "Ah! rendimi," "Esmerelda" a Polacca, by Goring Thomas, air from the "Barber of Bagdad" Cornelius, Gluck's "Che Faro" from Orfeo, "Thou Star of Evening," from Wagner's "Tannhauser," quartet from Verdi's "Rigoletto," and selections, vocal and instrumental, from the "Cavalleria Rusticana." Mme. Nordica was tendered an enthusiastic reception and many flowers, but her singing of the "Una Voce" was white and colorless, and the Polacca was very little better. It was not until the "Cavalleria" that Mme. Nordica sang without reserve and proved herself the artist she undoubtedly is. Her voice has grown in volume and brilliancy, and she has acquired skill in its delivery. From her singing of the "Cavalleria" music it is easy to understand the reputation she has acquired as an interpreter of dramatic roles. With possibly one exception we do not remember to have heard Santuzza's music sung in so satisfactory and interesting a manner.

Mme. Scalchi was also warmly welcomed. She sang "Ah! rendimi" and "Che Faro"; albeit her voice was not in its best condition; she pleased the audience who gave her two very spontaneous recalls, to which she graciously responded.

Mr. Kalisch would give more pleasure with his fine voice if he would forego such loud singing.

Mr. Döme, a newcomer, after the first nervousness of appearing before a strange audience was overcome, proved himself a delightful singer, with a full melodious baritone voice, which he handles well. The orchestra, under the leadership of Mr. Sapio, seemed to find some difficulty in keeping with the singers, but on the whole was satisfactory.

TELEGRAM, Providence, R. I.

Date 1-28

MUSIC BY THE SYMPHONY.

Boston's Crack Orchestra Pleases an Infantry Hall Gathering.

The Boston Symphony orchestra gave its fourth Providence concert at Infantry hall last night to an audience numerically less than has listened to its playing at some of the previous entertainments. The program was unique in its inclusion of Goldmark, Rubinstein, Saint-Saens and Schumann, together with three less famous composers.

Goldmark's overture, "Prometheus Bound," was rendered with scarcely a flaw. The power of the orchestra to evolve the richest quality of full, round sound in its interpretation of the brilliant score Goldmark used to delineate the occurrences of which the story of Prometheus and Zeno is made up, was charmingly evinced, and the gathering manifested its delight by hearty applause.

"The Spinning Wheel of Omphale," by Saint-Saens, was to the larger part of the audience the most pleasing number. The opportunity it gave the strings for soft, bewitching expression was adequately embraced.

Schumann's overture, scherzo and finale, op. 52, a composition containing many passages of light, delicate velocity of a popular form, was performed almost perfectly.

Mrs. Fanny Bloomfield-Zeisler was the piano soloist. Her selection was Rubinstein's minor concerto, a hard work with profuse technical complications, and one that offers a competent pianist plenty of chances for artistic playing. While Mrs. Zeisler's peculiarities of manner at the piano were criticised unfavorably by many, it is doubtful if her performance as a whole was not enjoyed in a considerable measure by nearly every person. She betrayed defects, and her awkward bodily movements and exaggerated arm and wrist gyrations seemed only to make them the more noticeable, instead of detracting from their prominence. She was recalled.

Mons. Charles Mole, the Boston flute player, gave a romance, serenade and a waltz with true artist skill.

The fifth concert will take place Monday, Feb. 29.

The Beacon.

BOSTON, SATURDAY, JAN. 30, 1892.

NORDICA'S FAREWELL.

Music Hall was crowded on Thursday evening, when Mme. Nordica took her leave for the present of this country. The programme began with a vocal miscellany, after which the chief numbers of "Cavalleria Rusticana" were sung. This arrangement enforced what the eminent soprano's singing has demonstrated heretofore—that her true sphere is in dramatic and emotional music, not in that which levity and bravura characterize. She gets through such an air as "Une voce poco fa," but she does not move easily or always securely, and one is more disposed to compliment her at last because she has not failed than because she has succeeded. Mme. Scalchi's weird voice and intense manner were heard with confessed rapture, and Mr. Kalisch's tremendous vociferation also won applause. The new barytone, Mr. Zoltan Döme, showed a pretty voice and fair method—nothing more. Mr. Sapio conducted unexceptionally, and as Manager Ellis had supplied a large band of Symphony men, the orchestral accompaniments were thoroughly good.

BULLETIN, Philadelphia, Pa.

Date 1/30

The fourth concert by the Boston Symphony Orchestra this season will take place at the Academy of Music on Monday evening, February 8, when the following skilfully varied and deeply interesting programme will be rendered:

Schumann—Symphony No. 3 in E flat, Op. 79. (Rhenish.)
Bruch—Concerto for Violin No. 3 (first time in Philadelphia).
Miss Geraldine Morgan.
Richard Strauss—Symphonic Poem "Don Juan" (first time in Philadelphia).
a. Joachim—Romanza in B minor.
b. Brahams—Hungarian Dances.
Miss Geraldine Morgan.
Dvorak—Slavonic Dances.

Miss Geraldine Morgan, who will be heard for the first time in Philadelphia, is said to be a violinist of exceptional attainments and brilliant ability. She studied for several years with Shradick and Joachim, and has won golden opinions wherever she has played. She is a daughter of the Morgan who was so long organist of Trinity Church, New York, and who became known as the best Bach player and scholar in the country. Miss Morgan is quite young, and is a very attractive looking girl. The sale of seats will open on Monday at 1119 Chestnut street.

JOURNAL, Lewiston, Me.

Date 1/29

Nordica appeared as Selika in the performance of "L'Africaine" Monday evening at the Metropolitan Opera House, New York. The Herald said, "Nordica's voice was of beautiful quality, her singing was in admirable taste and her performance as a whole in keeeping with the superlatively good work done by Jean and Edouard de Reszke and by Mr. Lassalle, such a trio as can be found in no other opera house in the world." Nordica had a great farewell reception in Boston, last eveni ate 1-28

THE BOSTON SYMPHONY.

Mr. Nikisch's Orchestra, Assisted by Mrs Fanny Bloomfield-Zeisler and Mons. Charles Mole.

The Boston Symphony Orchestra, Mr. Nikisch, conductor, assisted by Mrs. Fanny Bloomfield Zeisler, and Mons. Charles Mole, gave its fourth concert last evening in Infantry Hall. The programme was as follows:

Goldmark, overture, "Prometheus Bound;" Rubenstein, Piano Concerto in D minor, Moderato, Moderato assai, Allegro assai; Saint-Saens, Symphonic Poem, "Le Rouet d'Omphale;" Soli for flute, (a) H. Barnard, "Romance," (b) A. Lavignac, "Serenade," (c) B. Godard, "Valse;" Schumann, overture, "Scherzo and Finale, op. 52."

The performance of such a programme as Mr. Nikisch presented, is one of the severest tests by which an orchestra can be tried, and to say that the Boston Symphony rendered it in every way satisfactory, is but the unvarnished truth. The tonal equipment of this orchestra is well nigh faultless, but a certain spirit of indifference pervades it at times, which causes many of the critically inclined to wonder whether or no the power in question is really there. However, this apathy was noticeable only at the beginning of the evening, or, one might say, until Mr. Nikisch had had sufficient time to gain the sympathies of his musicians. The overture by Goldmark is a semi-mournful, wholly passionate creation, and can be rightly termed a tone-picture. From its mysterious introduction, which eminded one of the indescribable seething and surging of the ocean, an effect roduced by the soft roll of drums, to its qually wierd ending, one realizes how he Ocean Maidens tried and tried in vain o free the bound Prometheus from his hains, and failing in that, to comort him with their wonderful singing. These beautiful songs are introduced by boes representing the different voices. The instruments of the orchestra are splendidly distributed; there is no over-balance f tone in a single part of it, none of that razen blare of wind instrument and ounding of drums which is so frequently eard, and this first work on the proramme was masterly in its interpretaion. The Symphonic poem entitled "The Spinning Wheel," by Saint Saens, is a very harming, capricious piece of work, which while seeming to be a very simple little pinning song, is, withal, very difficult of execution. It is full of puzzling syncopations, and requires the strictest absorpion in each individual part, as well as a horough knowledge of it as a whole. From tart to finish there are continual recurring passages which remind one irresistibly of Wagner's "Spinning Song." Mr. Nikisch makes the Finale of this very effective by a prolonged pianissimo on the last note. It was held by all the first violins as by one man. Schumann's Overture, Scherzo and Finale, a bright work in Symphony form, concluded the programme, and was completely enjoyed. The abilities of Mrs. Fannie Bloomfield-Zeisler as pianist, are already well known. Last evening was her first appearance here with the Boston Symphony Orchestra, and one can only say that it was a great success. Technically Rubenstein's beautiful Concerto in D minor is not so difficult, but it requires an immense amount of strength, and the pianists' powers of endurance were tried to the utmost, and at times her notes were completely drowned by the audience. Her octave playing is exceptionally good; she has an extremely fine and delicate technique, and her interpretation of the Concerto showed a refined, poetical sense of her work. Mrs. Zeisler seemed to throw her soul into the second movement, and it seemed to appeal more powerfully to her sympathies than either the foregoing or the following movements. The last movement is rapid and affords more scope for the exhibition of her technical powers, which are great. Her performance of the Concerto aroused much enthusiasm, and she was recalled repeatedly. Mons. Mole completely captivated the audience by his manipulations of that most mellow-voiced of instruments, the flute. He is a thorough musician, as was proven by his rendering of the three little things by Bernard, Lavignac and Godard, respectively. The "Serenade" particularly was full of little runs and trills which he gave with bird-like clearness. The piano accompaniments were played by Mr. Nikisch. The fifth concert of the series will be given Monday evening, Feb. 29.

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Mr. Dorne's first solo "was nearly spoiled by the tempo of the orchestra, but his second redeemed his first effort from the suspicion of a fault." In Mr. Dome's first solo "he wandered from the true pitch and his tones seemed pinched and dry. In the second he made a more favorable impression."

Mme. Nordica's "singing of the familiar 'Una Voce' served to exhibit all her brilliant technical abilities at their best." In "Una Voce," Mme. Nordica's "runs were often labored and occasionally sluggish, and once or twice her intonation was of doubtful purity. She does herself great injustice by choosing bravura airs as concert numbers."

Again we protest, happy is the man who is not numbered among the critics. He has no reputation to uphold, he has no rival critic to oppose. He can enjoy as much as he is able without any guilty feeling that it is his duty to find fault with something. The true enjoyment of music belongs to those who are capable of musical appreciation and at the same time are devoid of a too carking knowledge of technique. The r[illegible] pleasure of that concert came to those who were unconscious that the clarinet got out of time in the overture and that Mme. Schalchi changed three note in "Ah, rendimi," to those who listened "with soul not ear" and lost the singer in the song.

Boston Daily Traveller

FRIDAY, JANUARY 29, 1892.

Mme. Nordica's Concert.

The Music Hall was crowded last night to listen to an operatic concert, with Nordica, Scalchi, Kalish, and a new-comer, Zoltan Dörne, a baritone, as soloist, in a varied programme ending with selections from Mascagni's "Cavalleria Rusticana." An orchestra of the Boston Symphony members assisted, and Mr. Romualdo Sapio was director. In part first of the programme Nordica sang "Una Voce," from the "Barber of Seville," and a polacca, "Esmeralda," by Goring Thomas.

These bravura airs were trying tests to her ability as a coloratura singer, and her success was not of the best. Mrs. Nordica has always been handicapped with a faulty early training, a fact that is evident in all the cantabile and bravura singing she does. This was more particularly so in the earlier part of her career; more recently there has been some improvement in this direction. It is to be regretted that she was not started upon a correct method of voice production, for she has many noble qualities and is possessed of musical enthusiasm, if not of passion. When Nordica can bring strong impulses to bear, and thus, unwittingly, locates her voice well forward, she rises at once to a superior height, vocally.

This was the case in the Mascagni selections last evening, where dramatic power and intense passion gave a breadth to the music of Santuzza that was thrilling, and yet the audience that loudly applauded her not unreproachful efforts earlier in the evening, received quite coolly this magnificent, passionate rendering upon her part. Madame Scalchi sang Rossi's "Ah rendimi" and Gluch's "Che Faro." The coarseness and violence that have formerly marked Scalchi's efforts were not so apparent last evening. The inversion of intervals and a general care in her singing showed that her voice is not in the vigorous state it was formerly. Scalchi has been a fearful example for contraltos to imitate.

Mr. Kalisch forced his voice and exaggerated the expression in most everything that he sang, being particularly out of place in the "Rigoletto" Quartet, which demands the *digrazia* of the Italian school, something Kalisch does not possess. Mr. Dörne has not a great voice, and his tones are dry and not always tuneful. He however earned an encore in the Aria from "Tannhauser." The orchestral accompaniments were not always what they should have been from such a fine body of players, and the orchestra at times was violently loud in the Mascagni selections. But this was the fault of the conductor. Nine out of ten conductors, when they see a forte mark, more particularly a fortissimo, throw all discretion to the winds and let the vocal score take care of itself until the hurricane in the orchestra is over. If the large audience that crowded Music Hall last night came in compliment to Nordica then she should be extremely happy for many reasons.

WARREN DAVENPORT.

BOSTON HOME JOURNAL.

SATURDAY, JANUARY 30, 1892

The Saturday Evening Paper.

THE NORDICA CONCERT.

Madam Nordica's concert at Music Hall on Thursday evening was attended by an audience that was large, friendly and brilliant. The program included Rossini's overture to "Semiramide," Nessler's "Trumpeter of Sackingen," Rossi's "Ah! rendimi," "Esmerelda" a Polacca, by Goring Thomas, air from the "Barber of Bagdad" Cornelius, Gluck's "Che Faro" from Orfeo, "Thou Star of Evening," from Wagner's "Tannhauser," quartet from Verdi's "Rigoletto," and selections, vocal and instrumental, from the "Cavalleria Rusticana." Mme. Nordica was tendered an enthusiastic reception and many flowers, but her singing of the "Una Voce" was white and colorless, and the Polacca was very little better. It was not until the "Cavalleria" that Mme. Nordica sang without reserve and proved herself the artist she undoubtedly is. Her voice has grown in volume and brilliancy, and she has acquired skill in its delivery. From her singing of the "Cavalleria" music it is easy to understand the reputation she has acquired as an interpreter of dramatic roles. With possibly one exception we do not remember to have heard Santuzza's music sung in so satisfactory and interesting a manner.

Mme. Scalchi was also warmly welcomed. She sang "Ah! rendimi" and "Che Faro"; albeit her voice was not in its best condition; she pleased the audience who gave her two very spontaneous recalls, to which she graciously responded.

Mr. Kalisch would give more pleasure with his fine voice if he would forego such loud singing.

Mr. Döme, a newcomer, after the first nervousness of appearing before a strange audience was overcome, proved himself a delightful singer, with a full melodious baritone voice, which he handles well. The orchestra, under the leadership of Mr. Sapio, seemed to find some difficulty in keeping with the singers, but on the whole was satisfactory.

TELEGRAM, Providence, R. I.

Date 1-28

MUSIC BY THE SYMPHONY.

Boston's Crack Orchestra Pleases an Infantry Hall Gathering.

The Boston Symphony orchestra gave its fourth Providence concert at Infantry hall last night to an audience numerically less than has listened to its playing at some of the previous entertainments. The program was unique in its inclusion of Goldmark, Rubinstein, Saint-Saens and Schumann, together with three less famous composers.

Goldmark's overture, "Prometheus Bound," was rendered with scarcely a flaw. The power of the orchestra to evolve the richest quality of full, round sound in its interpretation of the brilliant score Goldmark used to delineate the occurrences of which the story of Prometheus and Zeno is made up, was charmingly evinced, and the gathering manifested its delight by hearty applause.

"The Spinning Wheel of Omphale," by Saint-Saens, was to the larger part of the audience the most pleasing number. The opportunity it gave the strings for soft, bewitching expression was adequately embraced.

Schumann's overture, scherzo and finale, op. 52, a composition containing many passages of light, delicate velocity of a popular form, was performed almost perfectly.

Mrs. Fanny Bloomfield-Zeisler was the piano soloist. Her selection was Rubinstein's minor concerto, a hard work with profuse technical complications, and one that offers a competent pianist plenty of chances for artistic playing. While Mrs. Zeisler's peculiarities of manner at the piano were criticised unfavorably by many, it is doubtful if her performance as a whole was not enjoyed in a considerable measure by nearly every person. She betrayed defects, and her awkward bodily movements and exaggerated arm and wrist gyrations seemed only to make them the more noticeable, instead of detracting from their prominence. She was recalled.

Mons. Charles Mole, the Boston flute player, gave a romance, serenade and a waltz with true artist skill.

The fifth concert will take place Monday, Feb. 29.

The Beacon.

BOSTON, SATURDAY, JAN. 30, 1892.

NORDICA'S FAREWELL.

Music Hall was crowded on Thursday evening, when Mme. Nordica took her leave for the present of this country. The programme began with a vocal miscellany, after which the chief numbers of "Cavalleria Rusticana" were sung. This arrangement enforced what the eminent soprano's singing has demonstrated heretofore—that her true sphere is in dramatic and emotional music, not in that which levity and bravura characterize. She gets through such an air as "Une voce poco fa," but she does not move easily or always securely, and one is more disposed to compliment her at last because she has not failed than because she has succeeded. Mme. Scalchi's weird voice and intense manner were heard with confessed rapture, and Mr. Kalisch's tremendous vociferation also won applause. The new barytone, Mr. Zoltan Döme, showed a pretty voice and fair method—nothing more. Mr. Sapio conducted unexceptionally, and as Manager Ellis had supplied a large band of Symphony men, the orchestral accompaniments were thoroughly good.

BULLETIN, Philadelphia, Pa.

Date 1/30

The fourth concert by the Boston Symphony Orchestra this season will take place at the Academy of Music on Monday evening, February 8, when the following skilfully varied and deeply interesting programme will be rendered:

Schumann—Symphony No. 3 in E flat, Op. 79. (Rhenish.)

Bruch—Concerto for Violin No. 3 (first time in Philadelphia).

Miss Geraldine Morgan.

Richard Strauss—Symphonic Poem "Don Juan" (first time in Philadelphia).

- *a.* Joachim—Romanza in B minor.
- *b.* Brahams—Hungarian Dances.

Miss Geraldine Morgan.

Dvoràk—Slavonic Dances.

Miss Geraldine Morgan, who will be heard for the first time in Philadelphia, is said to be a violinist of exceptional attainments and brilliant ability. She studied for several years with Shradick and Joachim, and has won golden opinions wherever she has played. She is a daughter of the Morgan who was so long organist of Trinity Church, New York, and who became known as the best Bach player and scholar in the country. Miss Morgan is quite young, and is a very attractive looking girl. The sale of seats will open on Monday at 1119 Chestnut street.

JOURNAL, Lewiston, Me.

Date 1-27

Nordica appeared as Selika in the performance of "L'Africaine" Monday evening at the Metropolitan Opera House, New York. The Herald said, "Nordica's voice was of beautiful quality, her singing was in admirable taste and her performance as a whole in keeeping with the superlatively good work done by Jean and Edouard de Reszke and by Mr. Lassalle, such a trio as can be found in no other opera house in the world." Nordica had a great farewell reception in Boston, last evenin

SUNDAY HERALD.
BOSTON, JANUARY 31, 1892.

THE SYMPHONY CONCERT.

When Conductor Nikisch of the Boston Symphony orchestra makes a good programme, it is "very, very good," and when the reverse happens the old nursery rhyme can be completed with equal truth. Last evening's selection was of the "very, very good" sort, and the enjoyment of the audience was in keeping with the musical feast provided for the occasion.

Beginning his programme with Spohr's third symphony in C minor, Mr. Nikisch gave a delightful interpretation of the tuneful movements, in which the beauties of the ol . time forms and their graceful treatment were given in all their perfection, and this example of the genius and melodious fertility of the composer was thoroughly enjoyed.

Mr. Adamowski, the soloist of the evening, was then heard in Max Bruch's concerto for violin in G minor, a composition exactly suited to the player, and in which he made, by all odds, the happiest effort in his whole career in this city. His playing was characterized by a degree of excellence in purity of tone, expression and refinement that he has never equalled in these concerts, and he held his audience at his will throughout the concerto. The beautiful adagio was sung upon the instrument with wonderful expression, and the finale was played with splendid breadth and vigor. The audience responded to his efforts with hearty good will, and recalled their old-time favorite with great enthusiasm.

Mr. George W. Chadwick's "Pastoral Prelude" followed, having its first hearing here on this occasion. Mr. Chadwick's eminent attainments as a musician and his genius as a composer entitle him to the honor thus conferred upon him, and it is pleasant to have Mr. Nikisch recognize the rights of local composers in such a scheme of concerts. Concerning the prelude, it is difficult to express an opinion on a single hearing, especially as no key is given making it possible to "dilate with the right emotion" in its hearing. It has the traditional pastoral sounds which, however, are as unlike nature as they can well be, and undoubtedly to the imaginative mind its several movements present beautiful tone pictures. It is skilfully and gracefully scored, and is all in all a work worthy the hearing given it, and in keeping with the excellent record of this composer.

Three "Slavonic dances" by Dvorak brought the bright enjoyable programme to an end, and these numbers were splendidly played, the readings given by Mr. Nikisch bringing out all the spirit and dash of the compositions with brilliant effect.

Next Saturday evening the programme will include Dvorak's symphonic variation, Otto Floersheim's prelude and fugue and Berlioz' symphony, "Harold in Italy," in which the viola solo will be played by Mr. Franz Kneisel.

Boston Music Hall presented an extremely fine appearance on Thursday evening, when it was filled to its utmost capacity to wish Mme. Nordica "bon voyage," as it was her last appearance before sailing for Europe yesterday. Among the many familiar faces were Mr. and Mrs. Arthur Foote, Sig. and Mme. Auguste Ritoli, Mr. and Mrs. J. Montgomery Sears, Mr. Gaugengigl, Mr. and Mrs. Jean Paul Selinger, Mrs. Macdonald ("Marie Stone"), Mr. Lyman Greenleaf, Mr. and Mrs. William Apthorp, Mr. and Mrs. Philip Hale, Mrs. C. H. Washburn, and many others.

Miss Lou Stosch, the young violinist, who has been so warmly received the past week in Boston, will play with the Boston Symphony orchestra in Washington at their concert in February.

Boston Journal.
MONDAY, FEBRUARY 1, 1892.

THE SYMPHONY CONCERT.

The programme of the fourteenth Symphony concert, given in Music Hall Saturday evening, was as follows: Spohr's Symphony No. 3 in C minor (first time at these concerts), Bruch's violin concerto in G minor (played by Mr. Timothy Adamowski), Chadwick's "A Pastoral Prelude" and three Slavonic dances by Dvorak.

Spohr in his autobiography says that, according to the best of his recollection, the symphony in C minor was played for the first time in June, 1828, at a musical festival in Halberstadt. He was invited there to direct his oratorio, "The Last Judgment." In a second concert he played a new violin concertino (op. 79); and it was at this same concert that he thinks the symphony was produced. Schumann once said that Spohr's instrumental compositions were nearly all alike, and that there was only a superficial difference between his first and third symphonies. And there is truth in this remark, in spite of Spohr's many attempts to invent new symphonic movements, for the invention rarely went beyond the choosing of a fantastic name as "The Consecration of Sound" or the arrangement of a programme which should be expressed by the music. Yet this third symphony is a delightful work. It is "old fashioned," and many who prefer modern striving after effect, and consequent unintelligibility, to old-fashioned clearness of melody and chasteness of treatment, hold their hands to their ears or doze patiently until the final chord. The first three movements are wanting, perhaps, in contrast; they are so gently melodious, so smooth, oily and refined. Yet the luxuriant melody of Spohr is refreshing in these days when themes sprout with difficulty and are forced and nurtured in the composer's hotbed. The finale is spirited enough to make amends, and it might have been written at a later date.

Mr. Chadwick's "Pastoral Prelude" is a perplexing composition. The natural question is, prelude to what? And, again, why should the word "Pastoral" be used? For even in the vague and unsatisfactory nomenclature of music the different meanings of "pastoral" are fairly defined. There are, it is true, occasional barn-yard imitations which are not beyond recognition, such as the crowing of cocks, etc.; the naiveté that is associated with the pastoral is absent. The themes are to the point, and they are characteristic, but in the middle of the composition there is not a little that is obscure and apparently without real meaning. The instrumentation shows a practiced hand and it is often very ingenious.

Mr. Adamowski gave a fine performance of the Bruch concerto. His mechanism was sure; his phrasing was musicianlike, and he played throughout with breadth, elegance and artistic finish. Nor was his sentiment finical, nor did it degenerate into mere prettiness. He was twice recalled.

The orchestral numbers were admirably played, and the Dvorak dances closed a concert that in spite of an occasional lack of precision of attack was worthy of the old reputation of the organization.

The programme of the next concert includes Dvorak's Symphonic Variations, Prelude and [illegible] Floersheim (first time), "Harold in [illegible]," in which the viola [illegible] Mr. Kneisel.

Boston Sunday Globe.
SUNDAY, JAN. 31, 1892.

SYMPHONY SOUNDS.

Welcome Novelties Played by Director Nikisch's Orchestra.

The attractions at the Symphony concert last night, besides Mr. Adamowski's solo, were Spohr's third symphony, in C minor, and Chadwick's "Pastoral Prelude," both of which were given for the first time at these concerts.

Mr. Nikisch was particularly felicitous in his interpretation of the scherzo, and the orchestra displayed their greatest skill and accuracy in harmony blending generally.

The symphony was very effective. It occasionally labored in construction, the delicate shadings, and growing harmonies of the second and third movement were delightfully pleasant, especially that shading and imperceptible blending of notes in the third movement of the finale resounding almost as a repeatedly distancing and dying echo.

Mr. Nikisch's interpretation of Chadwick's prelude was equally satisfactory, brilliant at times, and replete with those delicate touches which make the themes, under his interpolations, so full of rich and lovely coloring.

The humorous and lively staccati with which the theme is introduced excites the imagination to reflect scenes of picturesque rustic life, and the obtrusion of the wood winds in the midst of the vivacious harmonies produces a charming effect in the ensemble.

The orchestra played the "Pastoral Prelude" with excellent technique, and the comical introduction of the second horn here and there, mingling and echoing with higher notes of the flute, contributed very picturesque effects, and was exceedingly pleasing to the audience.

Mr. Adamowski, as soloist, had the opportunity of once more displaying his great command over the violin.

He played Bruch's concerto, in G minor, and if in the allegro he was somewhat stiff and abrupt in bowing, in the adagio he exhibited a wonderful capacity of producing the loveliest and most delicate tones of which the instrument is susceptible.

Three Slavonic dances from Dvorak, which concluded the concert, were played with vivacity and that abandonment in movement which is characteristic of Slavonic music and which seem to breathe that native fantastic, almost wild buoyancy, which was thrown into more conspicuous relief by the emphasis and vigor of the tempo in which they were played, and of which Mr. Nikisch is probably the most brilliant exponent in this country.

The programme for the next concert will be as follows: Symphonic variations, Dvorak; prelude and fugue, Otto Floersheim; symphony, "Harold in Italy," Berlioz. Mr. Franz Kneisel will play the viola solo.

—The farewell Nordica concert, Thursday night, was a fitting termination of that prima donna's exceptionally successful season, which Mr. Ellis has managed so well. The fact that not one vacant seat was seen on the floor or balconies and no space left to stand even, was an eloquent tribute to the deep interest Boston feels in its gifted townswoman. Mme. Nordica is in splendid form and fairly shone with smiles as she acknowledged her hearty and prolonged welcome. She never looked younger, handsomer or more queenly than she did as she came upon the stage in a Worth gown of heavy white satin, with gold embroidered panels and a broad gold band at the bottom of the skirt. The decollette bodice was bordered with the same rich band, and below it gleamed some brilliant jewels very artistically arranged. A diamond necklace, with turquoise pendants, was around the full white throat, and she wore some superb bracelets. In her hair were diamond pins. Two immense baskets, one of calla lilies and ferns and another of annunciation lilies, were passed up to her, and several loose clusters of roses. Mme. Scalchi looked unusually well in buttercup yellow satin, brocaded with flowers. She wore at the throat a large diamond cross, and some diamond ornaments in her hair. She was presented with a huge basket of red roses. The daintiest hit of the evening was the simple old English song which Mme. Nordica sang to an encore, and played her own accompaniment. It was exquisitely done. In the great audience among the throng of well-known people were Mrs. F. S. Watson, Miss Lucretia Abbot, Mr. Frank Beebe and party, Mr. Edward Jackson, Mr. and Mrs. Samuel Little, and Mr. Arthur M. Little, Mr. and Mrs. Nikisch, Mr. Frank Jackson, Miss May Lockwood and Mr. William Gaston, Mr. Dwight Braman, the Misses Stackpole, Mr. Arthur Foote, Mr. W. G. Russell, Miss Russell and party, Mr. and Mrs. Elliott W. Pratt, Mrs. W. G. Fitch, Mr. and Mrs. E. D. Jordan, Jr., Mr. Isadore Braggiotti, Miss K. S. Parks, Signor and Signora Rotoli, Mr. Frank Morse, Mr. Eugene de Danckwardt, Mr. John D. Williams, Captain Walker of the Pavonia, Mr. and Mrs. G. A. Walker, and Mr. and Mrs. W. F. Baldwin—the last two ladies the sisters of Madame Nordica.

—Mme. Nordica received a host of friends in the artist's room after the concert Thursday night, who stepped to congratulate her and say bon voyage and to partake of some delightful claret punch which was provided with the usual thoughtfulness which is one of that artist's characteristics. Mme. Nordica sailed yesterday in the Etruria for England.

Mme. Nordica sailed on the Etruria yesterday and will sing in London Feb. 8.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING, FEB. 1, 1892.

The Symphony Concert.

It was a wise proceeding to resuscitate Spohr, for the world at present passes him by with altogether too much superciliousness. Genius ought not to cause talent to be forgotten, and the overwhelming greatness of Beethoven in the symphonic field should not obliterate the sweetness and calm of Spohr's orchestral writings. The composer was not a reformer; he took the symphony just as Mozart had left it, and the influence of the "Jupiter" symphony may readily be perceived in the fugato of the finale of the symphony of Saturday. Of Beethoven and a broad and passionate school, Spohr desired to know nothing, his formalism was opposed to anything that seemed iconoclastic in music, at least in the instrumental forms, and ingenuity took the place of fervor in all his symphonies.

The symphony in C minor, given at this concert, has pretty themes, overflowing with melody, but its first movement has no real development, and there is a sameness in the first three movements that is not permissible in symphonic work, the Scherzo being anything but a good example of the character of this movement. The finale, however, makes some amends. The work was well played, not with great precision, but with a certain power and "*schwung*" that was effective. The work of the cellos and violas in the second movement, and the woodwind in the third, may be commended, and the fugato of the finale was quite clear and well balanced.

Mr. T. Adamowski deserves the heartiest congratulations on the success he achieved in Bruch's violin concerto; it was given with a breadth and yet a refinement that overtopped anything that he has yet achieved, and it suggested possibilities that I had not suspected, much as I have appreciated the poetic intelligence of the artist. A most sympathetic tone, a direct and manly interpretation quite in line with the work, a constant purity of intonation, and full and broad bowing, were a few of the many creditable points of the performance.

As to the work itself, this concert in G minor is the best instrumental composition of the master. It is far above the other two violin concertos that he has written (the third was played at Dusseldorf by Joachim this summer for the first time), and it may be ranked above the Mendelssohn concerto, which is the visiting card of every new comer that plays violin, and not so very far from the Beethoven concerto, with which it has this in common, it grows weaker towards the end, its chief beauty being in its first portions.

Mr. Chadwick's "Pastoral Prelude" was a disappointment; it began at once with a drone-bass, and gave a few bird-calls, that seemed to come direct from the Wagnerian scores, but it was rather bombastic than pastoral, and seemed either a dilution or a parody of "Waldweben" with most of the work transferred from the strings to the woodwind. Its scoring was ambitious enough, but its themes were rather vague, and even the instrumentation was paled by the Slavonic dances by Dvorak (why not spell this name "Dvorjak" and give some idea of its pronunciation?) which were spiced to the very brim with every kind of musical pepper known to the modern composer. In these Mr. Nikisch was entirely in his element, and there was fire, yes even an entire conflagration, in the interpretation.

LOUIS C. ELSON.

Gazette
BOSTON, SUNDAY MORNING, JAN. 31.
HENRY G. PARKER, Editor and Publisher

The Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra in Music Hall, last evening, opened with Spohr's Symphony, No. 3, in C-minor, a genial composition and with less of that persistent chromatic modulation which characterizes Spohr generally and gives such mononony of effect to his work. This is solid music, clear as crystal, chaste in style and of infinite grace in melody and treatment. There is, perhaps, too much of smoothness and a lack of vigorous contrasts in the first three movements, charming as they are; but the brilliant and fiery finale, with its spirited and clean cut fugato, makes amends. The finale is, on he whole, the best and most interesting movement. The first allegro is delightful in its easy flow. The largretto has no especial distinction except its purity of feeling and its suave melodiousness. The scherzo has scarcely the true scherzo spirit, and runs into a smoothness more befitting a minuet; but it is all solid music, exquisite in its finish, its warmth of sentiment, and its polished style. The work was admirably played, save for an occasional indecision in attack, a fault that seems to have become a permanency with the orchestra. The novelty of the programme was "A Pastoral Prelude," by Mr. G. W. Chadwick. It is full of life, bright in its themes and ingesious and brilliant in its orchestration. We failed to discover the pastoral element in it, but that may have been a lack of perception on our part. Now and then we fancied we heard the gobbling of turkeys, the quacking of ducks, the crowing of cocks and the bleating of lambs; but the meaning of the work did not make itself clear to us, and it seemed a trifle over long for its themes. It was played with animation and emphasis, and was heartily applauded. The concert ended with an inspiring performance of three Slavonic dances by Dvorak which had been heard here before. The soloist was Mr. T. Adamowski, who played Bruch's violin concerto in G-minor, and with a finish and elegance of style and beauty of phrasing that were artistic in the best sense of the word. The adagio was given with notable warmth, and largeness of sentiment. On the whole the effort was the best and the most satisfying that the artist has made at these concerts. He was applauded with fervor, and twice recalled. The programme for the next concert is Symphonic Variations, Dvorak; Prelude and Fugue, Otto Floersheim (first time), and Berlioz's Symphony, "Harold in Italy," in which the viola solo will be played by Mr. Franz Kneisel.

Boston Post
MOTTO:
With a Mission
—AND—
Without a Muzzle.
MONDAY MORNING, FEB. 1, 1892.

FOURTEENTH SYMPHONY CONCERT.

The programme offered at Music Hall last Saturday night by the Boston Symphony Orchestra was a particularly happy one, presenting Mr. Timothee Adamowski in Bruch's concerto for violin in G minor, and a first hearing at these concerts of Spohr's third symphony in C minor and Chadwick's "Pastoral Prelude."

The symphony was very effective. The second and third movements offered continuous opportunities for delicate shading and harmonious blending of tones. The finale was given in all the perfection of rich harmonies and fine coloring which characterizes the composition.

Adamowski's rendition of Bruch's concerto was a surprise even to his friends. His improvement in touch, execution and breadth of style is marked, and he was particularly fortunate in choosing a work adapted in every way to his powers. His playing was characterized by purity of tone, refinement and expression, and was heartily appreciated by the audience, whose enthusiasm was only appeased after a second recall.

Mr. George W. Chadwick, the composer of "A Pastoral Prelude," had previously demonstrated his ability as a composer of rare merit, and the work so ably interpreted by Mr. Nikisch Saturday night bore testimony to his good taste in including the composition in his programme. It is full of color and built on the prescribed lines of pastoral music composition, is full of fine orchestral effects, and needs to be heard more than once to be properly appreciated.

The three Slavonic dances of Dvorak were a bright and fitting end to a delightful programme. They were rendered with a dash add spirit which are required to give brilliancy to such compositions.

If any doubts concerning Mr. Nikisch's superlative merits as a conductor had entered the minds of those accustomed to attend the Music Hall performances, they must have forever departed since comparing the work done by the orchestra at the Nordica concert and that of Saturday night.

Boston Transcript
MONDAY, FEBRUARY 1, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fourteenth symphony concert was as as follows:

Spohr: Symphony No. 3, in C minor.
Bruch: Violin concerto No. 1, in G minor.
Chadwick: A pastoral prelude.
Dvorak: Three Slavonic dances.
Mr. T. Adamowski was the violinist.

It is a refreshing thing to hear a work like the Spohr C minor symphony now and then; a work admirably organic in construction, in which everything makes for beauty, and in which the composer's musical invention does not go lame after the first step or two. It is in no sense the work of a giant, but it is eminently the work of a fine-feeling, cultivated and genially inspired musician. One cannot always be titanic, and Spohr's sweetly piping muse is excellent company at times. Only once in the whole symphony did we find anything actually commonplace: the theme of the *fugato* in the last movement—which *fugato* is admirably written, by the way—has all too much the air of having been picked out of some text-book in counterpoint. It is so nicely adapted to facile imitative development that, as if sure of its own contrapuntal suggestiveness, it seems to think it surperfluous really to say anything for itself. In the *Larghetto* one can hardly escape noticing the strong likeness between Spohr and Gounod, only that Spohr was Gounod *plus* something else. The symphony was beautifully played.

If Mr. Chadwick meant to give his audience a surprise by calling his latest orchestral work a pastoral, he certainly succeeded. One usually associates the lazy, dreamy, *patulae-sub-tegminefagi* side of country life with the word pastoral, and here we have a bright, lively, chattering movement, full enough of a certain rusticity, if you will, but in no wise suggestive of that peaceful repose of which it is conventional to seek in the country. But the music is none the worse for not being the conventional pastoral; it is bright, taking, cleverly written, and charming in effect.

The Dvorák dances are bustling, lively noisy pieces, rather vulgar in character and commonplace in effect. Only in the last one of the three, which might be entitled "Turkish March from the Ruins of Athens to Somerville," do we find any real piquancy of humor.

Mr. Adamowski surpassed himself in the Bruch concerto. For beauty of tone, supreme elegance and grace in phrasing, depth and poetic beauty of sentiment, his playing was beyond praise. Technically, too, it was exceedingly fine; but, in the presence of so much that belongs to the higher side of artistic performance, one does not care to talk about technique. Mr. Adamowski was rapturously applauded, as he desired to be, and was twice recalled.

The next programme is: Dvorák, symphonic variations; Floresheim, prelude and fugue; Berlioz, Symphony No. 2, "Harold en Italie" (viola solo, by Mr. Kneisel).

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SUNDAY HERALD.

BOSTON, JANUARY 31, 1892.

THE SYMPHONY CONCERT.

When Conductor Nikisch of the Boston Symphony orchestra makes a good programme, it is "very, very good," and when the reverse happens the old nursery rhyme can be completed with equal truth. Last evening's selection was of the "very, very good" sort, and the enjoyment of the audience was in keeping with the musical feast provided for the occasion.

Beginning his programme with Spohr's third symphony in C minor, Mr. Nikisch gave a delightful interpretation of the tuneful movements, in which the beauties of the ol-time forms and their graceful treatment were given in all their perfection, and this example of the genius and melodious fertility of the composer was thoroughly enjoyed.

Mr. Adamowski, the soloist of the evening, was then heard in Max Bruch's concerto for violin in G minor, a composition exactly suited to the player, and in which he made, by all odds, the happiest effort in his whole career in this city. His playing was characterized by a degree of excellence in purity of tone, expression and refinement that he has never equalled in these concerts, and he held his audience at his will throughout the concerto. The beautiful adagio was sung upon the instrument with wonderful expression, and the finale was played with splendid breadth and vigor. The audience responded to his efforts with hearty good will, and recalled their old-time favorite with great enthusiasm.

Mr. George W. Chadwick's "Pastoral Prelude" followed, having its first hearing here on this occasion. Mr. Chadwick's eminent attainments as a musician and his genius as a composer entitle him to the honor thus conferred upon him, and it is pleasant to have Mr. Nikisch recognize the rights of local composers in such a scheme of concerts. Concerning the prelude, it is difficult to express an opinion on a single hearing, especially as no key is given making it possible to "dilate with the right emotion" in its hearing. It has the traditional pastoral sounds which, however, are as unlike nature as they can well be, and undoubtedly to the imaginative mind its several movements present beautiful tone pictures. It is skilfully and gracefully scored, and is all in all a work worthy the hearing given it, and in keeping with the excellent record of this composer.

Three "Slavonic dances" by Dvorak brought the bright enjoyable programme to an end, and these numbers were splendidly played, the readings given by Mr. Nikisch bringing out all the spirit and dash of the compositions with brilliant effect.

Next Saturday evening the programme will include Dvorak's symphonic variation, Otto Floersheim's prelude and fugue and Berlioz' symphony, "Harold in Italy," in which the viola solo will be played by Mr. Franz Kneisel.

Boston Music Hall presented an extremely fine appearance on Thursday evening, when it was filled to its utmost capacity to wish Mme. Nordica "bon voyage," as it was her last appearance before sailing for Europe yesterday. Among the many familiar faces were Mr. and Mrs. Arthur Foote, Sig. and Mme. Auguste Ritoli, Mr. and Mrs. J. Montgomery Sears, Mr. Gaugengigl, Mr. and Mrs. Jean Paul Selinger, Mrs. Macdonald ("Marie Stone"), Mr. Lyman Greenleaf, Mr. and Mrs. William Apthorp, Mr. and Mrs. Philip Hale, Mrs. C. H. Washburn, and many others.

Miss Lou Stosch, the young violinist, who has been so warmly received the past week in Boston, will play with the Boston Symphony orchestra in Washington at their concert in February.

Boston Journal.

MONDAY, FEBRUARY 1, 1892.

THE SYMPHONY CONCERT.

The programme of the fourteenth Symphony concert, given in Music Hall Saturday evening, was as follows: Spohr's Symphony No. 3 in C minor (first time at these concerts), Bruch's violin concerto in G minor (played by Mr. Timothy Adamowski), Chadwick's "A Pastoral Prelude" and three Slavonic dances by Dvorak.

Spohr in his autobiography says that, according to the best of his recollection, the symphony in C minor was played for the first time in June, 1828, at a musical festival in Halberstadt. He was invited there to direct his oratorio, "The Last Judgment." In a second concert he played a new violin concertino (op. 79); and it was at this same concert that he thinks the symphony was produced. Schumann once said that Spohr's instrumental compositions were nearly all alike, and that there was only a superficial difference between his first and third symphonies. And there is truth in this remark, in spite of Spohr's many attempts to invent new symphonic movements, for the invention rarely went beyond the choosing of a fantastic name as "The Consecration of Sound" or the arrangement of a programme which should be expressed by the music. Yet this third symphony is a delightful work. It is "old fashioned," and many who prefer modern striving after effect, and consequent unintelligibility, to old-fashioned clearness of melody and chasteness of treatment, hold their hands to their ears or doze patiently until the final chord. The first three movements are wanting, perhaps, in contrast; they are so gently melodious, so smooth, oily and refined. Yet the luxuriant melody of Spohr is refreshing in these days when themes sprout with difficulty and are forced and nurtured in the composer's hotbed. The finale is spirited enough to make amends, and it might have been written at a later date.

Mr. Chadwick's "Pastoral Prelude" is a perplexing composition. The natural question is, prelude to what? And, again, why should the word "Pastoral" be used? For even in the vague and unsatisfactory nomenclature of music the different meanings of "pastoral" are fairly defined. There are, it is true, occasional barn-yard imitations which are not beyond recognition, such as the crowing of cocks, etc.; the naiveté that is associated with the pastoral is absent. The themes are to the point, and they are characteristic, but in the middle of the composition there is not a little that is obscure and apparently without real meaning. The instrumentation shows a practiced hand and it is often very ingenious.

Mr. Adamowski gave a fine performance of the Bruch concerto. His mechanism was sure; his phrasing was musicianlike, and he played throughout with breadth, elegance and artistic finish. Nor was his sentiment finical, nor did it degenerate into mere prettiness. He was twice recalled.

The orchestral numbers were admirably played, and the Dvorak dances closed a concert that in spite of an occasional lack of precision of attack was worthy of the old reputation of the organization.

The programme of the next concert includes Dvorak's Symphonic Variations; Prelude and Fugue by Floersheim (first time); "Harold in Italy" by Hector Berlioz, in which the viola solo will be played by Mr. Kneisel.

Boston Sunday Globe.

SUNDAY, JAN. 31, 1892.

SYMPHONY SOUNDS.

Welcome Novelties Played by Director Nikisch's Orchestra.

The attractions at the Symphony concert last night, besides Mr. Adamowski's solo, were Spohr's third symphony, in C minor, and Chadwick's "Pastoral Prelude," both of which were given for the first time at these concerts.

Mr. Nikisch was particularly felicitous in his interpretation of the scherzo, and the orchestra displayed their greatest skill and accuracy in harmony blending generally.

The symphony was very effective. It occasionally labored in construction, the delicate shadings, and growing harmonies of the second and third movement were delightfully pleasant, especially that shading and imperceptible blending of notes in the third movement of the finale resounding almost as a repeatedly distancing and dying echo.

Mr. Nikisch's interpretation of Chadwick's prelude was equally satisfactory, brilliant at times, and replete with those delicate touches which make the themes, under his interpolations, so full of rich and lovely coloring.

The humorous and lively staccatti with which the theme is introduced excites the imagination to reflect scenes of picturesque rustic life, and the obtrusion of the wood winds in the midst of the vivacious harmonies produces a charming effect in the ensemble.

The orchestra played the "Pastoral Prelude" with excellent technique, and the comical introduction of the second horn here and there, mingling and echoing with higher notes of the flute, contributed very picturesque effects, and was exceedingly pleasing to the audience.

Mr. Adamowski, as soloist, had the opportunity of once more displaying his great command over the violin.

He played Bruch's concerto, in G minor, and if in the allegro he was somewhat stiff and abrupt in bowing, in the adagio he exhibited a wonderful capacity of producing the loveliest and most delicate tones of which the instrument is susceptible.

Three Slavonic dances from Dvorak, which concluded the concert, were played with vivacity and that abandonment in movement which is characteristic of Slavonic music and which seem to breathe that native fantastic, almost wild buoyancy, which was thrown into more conspicuous relief by the emphasis and vigor of the tempo in which they were played, and of which Mr. Nikisch is probably the most brilliant exponent in this country.

The programme for the next concert will be as follows: Symphonic variations, Dvorak; prelude and fugue, Otto Floersheim; symphony, "Harold in Italy," Berlioz. Mr. Franz Kneisel will play the viola solo.

—The farewell Nordica concert, Thursday night, was a fitting termination of that prima donna's exceptionally successful season, which Mr. Ellis has managed so well. The fact that not one vacant seat was seen on the floor or balconies and no space left to stand even, was an eloquent tribute to the deep interest Boston feels in its gifted townswoman. Mme. Nordica is in splendid form and fairly shone with smiles as she acknowledged her hearty and prolonged welcome. She never looked younger, handsomer or more queenly than she did as she came upon the stage in a Worth gown of heavy white satin, with gold embroidered panels and a broad gold band at the bottom of the skirt. The decollette bodice was bordered with the same rich band, and below it gleamed some brilliant jewels very artistically arranged. A diamond necklace, with turquoise pendants, was around the full white throat, and she wore some superb bracelets. In her hair were diamond pins. Two immense baskets, one of calla lilies and ferns and another of annunciation lilies, were passed up to her, and several loose clusters of roses. Mme. Scalchi looked unusually well in buttercup yellow satin, brocaded with flowers. She wore at the throat a large diamond cross, and some diamond ornaments in her hair. She was presented with a huge basket of red roses. The daintiest hit of the evening was the simple old English song which Mme. Nordica sang to an encore, and played her own accompaniment. It was exquisitely done. In the great audience among the throng of well-known people were Mrs. F. S. Watson, Miss Lucretia Abbot, Mr. Frank Beebe and party, Mr. Edward Jackson, Mr. and Mrs. Samuel Little, and Mr. Arthur M. Little, Mr. and Mrs. Nikisch, Mr. Frank Jackson, Miss May Lockwood and Mr. William Gaston, Mr. Dwight Braman, the Misses Stackpole, Mr. Arthur Foote, Mr. W. G. Russell, Miss Russell and party, Mr. and Mrs. Elliott W. Pratt, Mrs. W. G. Fitch, Mr. and Mrs. E. D. Jordan, Jr., Mr. Isadore Braggiotti, Miss K. S. Parks, Signor and Signora Rotoli, Mr. Frank Morse, Mr. Eugene de Danckwardt, Mr. John D. Williams, Captain Walker of the Pavonia, Mr. and Mrs. G. A. Walker, and Mr. and Mrs. W. F. Baldwin—the last two ladies the sisters of Madame Nordica.

—Mme. Nordica received a host of friends in the artist's room after the concert Thursday night, who stopped to congratulate her and say bon voyage and to partake of some delightful claret punch which was provided with the usual thoughtfulness which is one of that artist's characteristics. Mme. Nordica sailed yesterday in the Etruria for England.

Mme. Nordica sailed on the Etruria yesterday and will sing in London Feb. 8.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 1, 1892.

The Symphony Concert.

It was a wise proceeding to resuscitate Spohr, for the world at present passes him by with altogether too much superciliousness. Genius ought not to cause talent to be forgotten, and the overwhelming greatness of Beethoven in the symphonic field should not obliterate the sweetness and calm of Spohr's orchestral writings. The composer was not a reformer; he took the symphony just as Mozart had left it, and the influence of the "Jupiter" symphony may readily be perceived in the fugato of the finale of the symphony of Saturday. Of Beethoven and a broad and passionate school, Spohr desired to know nothing, his formalism was opposed to anything that seemed iconoclastic in music, at least in the instrumental forms, and ingenuity took the place of fervor in all his symphonies.

The symphony in C minor, given at this concert, has pretty themes, overflowing with melody, but its first movement has no real development, and there is a sameness in the first three movements that is not permissible in symphonic work, the Scherzo being anything but a good example of the character of this movement. The finale, however, makes some amends. The work was well played, not with great precision, but with a certain power and *"schwung"* that was effective. The work of the celios and violas in the second movement, and the woodwind in the third, may be commended, and the fugato of the finale was quite clear and well balanced.

Mr. T. Adamowski deserves the heartiest congratulations on the success he achieved in Bruch's violin concerto; it was given with a breadth and yet a refinement that overtopped anything that he has yet achieved, and it suggested possibilities that I had not suspected, much as I have appreciated the poetic intelligence of the artist. A most sympathetic tone, a direct and manly interpretation quite in line with the work, a constant purity of intonation, and full and broad bowing, were a few of the many creditable points of the performance.

As to the work itself, this concert in G minor is the best instrumental composition of the master. It is far above the other two violin concertos that he has written (the third was played at Dusseldorf by Joachim this summer for the first time), and it may be ranked above the Mendelssohn concerto, which is the visiting card of every new comer that plays violin, and not so very far from the Beethoven concerto, with which it has this in common, it grows weaker towards the end, its chief beauty being in its first portions.

Mr. Chadwick's "Pastoral Prelude" was a disappointment; it began at once with a drone-bass, and gave a few bird-calls, that seemed to come direct from the Wagnerian scores, but it was rather bombastic than pastoral, and seemed either a dilution or a parody of "Waldweben" with most of the work transferred from the strings to the woodwind. Its scoring was ambitious enough, but its themes were rather vague, and even the instrumentation was paled by the Slavonic dances by Dvorak (why not spell this name "Dvorjak" and give some idea of its pronunciation?) which were spiced to the very brim with every kind of musical pepper known to the modern composer. In these Mr. Nikisch was entirely in his element, and there was fire, yes even an entire conflagration, in the interpretation.

LOUIS C. ELSON.

Gazette

BOSTON, SUNDAY MORNING, JAN. 31.

HENRY G. PARKER, Editor and Publisher

The Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra in Music Hall, last evening, opened with Spohr's Symphony, No. 3, in C-minor, a genial composition and with less of that persistent chromatic modulation which characterizes Spohr generally and gives such mononony of effect to his work. This is solid music, clear as crystal, chaste in style and of infinite grace in melody and treatment. There is, perhaps, too much of smoothness and a lack of vigorous contrasts in the first three movements, charming as they are; but the brilliant and fiery finale, with its spirited and clean cut fugato, makes amends. The finale is, on he whole, the best and most interesting movement. The first allegro is delightful in its easy flow. The largretto has no especial distinction except its purity of feeling and its suave melodiousness. The scherzo has scarcely the true scherzo spirit, and runs into a smoothness more befitting a minuet; but it is all solid music, exquisite in its finish, its warmth of sentiment, and its polished style. The work was admirably played, save for an occasional indecision in attack, a fault that seems to have become a permanency with the orchestra. The novelty of the programme was "A Pastoral Prelude," by Mr. G. W. Chadwick. It is full of life, bright in its themes and ingenious and brilliant in its orchestration. We failed to discover the pastoral element in it, but that may have been a lack of perception on our part. Now and then we fancied we heard the gobbling of turkeys, the quacking of ducks, the crowing of cocks and the bleating of lambs; but the meaning of the work did not make itself clear to us, and it seemed a trifle over long for its themes. It was played with animation and emphasis, and was heartily applauded. The concert ended with an inspiring performance of three Slavonic dances by Dvorak which had been heard here before. The soloist was Mr. T. Adamowski, who played Bruch's violin concerto in G-minor, and with a finish and elegance of style and beauty of phrasing that were artistic in the best sense of the word. The adagio was given with notable warmth, and largeness of sentiment. On the whole the effort was the best and the most satisfying that the artist has made at these concerts. He was applauded with fervor, and twice recalled. The programme for the next concert is Symphonic Variations, Dvorak; Prelude and Fugue, Otto Floersheim (first time), and Berlicz's Symphony, "Harold in Italy," in which the viola solo will be played by Mr. Franz Kneisel.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

MONDAY MORNING, FEB. 1, 1892.

FOURTEENTH SYMPHONY CONCERT.

The programme offered at Music Hall last Saturday night by the Boston Symphony Orchestra was a particularly happy one, presenting Mr. Timothee Adamowski in Bruch's concerto for violin in G minor, and a first hearing at these concerts of Spohr's third symphony in C minor and Chadwick's "Pastoral Prelude."

The symphony was very effective. The second and third movements offered continuous opportunities for delicate shading and harmonious blending of tones. The finale was given in all the perfection of rich harmonies and fine coloring which characterizes the composition.

Adamowski's rendition of Bruch's concerto was a surprise even to his friends. His improvement in touch, execution and breadth of style is marked, and he was particularly fortunate in choosing a work adapted in every way to his powers. His playing was characterized by purity of tone, refinement and expression, and was heartily appreciated by the audience, whose enthusiasm was only appeased after a second recall.

Mr. George W. Chadwick, the composer of "A Pastoral Prelude," had previously demonstrated his ability as a composer of rare merit, and the work so ably interpreted by Mr. Nikisch Saturday night bore testimony to his good taste in including the composition in his programme. It is full of color and built on the prescribed lines of pastoral music composition, is full of fine orchestral effects, and needs to be heard more than once to be properly appreciated.

The three Slavonic dances of Dvorak were a bright and fitting end to a delightful programme. They were rendered with a dash add spirit which are required to give brilliancy to such compositions.

If any doubts concerning Mr. Nikisch's superlative merits as a conductor had entered the minds of those accustomed to attend the Music Hall performances, they must have forever departed since comparing the work done by the orchestra at the Nordica concert and that of Saturday night.

Boston Transcript

MONDAY, FEBRUARY 1, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fourteenth symphony concert was as as follows:

Spohr: Symphony No. 3, in C minor.
Bruch: Violin concerto No. 1, in G minor.
Chadwick: A pastoral prelude.
Dvorák: Three Slavonic dances.
Mr. T. Adamowski was the violinist.

It is a refreshing thing to hear a work like the Spohr C minor symphony now and then; a work admirably organic in construction, in which everything makes for beauty, and in which the composer's musical invention does not go lame after the first step or two. It is in no sense the work of a giant, but it is eminently the work of a fine-feeling, cultivated and genially inspired musician. One cannot always be titanic, and Spohr's sweetly piping muse is excellent company at times. Only once in the whole symphony did we find anything actually commonplace: the theme of the *fugato* in the last movement—which *fugato* is admirably written, by the way—has all too much the air of having been picked out of some text-book in counterpoint. It is so nicely adapted to facile imitative development that, as if sure of its own contrapuntal suggestiveness. It seems to think it surperfluous really to say anything for itself. In the *Larghetto* one can hardly escape noticing the strong likeness between Spohr and Gounod, only that Spohr was Gounod *plus* something else. The symphony was beautifully played.

If Mr. Chadwick meant to give his audience a surprise by calling his latest orchestral work a pastoral, he certainly succeeded. One usually associates the lazy, dreamy, *patulae-sub-tegminefagi* side of country life with the word pastoral, and here we have a bright, lively, chattering movement, full enough of a certain rusticity, if you will, but in no wise suggestive of that peaceful repose of which it is conventional to seek in the country. But the music is none the worse for not being the conventional pastoral; it is bright, taking, cleverly written, and charming in effect.

The Dvorák dances are bustling, lively noisy pieces, rather vulgar in character and commonplace in effect. Only in the last one of the three, which might be entitled "Turkish March from the Ruins of Athens to Somerville," do we find any real piquancy of humor.

Mr. Adamowski surpassed himself in the Bruch concerto. For beauty of tone, supreme elegance and grace in phrasing, depth and poetic beauty of sentiment, his playing was beyond praise. Technically, too, it was exceedingly fine; but, in the presence of so much that belongs to the higher side of artistic performance, one does not care to talk about technique. Mr. Adamowski was rapturously applauded, as he desired to be, and was twice recalled.

The next programme is: Dvorák, symphonic variations; Floresheim, prelude and fugue; Berlioz, Symphony No. 2, "Harold en Italie' (viola solo, by Mr. Kneisel).

[illegible] Traveller

[illegible], FEBRUARY 1, 1892.

[illegible]OPIES TWO CENTS

The Fourteenth Symphony Concert.

There were two novelties on the programme of the Symphony concert, Saturday evening, Symphony No. 3 in C-minor by Spohr and Mr. George Chadwick's "A Pastoral Prelude." The other numbers of the programme were Bruch concerto for violin, No. 1, in G-minor, Mr. T. Adamowski, soloist, and three Slavonic dances, Nos. 8, 6 and 5, which have not been heard in these concerts since Mr. Henschel played them.

The Spohr Symphony begins with an introduction, Andante Grave in C time in short phrases, commencing forte and ending piano or pianissimo and then reversing the dynmatics, nuances that demand sudden diminuendos and crescendos if the expression is to be observed.

Following comes an Allegro in six-eight time, a flowing theme, pianissimo, given to the first violins, with imitative passages on the other strings, taken up later on by the wind instruments in happy combination, and sustained unflagging to the end. The nuances are sudden and extreme in character, and require a most accurate rendering, at once delicate and then bold again, if the effect indicated by the composer is to be obtained.

A Larghetto follows in nine-eight time, a delightful cantabile with a second theme for the violins on the G string in unison with the 'celli. The Scherzo which follows is not in the form that the general acceptance of the term implies; at all events, it has not the effect that one would anticipate. It is in six-four time, and flows on in a legato manner with little or none of the detached form of treatment.

This movement also calls for some most delicate touches, the contrasts also being suddenly marked. The final movement has a bold theme which is carried out in imitations and fugue in the strings, with sustained harmonies occurring here and there in the wind instruments, the vigorous counterpoint between the violins and the basses being exhilarating in the extreme. There are delicate touches indicated in places, that in their episodical relation furnish a fine contrast to the boldness of other parts. Again in this movement is necessary the most careful and conscientious following of the composer's indications. The symphony as a whole upon the basis it is written is an interesting work, for it is beautifully melodious, pure in style, and devoid of the ultra-chromatic modulations that burden many of the composer's scores.

It is a work that requires the hand of a sensitive and delicately musical conductor to guide and control the orchestra in obtaining all the contrasts that crowd the score and relieve the monotony that otherwise must prevail. Mr. Nikisch laid too heavy a hand upon it, although the strings were most of the time well together and fairly observant of the dynamics. The wood-wind also was not so coarse as on last Saturday night, and the brass was less vehement. As an able contemporary says, speaking of the composition, "There was a lack of vigorous contrasts in the first three movements." Now this lack was not in the composition but in the rendering, for which the conductor is responsible, not the author. Mr. Gericke would have given the touch to the nuances that would have revealed the beauties that were hidden and relieved the monotony that existed Saturday night in the rendering it received under the baton of his successor.

It is useless to deny that Mr. Nikisch has signally failed as an interpreter of the classics if the traditions that have been handed down so carefully by eminent musicians are of value in preserving the characteristics identical with the ideas of the composer, his period and the resources that then existed. The modernism of these conductors that would turn a Mozart or Beethoven Symphony into a Hungarian Fantasie or a Dvorak Slavonic Dance, and profane what should remain sacred, deserves constant and vigorous reproof. Since Mr. Nikisch first came here, when his rendering of Beethoven's Fifth Symphony was little less than a musical bull fight, he has tempered his extravagances somewhat, but he yet indulges in a too wilful variation of the tempo, a too sentimental exaggeration of themes, and a coarseness of execution that is reprehensible in a conductor holding the exalted position he does—a position wherein he can educate a public or vitiate its taste. Had he an orchestra of players that had not been subjected to the rigid discipline of that superb drill master and conductor, Wilhelm Gericke, and that had absorbed to a certain degree the refinement that Gericke demanded in their efforts, it is easy to imagine what the result might be. Well, the leopard cannot change his spots, and I don't believe Mr. Nikisch [illegible] ever change his characteristics [illegible]

[illegible] Adamowski's playing of the Bruch [illegible] calls for the highest praise. [illegible] was noble, the finish elegant, [illegible] intonation faultless. He gave [illegible] a warmth and beauty of [illegible] was charming. It was [illegible] that he has made [illegible] the most [illegible] can be said. The orchestra accompanied in a most discreet manner, aiding the soloist in every way, and gaining an almost perfect ensemble. Praise must be given the fine, artistic manner in which the first horn played the obligatos that occur in his part. The orchestra is fortunate in possessing so fine an artist upon this difficult instrument. When he has been absent he has been sadly missed.

Mr. Chadwick's "A Pastoral Prelude" proved to be an ingenious composition, showing the knowledge and skill of the writer in dealing with orchestral effects. The pastoral element, however, was a disappointment, some reminiscences of Siegfried's pipe and a few bucolic imitations embracing all that twanged of the woods or meadows. It was a little overwrought and bombastic at times, but that might have been the fault of the playing.

The Slavonic dances ended the programme, and being in the style of the conductor, were fired off with all the noise and brilliancy of a Fourth of July celebration.

WARREN DAVENPORT.

NORTH AMERICAN, Philadelphia, Pa.

Date 2/1

BOSTON SYMPHONY ORCHESTRA.

The fourth concert by the Boston Symphony Orchestra this season will take place at the Academy of Music on Monday evening, February 8, when the following skilfully varied and deeply interesting programme will be rendered:

Schumann—Symphony No. 3 in E flat, Op. 79. (Rhenish.)
Bruch—Concerto for Violin No. 3 (first time in Philadelphia).
Miss Geraldine Morgan.
Richard Strauss—Symphonic Poem "Don Juan" (first time in Philadelphia).
a. Joachim—Romanza in B minor.
b. Brahams—Hungarian Dances.
Miss Geraldine Morgan.
Dvorak—Slavonic Dances.

Miss Geraldine Morgan, who will be heard for the first time in Philadelphia, is said to be a violinist of exceptional attainments and brilliant ability. She studied for several years with Shradick and Joachim, and has won golden opinions wherever she has played. She is a daughter of the Morgan who was so long organist of Trinity Church, New York, and who became known as the best Bach player and scholar in the country. Miss Morgan is quite young, and is a very attractive-looking girl. The sale of tickets will open on Monday at 1119 Chestnut street.

Date 1-31

Boston Symphony Orchestra Concert.

THE FOURTH CONCERT by the Boston Symphony Orchestra this season will take place at the Academy of Music on Monday evening, February 8, when the following varied and interesting programme will be rendered:

Schumann—Symphony No. 3 in E flat, Op. 79, (Rhenish.)
Bruch—Concerto for Violin No. 3 (first time in Philadelphia).
Miss Geraldine Morgan.
Richard Strauss—Symphonic Poem "Don Juan" (first time in Philadelphia).
a. Joachim—Romanza in B minor.
b. Brahms—Hungarian Dances.
Miss Geraldine Morgan.
Dvorak—Slavonic Dances.

Miss Geraldine Morgan, who will be heard for the first time in Philadelphia, is said to be a violinist of exceptional attainments and brilliant ability. She studied for several years with Shradick and Joachim, and has won golden opinions wherever she has played.

TIMES, Philadelphia, Pa.

Date 1-31

The next concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening of next week, February 8. The programme is very interesting. It includes Schumann's Rhenish symphony, Richard Strauss' symphonied poem, "Don Juan," which has not been heard here, and Dvorak's Slavonic dances. The soloist is Miss Geraldine Morgan, who will make her first American appearance and will play Bruch's violin concerto, No. 3, which is new here, and some solos from Joachim and Brahms.

UBLIC LEDGER, Philadelphia, Pa.

te 2nd

The next Boston Symphony Concert at the Academy of Music is set down for Monday evening, the 8th inst. The symphony will be Schumann's third in E flat (the "Rhenish"). Other numbers are to include Bruch's violin concerto No. [illegible] (with Miss Geraldine Morgan, a débutante here, as soloist); Richard Strauss's symphonic poem of "Don Juan" and Dvorak's "Slavonic Dances." Miss Morgan will play a romanza in B minor by Joachim, and Hungarian Dances by Brahms.

The Independent

251 Broadway, opp. City Hall Park.

NEW YORK, NOVEMBER 12th, 1891.

BY E. IRENÆUS STEVENSON.

THE Boston Symphony Orchestra's first concert for the season, on Tuesday evening, drew as distinctive an audience in musical quality as has been the rule ever since the first series these welcome guests undertook in this city. The program offered instrumentally Berlioz's "Benvenuto Cellini" Overture, the energetic and complex brilliancy of which becomes singularly lucid and effective when interpreted under such conditions; a Bach Prelude Adagio and Gavotte, played by the string-orchestra with delightful smoothness and crispness; and Schumann's E flat ("Rhenish") Symphony, something that the Bostonians play so peculiarly well as to lead one to the enthusiastic opinion that Schumann's symphonies have no such interpreters anywhere else. This idea used to occur to the Schumannist when Mr. Gericke was the conductor. It has lost none of its insistency. Mrs. Lillian Nordica was the soloist—in Beethoven's "Ah Perfido" and "Thou Hall Beloved" in "Tannhäuser." Mrs. Nordica has a firm, fresh and rich soprano of excellent, if somewhat cold, quality. Her training has given her a superior ease in its use—her method is admirable. "Ah Perfido," however, exacts an absolute sincerity of musical and an artless, fervent, dramatic feeling, of a sort quite diverse from anything like the conventions of Italian opera art; and the Wagnerian air hardly less imperatively demands a spontaneous, a broad and noble style—one thoroughly German withal. To either selection anything like artistic self-consciousness is a capital fault that carries its own punishment. Mrs. Nordica would better have chosen other music than that in which her best traits as an artist could win for her relatively little success. She was cordially received and recalled several times after each appearance; but popular success is a mischievous friend sometimes. It is worth while to note that Chickering Hall's tricky atmosphere was kept at a most comfortable coolness and freshness during the evening.

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Coincidence turned the week into almost a clean sweep for the Boston Symphony Orchestra. No other Richmonds were in the field. In Brooklyn, on Saturday evening, they assumed the practical responsibility for the music to be expected in that city under the auspices of the Philharmonic Society there. So happy an arrangement seems to be regarded with as much popular favor in Brooklyn as critical satisfaction. The Academy of Music was crowded. The audience more than once became enthusiastic—not a matter of course in Brooklyn—over the band's performance, in an emphatic degree. Beethoven's Third "Leonore" Overture, Tschaikowsky's fascinating Suite Opus 55, and Wagner's "Mastersingers" prelude, with two vocal numbers sung by Mrs. Nordica, furnished the evening's bill. The favorite, Tschaikowsky Suite was played to perfection—the one work that, despite its length, is so overflowing in its store of melody, rhythm, and rich variety of orchestration that one would not object if a conductor, on concluding it, suddenly should imitate Dr. von Bülow and say to the orchestra: "Gentlemen, if you please—*da capo!*" Mrs. Nordica sang Gounod's stately air, "Plus Grand dans son Obscurité" extremely well—evidently entirely in her element in it. Her other selection was the Wagnerian air as on Tuesday's concert in this city. The next of these concerts, under the Brooklyn Philharmonic's auspices, comes December 11th, and Mr. Ignace Paderewski will be the soloist.

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The Musical Courier

NEW YORK, WEDNESDAY, FEBRUARY 3, 1892.

Really the most important musical event to the public at large was the Nordica-Scalchi concert, Thursday evening, in Music Hall. The audience, as might have been expected, was about as large numerically as it could be and still get in. Nordica, of course, was the attraction, and on this her final appearance before returning to London proved herself entitled to the glory of being beyond dispute America's greatest production in the way of soprano singers.

Concerning Mrs. Scalchi, we can scarcely dispose of her more truthfully than to quote Mr. B. E. Woolf, in the "Gazette." He says: "As usual she sang coarsely and without art. The breaks in her voice are still painfully apparent, and her three registers are yet in need of a friendly introduction to each other."

Part one of the program was of the genus miscellaneous and full blooded. In the second part, devoted to excerpts from "Cavalleria Rusticana," Mrs. Nordica had the co-operation, or otherwise, of Mrs. Scalchi, Mr. Kalisch and Mr. Döme. It was in this part that Nordica did her best work, throwing an umbrageous halo over her associates which well nigh obscured them altogether.

Nevertheless, the audience seemed satisfied, and as the audience "paid the bills" we presume they knew what they wanted and knew when they got it.

The Beacon.

BOSTON, SATURDAY, FEB. 6, 1892.

THE SYMPHONY CONCERTS.

With the exception of one number Mr. Nikisch's fourteenth programme was thoroughly acceptable, and it was all notably well played. He must not be blamed, however, because that other number—Mr. G. W. Chadwick's "Pastoral Prelude"—was vague, half-shapeless, labored and non-correspondent to its name. So often have critics and laymen said that these concerts ought to keep abreast of the progress of composition all the world over, and should especially show what home writers are doing, that the first presentation of a new work by a well-esteemed Boston man should be set down to the director's credit, even though the work itself have small intrinsic value. Mr. Chadwick has written so freshly, thoughtfully and strongly heretofore, that one is disposed to condone the poor quality of these pages, but only on condition that he does better hereafter. Almost anything may be a prelude to something or other, and so the noun of Mr. Chadwick's title may pass; but why "Pastoral"? There is a little conventional oboe and horn phrase here and there, some rippling of flutes and some weaving of violins, but the general effect is noisy, uneasy and perturbing, and the occasional ingenuity and fulness of the scoring do little good for the listener to whom no satisfying fundamental thought has been supplied. Spohr's third symphony, new to these concerts, was heard with pleasure, even though the first three movements are too much alike in their sugary melodies and harmonic colorings. Spohr has his eminent value in the world of composers and he should not be allowed to slip into obscurity or lack appreciation because times and manners have changed. Three of Dvoràk's Slavonic dances ended the programme, and their brilliant, ever varying and exciting measures were led by Mr. Nikisch to the height of dramatic enthusiasm and instrumental splendor. The soloist was Mr. T. Adamowski, who chose Bruch's interesting concerto in G-minor and played it as we have never heard him play before. Always delicately sensitive, refined and tasteful, he now added breadth and dignity of phrasing, strong spirit, firm grasp of thought and turn of expression, with a technique enlarged and reinforced to meet the full measure of the composition and of his conception of it. If he continues in this right-upward path he will soon be a violinist to be honored as much as he has been admired.

The programme for tonight stands thus: Dvoràk's "Symphonic Variations"; a new prelude and fugue by Mr. Otto Floersheim of New York, and Berlioz's "Harold in Italy" symphony, the viola *obbligato* in which, representing the romantic pilgrim, will be played by Mr. Kneisel.

It is greatly to be regretted that Mr. Philip Hale is no longer editing the programme-book, which has become as dry as dust as far as the special works named are concerned. But for the substitution of this tediousness for Mr. Hale's bright and helpful pages, Manager Ellis, we understand, is not responsible.

When Mr. and Mrs. Arthur Nikisch give their concert at Chickering's, some three weeks hence, they will introduce to Boston the boy violinist, Alexander Fledemann, a protégé of Brodsky.

Boston Daily Traveller

MONDAY, FEBRUARY 1, 1892.

SINGLE COPIES TWO CENTS

The Fourteenth Symphony Concert.

There were two novelties on the programme of the Symphony concert, Saturday evening, Symphony No. 3 in C-minor by Spohr and Mr. George Chadwick's "A Pastoral Prelude." The other numbers of the programme were Bruch concerto for violin, No. 1, in G-minor, Mr. T. Adamowski, soloist, and three Slavonic dances, Nos. 8, 6 and 5, which have not been heard in these concerts since Mr. Henschel played them.

The Spohr Symphony begins with an introduction, Andante Grave in C time in short phrases, commencing forte and ending piano or pianissimo and then reversing the dynmatics, nuances that demand sudden diminuendos and crescendos if the expression is to be observed.

Following comes an Allegro in six-eight time, a flowing theme, pianissimo, given to the first violins, with imitative passages on the other strings, taken up later on by the wind instruments in happy combination, and sustained unflagging to the end. The nuances are sudden and extreme in character, and require a most accurate rendering, at once delicate and then bold again, it the effect indicated by the composer is to be obtained.

A Larghetto follows in nine-eight time, a delightful cantabile with a second theme for the violins on the G string in unison with the 'celli. The Scherzo which follows is not in the form that the general acceptance of the term implies; at all events, it has not the effect that one would anticipate. It is in six-four time, and flows on in a legato manner with little or none of the detached form of treatment.

This movement also calls for some most delicate touches, the contrasts also being suddenly marked. The final movement has a bold theme which is carried out in imitations and fugue in the strings, with sustained harmonies occurring here and there in the wind instruments, the vigorous counterpoint between the violins and the basses being exhilarating in the extreme. There are delicate touches indicated in places, that in their episodical relation furnish a fine contrast to the boldness of other parts. Again in this movement is necessary the most careful and conscientious following of the composer's indications. The symphony as a whole upon the basis it is written is an interesting work, for it is beautifully melodious, pure in style, and devoid of the ultra-chromatic modulations that burden many of the composer's scores.

It is a work that requires the hand of a sensitive and delicately musical conductor to guide and control the orchestra in obtaining all the contrasts that crowd the score and relieve the monotony that otherwise must prevail. Mr. Nikisch laid too heavy a hand upon it, although the strings were most of the time well together and fairly observant of the dynamics. The wood-wind also was not so coarse as on last Saturday night, and the brass was less vehement. As an able contemporary says, speaking of the composition, "There was a lack of vigorous contrasts in the first three movements." Now this lack was not in the composition but in the rendering, for which the conductor is responsible not the author. Mr. Gericke would have given the touch to the nuances that would have revealed the beauties that were hidden and relieved the monotony that existed Saturday night in the rendering it received under the baton of his successor.

It is useless to deny that Mr. Nikisch has signally failed as an interpreter of the classics if the traditions that have been handed down so carefully by eminent musicians are of value in preserving the characteristics identical with the ideas of the composer, his period and the resources that then existed. The modernism of these conductors that would turn a Mozart or Beethoven Symphony into a Hungarian Fantasie or a Dvoràk Slavonic Dance, and profane what should remain sacred, deserves constant and vigorous reproof. Since Mr. Nikisch first came here, when his rendering of Beethoven's Fifth Symphony was little less than a musical bull fight, he has tempered his extravagances somewhat, but he yet indulges in a too wilful variation of the tempo, a too sentimental exaggeration of themes, and a coarseness of execution that is reprehensible in a conductor holding the exalted position he does—a position wherein he can educate a public or vitiate its taste. Had he an orchestra of players that had not been subjected to the rigid discipline of that superb drill master and conductor, Wilhelm Gericke, and that had absorbed to a certain degree the refinement that Gericke demanded in their efforts, it is easy to imagine what the result might be. Well, the leopard cannot change his spots, and I don't believe Mr. Nikisch will ever change his characteristics either.

Mr. Adamowski's playing of the Bruch Concerto calls for the highest praise. The style was noble, the finish elegant, and the intonation faultless. He gave to the Adagio a warmth and beauty of expression that was charming. It was [illegible] the best effort that he has made [illegible] and one that satisfied the most [illegible] said? The orchestra accompanied in a most discreet manner, aiding the soloist in every way, and gaining an almost perfect ensemble. Praise must be given the fine, artistic manner in which the first horn played the obligatos that occur in his part. The orchestra is fortunate in possessing so fine an artist upon this difficult instrument. When he has been absent he has been sadly missed.

Mr. Chadwick's "A Pastoral Prelude" proved to be an ingenious composition, showing the knowledge and skill of the writer in dealing with orchestral effects. The pastoral element, however, was a disappointment, some reminiscences of Siegfried's pipe and a few bucolic imitations embracing all that twanged of the woods or meadows. It was a little overwrought and bombastic at times, but that might have been the fault of the playing.

The Slavonic dances ended the programme, and being in the style of the conductor, were fired off with all the noise and brilliancy of a Fourth of July celebration.

WARREN DAVENPORT.

NORTH AMERICAN, Philadelphia, Pa.

Date 2

BOSTON SYMPHONY ORCHESTRA.

The fourth concert by the Boston Symphony Orchestra this season will take place at the Academy of Music on Monday evening, February 8, when the following skilfully varied and deeply interesting programme will be rendered:

Schumann—Symphony No. 3 in E flat, Op, 79. (Rhenish.)

Bruch—Concerto for Violin No. 3 (first time in Philadelphia).
Miss Geraldine Morgan.

Richard Strauss—Symphonic Poem "Don Juan" (first time in Philadelphia).

{ a. Joachim—Romanza in B minor. }
{ b. Brahams—Hungarian Dances. }
Miss Geraldine Morgan.

Dvorak—Slavonic Dances.

Miss Geraldine Morgan, who will be heard for the first time in Philadelphia, is said to be a violinist of exceptional attainments and brilliant ability. She studied for several years with Shradick and Joachim, and has won golden opinions wherever she has played. She is a daughter of the Morgan who was so long organist of Trinity Church, New York, and who became known as the best Bach player and scholar in the country. Miss Morgan is quite young, and is a very attractive-looking girl. The sale of tickets will open on Monday at 1119 Chestnut street.

Date 1-31

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TIMES, Philadelphia, Pa. 1-31

ate

The next concert of the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening of next week, February 8. The programme is very interesting. It includes Schumann's Rhenish symphony, Richard Strauss' symphonied poem, "Don Juan," which has not been heard here, and Dvorak's Slavonic dances. The soloist is Miss Geraldine Morgan, who will make her first American appearance and will play Bruch's violin concerto, No. 3, which is new here, and some solos from Joachim and Brahms.

UBLIC LEDGER, Philadelphia, Pa. 2

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The next Boston Symphony Concert at the Academy of Music is set down for Monday evening, the 8th inst. The symphony will be Schumann's third in E flat (the "Rhenish"). Other numbers are to include Bruch's violin concerto No. 3 (with Miss Geraldine Morgan, a débutante here, as soloist); Richard Strauss's symphonic poem of "Don Juan" and Dvorak's "Slavonic Dances." Miss Morgan will play a romanza in B minor by Joachim, and Hungarian Dances by Brahms.

The Independent

251 Broadway, opp. City Hall Park.

NEW YORK, NOVEMBER 12th, 1891.

BY E. IRENÆUS STEVENSON.

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The Musical Courier.

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Concerning Mrs. Scalchi, we can scarcely dispose of her more truthfully than to quote Mr. B. E. Woolf, in the "Gazette." He says: "As usual she sang coarsely and without art. The breaks in her voice are still painfully apparent, and her three registers are yet in need of a friendly introduction to each other."

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Nevertheless, the audience seemed satisfied, and as the audience "paid the bills" we presume they knew what they wanted and knew when they got it.

The Beacon.

BOSTON, SATURDAY, FEB. 6, 1892.

THE SYMPHONY CONCERTS.

With the exception of one number Mr. Nikisch's fourteenth programme was thoroughly acceptable, and it was all notably well played. He must not be blamed, however, because that other number—Mr. G. W. Chadwick's "Pastoral Prelude"—was vague, half-shapeless, labored and non-correspondent to its name. So often have critics and laymen said that these concerts ought to keep abreast of the progress of composition all the world over, and should especially show what home writers are doing, that the first presentation of a new work by a well-esteemed Boston man should be set down to the director's credit, even though the work itself have small intrinsic value. Mr. Chadwick has written so freshly, thoughtfully and strongly heretofore, that one is disposed to condone the poor quality of these pages, but only on condition that he does better hereafter. Almost anything may be a prelude to something or other, and so the noun of Mr. Chadwick's title may pass; but why "Pastoral"? There is a little conventional oboe and horn phrase here and there, some rippling of flutes and some weaving of violins, but the general effect is noisy, uneasy and perturbing, and the occasional ingenuity and fulness of the scoring do little good for the listener to whom no satisfying fundamental thought has been supplied. Spohr's third symphony, new to these concerts, was heard with pleasure, even though the first three movements are too much alike in their sugary melodies and harmonic colorings. Spohr has his eminent value in the world of composers and he should not be allowed to slip into obscurity or lack appreciation because times and manners have changed. Three of Dvoràk's Slavonic dances ended the programme, and their brilliant, ever varying and exciting measures were led by Mr. Nikisch to the height of dramatic enthusiasm and instrumental splendor. The soloist was Mr. T. Adamowski, who chose Bruch's interesting concerto in G-minor and played it as we have never heard him play before. Always delicately sensitive, refined and tasteful, he now added breadth and dignity of phrasing, strong spirit, firm grasp of thought and turn of expression, with a technique enlarged and reinforced to meet the full measure of the composition and of his conception of it. If he continues in this right-upward path he will soon be a violinist to be honored as much as he has been admired.

The programme for tonight stands thus: Dvoràk's "Symphonic Variations"; a new prelude and fugue by Mr. Otto Floersheim of New York, and Berlioz's "Harold in Italy" symphony, the viola *obbligato* in which, representing the romantic pilgrim, will be played by Mr. Kneisel.

It is greatly to be regretted that Mr. Philip Hale is no longer editing the programme-book, which has become as dry as dust as far as the special works named are concerned. But for the substitution of this tediousness for Mr. Hale's bright and helpful pages, Manager Ellis, we understand, is not responsible.

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Boston Transcript

THURSDAY, FEBRUARY 4, 1892.

The programme for the Symphony Orchestra rehearsal and concert at Music Hall tomorrow afternoon, and Saturday night is: Fuchs, Serenade for strings, No. 1; Otto Floersheim, Prelude and Fugue, first time; Saint-Saëns, symphonic poem, "Omphale's Spinning Wheel;" Berlioz, symphony, "Harold in Italy," Mr. Kneisel, solo viola.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 6, 1892.

There is no one left to complain of a lack of variety in the programmes of the Boston Symphony Orchestra as the season advances. The old-fashioned, luscious melody of Spohr was heard last week in a programme which ranged forward to the very modern Slavonic dances of Dvorak and a so-called 'Pastoral Prelude' by Mr. Chadwick. Mr. T. Adamowski was the soloist, giving a fine performance of Bruch's concerts in G-minor. At the concert this evening the programme is: Symphonic Variations, Dvorak; Prelude and Fugue, Floersheim (first time); 'Harold in Italy,' Berlioz.

Clipping from Herald
Washington D.C.

Date 1-31

The Next Symphony Concert.

The Boston Symphony Orchestra will give the third concert in the Washington series at the Congregational Church, corner of Tenth and G streets, on Wednesday evening, February 10. The programmes of this marvelous organization are of such wide interest, and the music is given such vivid and finished interpretation that its fame now overshadows any similar orchestra in the world. Paderewski even was compelled to say: "I consider the Boston Symphony Orchestra the best in the world—not even excepting that of the Conservatoire in Paris. Mr. Nickish is much superior to the conductor of the Conservatoire." In addition to the orchestral numbers there will be two soloists, Mrs. Julie M. Wyman, prima donna, and Miss Leonore Von Stosch, violinist. Miss Von Stosch's excellence is already well known in Washington, and she needs no commendation to our musical peo-

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Boston Musical Herald.

A Monthly Music-Review.

BOSTON, FEBRUARY, 1892.

BOSTON SYMPHONY ORCHESTRA.

The program of the third concert in the series was a very agreeable one. It consisted of Weber's overture to "Der Freischütz," E. A. McDowell's suite in A minor, Tschaikowsky's "Fantaisie de Concert" for piano and orchestra, and Goldmark's "Rustic Wedding" symphony.

The Tschaikowsky number was unfamiliar to the New York music lover, and its performance was awaited with some interest. The work is not all that the sincerest admirer of the famous Russian composer might wish. Tschaikowsky's symphonies are among the most admirable works of our time; his overtures are among the most admirable of all time. His piano compositions do not rank so high, and it is probable that this fantaisie will not be held as standing among the first of his compositions for the most popular of solo instruments. The work is in two movements, and is sufficiently clear in construction. It is Russian in character. Indeed, it has a good deal of the uncouthness and unrestrained force which we have been taught to associate with the moujik nature. Aggressiveness, however, is not a sufficient trait to sustain a musical work on a high plane. The fantaisie is deficient in depth of feeling, and the deficiency is not supplied by grace, piquancy, or gentleness of sentiment. The work is open to brilliant treatment, but not to a highly emotional interpretation. The long rhapsodical oration of the unaccompanied piano in the first part is simply tiresome. The work was correctly and intelligently performed, Mme. Julie Rivé-King playing the solo part with technical accuracy and an abundant display of power. It must be added, however, that the brittleness of her style and the stern coldness of her tone increased the general impression of hardness conveyed by the work itself.

Mr. MacDowell's suite, produced at the Worcester Musical Festival in September, has been played only once in this city. It is one of the gifted American composer's happiest inspirations. It is romantic in spirit, piquant in melodic ideas, and brilliant in instrumentation. The last movement is especially charming. As a medium for the display of the excellence of Mr. Arthur Nikisch's superb orchestra it was admirable, and the performance was in every way worthy of the work.

Goldmark's "Rustic Wedding" symphony is not a symphony at all, but a series of highly-colored descriptive movements, resembling a suite, yet differing from the accepted form in the distribution of keys as well as in minor particulars.

Viewed simply as an orchestral virtuoso piece, the symphony affords plenty of scope for the display of good playing. The gentlemen of Boston did themselves ample justice by their superb performance of the work, and Mr. Nikisch's reading was another proof of his high and sympathetic mastery of all that is most significant in contemporaneous romantic music.

The chronicler this month has no temptation to dip his pen into rainbows. Common ink suffices.

The tenth Symphony concert, like its predecessor, was short, but it was not open to the charge of dulness. It began with what might be paradoxically called "an ancient novelty:" a concerto for strings and two wind orchestras (in F major), resurrected from Handel's buried treasures and re-arranged to meet the requirements of a modern orchestra and the taste of a modern audience. Rockstro places the date of its composition between 1737 and 1740, and, speaking of its incompleteness, says that a student well versed in the composer's style would have no difficulty in piecing the fragments together with varying forms from other works known to be like the missing movements. "It is much to be hoped that such a restoration will some day be given to the world," he adds, "for we can scarcely doubt that the work would produce a deep impression." It produced a pleasing if not deep impression by the quaintness of the forms and the fascinating, old-fashioned melodiousness that prevailed in it: the duet for two oboes, in the movement marked *a tempo ordinario* almost brought an encore. The prelude to "Parsifal" and Rubinstein's Ocean symphony, in its original version, made up the other numbers—as complete a contrast as could have been well devised.

At the eleventh Symphony concert the postponed symphonic concerto for violin and viola by Mozart was given and proved to be no more curious than inspired. It was presented under the most favorable circumstances by Messrs. Loeffler and Kneisel (what a superb viola Mr. Kneisel had!), but who would care to hear it again? The *pièce de resistance* of the evening was the second Brahms symphony, and it proved so much of a resistance that a third of the audience left before it was finished. Let that be told fifty years hence! The other numbers were Goldmark's superbly scored overture "Prometheus Bound," and the exquisite Schubert entr'acte "Rosamunde."

The Kneisel Quartet on the evening of January 4 presented three novelties; a most fascinating though not deep quartet by the unfortunate Carl Von Dittersdorf (friend of Gluck), the clearness and beauty of which were a surprise; Beethoven's B flat major quartet (Op. 130)—a hard nut even for the musical—and Svendsen's octet for strings (Op. 3), a work of astounding freshness, variety, and beauty.

GAZETTE, Taunton, Mass.

Date 2/2

Boston Symphony Orchestra.

Attention is called to the advertisement to-day of the great concert to be given at Fall River on the evening of Feb. 16. It is seldom that an opportunity is given us to hear this magnificent orchestra without a trip to Boston, where it is almost impossible to secure a seat. Mrs. Wyman, the celebrated Chicago contralto, will appear as soloist.

Arrangements will be made for railroad tickets at reduced rates, good to return by special train. The exact rate will be advertised later.

Boston Transcript

THURSDAY, FEBRUARY 4, 1892.

The programme for the Symphony Orchestra rehearsal and concert at Music Hall tomorrow afternoon, and Saturday night is: Fuchs, Serenade for strings, No. 1; Otto Floersheim, Prelude and Fugue, first time; Saint-Saëns, symphonic poem, "Omphale's Spinning Wheel;" Berlioz, symphony, "Harold in Italy," Mr. Kneisel, solo viola.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 6, 1892.

There is no one left to complain of a lack of variety in the programmes of the Boston Symphony Orchestra as the season advances. The old-fashioned, luscious melody of Spohr was heard last week in a programme which ranged forward to the very modern Slavonic dances of Dvorak and a so-called 'Pastoral Prelude' by Mr. Chadwick. Mr. T. Adamowski was the soloist, giving a fine performance of Bruch's concerts in G-minor. At the concert this evening the programme is: Symphonic Variations, Dvorak; Prelude and Fugue, Floersheim (first time); 'Harold in Italy,' Berlioz.

Clipping from Washington D.C.

Date 1-31

The Next Symphony Concert.

The Boston Symphony Orchestra will give the third concert in the Washington series at the Congregational Church, corner of Tenth and G streets, on Wednesday evening, February 10. The programmes of this marvelous organization are of such wide interest, and the music is given such vivid and finished interpretation that its fame now overshadows any similar orchestra in the world. Paderewski even was compelled to say: "I consider the Boston Symphony Orchestra the best in the world—not even excepting that of the Conservatoire in Paris. Mr. Nickish is much superior to the conductor of the Conservatoire." In addition to the orchestral numbers there will be two soloists, Mrs. Julie M. Wyman, prima donna, and Miss Leonore Von Stosch, violinist. Miss Von Stosch's excellence is already well known in Washington, and she needs no commendation to our musical peo-

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Boston Musical Herald.

A Monthly Music-Review.

BOSTON, FEBRUARY, 1892.

BOSTON SYMPHONY ORCHESTRA.

The program of the third concert in the series was a very agreeable one. It consisted of Weber's overture to "Der Freischütz," E. A. McDowell's suite in A minor, Tschaikowsky's "Fantaisie de Concert" for piano and orchestra, and Goldmark's "Rustic Wedding" symphony.

The Tschaikowsky number was unfamiliar to the New York music lover, and its performance was awaited with some interest. The work is not all that the sincerest admirer of the famous Russian composer might wish. Tschaikowsky's symphonies are among the most admirable works of our time; his overtures are among the most admirable of all time. His piano compositions do not rank so high, and it is probable that this fantaisie will not be held as standing among the first of his compositions for the most popular of solo instruments. The work is in two movements, and is sufficiently clear in construction. It is Russian in character. Indeed, it has a good deal of the uncouthness and unrestrained force which we have been taught to associate with the moujik nature. Aggressiveness, however, is not a sufficient trait to sustain a musical work on a high plane. The fantaisie is deficient in depth of feeling, and the deficiency is not supplied by grace, piquancy, or gentleness of sentiment. The work is open to brilliant treatment, but not to a highly emotional interpretation. The long rhapsodical oration of the unaccompanied piano in the first part is simply tiresome. The work was correctly and intelligently performed, Mme. Julie Rivé-King playing the solo part with technical accuracy and an abundant display of power. It must be added, however, that the brittleness of her style and the stern coldness of her tone increased the general impression of hardness conveyed by the work itself.

Mr. MacDowell's suite, produced at the Worcester Musical Festival in September, has been played only once in this city. It is one of the gifted American composer's happiest inspirations. It is romantic in spirit, piquant in melodic ideas, and brilliant in instrumentation. The last movement is especially charming. As a medium for the display of the excellence of Mr. Arthur Nikisch's superb orchestra it was admirable, and the performance was in every way worthy of the work.

Goldmark's "Rustic Wedding" symphony is not a symphony at all, but a series of highly-colored descriptive movements, resembling a suite, yet differing from the accepted form in the distribution of keys as well as in minor particulars.

Viewed simply as an orchestral virtuoso piece, the symphony affords plenty of scope for the display of good playing. The gentlemen of Boston did themselves ample justice by their superb performance of the work, and Mr. Nikisch's reading was another proof of his high and sympathetic mastery of all that is most significant in contemporaneous romantic music.

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- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy of Music, - Philadelphia,

Monday Evening, February 8, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Season tickets with reserved seats for the remaining three concerts, and single tickets now on sale at 1119 Chestnut Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Congregational Church, - Corner Tenth and G Streets,

UNDER THE AUSPICES OF THE MUSIC COMMITTEE.

Wednesday Evening, February 10, at 8 o'clock.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

3

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets, with reserved seats, on sale at J. F. ELLIS & Co.'s, 937 Penna. Avenue.

Academy of Music, - Brooklyn.

Friday Afternoon, February 12, at 3 o'clock.
Saturday Evening, February 13, at 8.15 o'clock.

Under the auspices of the
PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets at Chandler's Music Store, 300 Fulton Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Academy Concert Hall, - Baltimore,

Thursday Evening, February 11, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

4

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 31, 1892.

THE SYMPHONIES.

FOURTEENTH CONCERT.

The fourteenth Symphony concert was given in Music hall on Saturday evening, January 30. This was the programme:

Spohr.	Symphony No. 3, in C minor. Andante Grave; Allegro.—Larghetto.— Scherzo—Finale: Allegro. (First time at these concerts.)
Bruch.	Concerto for Violin, in G minor. Allegro moderato. — Adagio.— Finale; Allegro energico.
Chadwick.	A Pastoral Prelude. (First time.)
Dvoràk.	Three Slavonic Dances.

Soloist: Mr. T. Adamowski.

It can well and conscientiously be said that this concert was charming in matter and execution. It is a long time since so worthy, so musical, so satisfactory a programme has been presented to the Symphony patrons, andit is a pleasure to note it.

Spohr, like nearly all the great composers in early life, met with many obstacles, but succeeded in overcoming them and rising to position, if not to wealth. Spohr was accounted a great violinist, one of the best of his time; he gave concerts in all the principal cities of Germany with marked success. He wrote much, though but little of it, beyond his violin school, a violin concerto, an overture and a couple of symphonies, is known. The symphony given at this concert is musical, in that it is melodious throughout, never introducing modern dissonances beyond the capacity of an average audience to appreciate or understand; and yet, there is nothing commonplace in the entire score. Of the five movements, the scherzo is least interesting. The larghetto is beautiful, and it was delightfully played, as was the first movement. The finale was well played, though it did appear that the tempo was taken at too rapid a gait. However, so long as the entire symphony was agreeable and furnished unalloyed pleasure to all, it would be ungenerous to find fault, even with the tempi.

The concerto of Bruch, as played by T. Adamowski, was listened to with rapt attention. The music of the concerto is fine; even when played by an ordinary violinist would prove interesting; but Mr. Adamowski, always good, outdid himself, playing better than we ever heard him before. He appeared suited with the music, and the music was suited to him. The adagio was colored with the richest tint of soulful feeling; the violin was made to sing, in soft, silken, clear intonation, the author's sweet music, in a very fascinating manner, creating a profound, sympathetic feeling on the part of the vast audience present towards both composer and artist. The finale was played with a strong, firm tone of which many thought Mr. Adamowski incapable. He may well feel proud of his work and success, for it will add another and more valuable feather to his cap.

Mr. Chadwick's prelude does not do him justice. The piece is orchestrated in a scholarly manner, like all Mr. Chadwick's compositions, but it is mainly deficient in ideas,—there is no connected thought or continuity of subject expressed. The orchestra did its poorest work on this prelude, which may in part account for the bad impression it gave. Mr. Chadwick has done many better things.

The three Slavonic dances of Dvoràk, which brought the concert to a close, were bright, well, brilliantly played, and sent the audience home in a contented and satisfied mood. More programmes of this kind would please the audience, accomplish more in the way of musical education, and better satisfy the critics.

JAMES M. TRACY.

Boston Courier.

SUNDAY MORNING, FEB. 7, 1892.

THE SYMPHONY.

Berlioz's symphony, "Harold in Italy," is not a work of imperishable greatness. But it is great in certain respects. It is clear in form and treatment,—remarkably so, as compared with the "Fantasie Symphony";—it is wonderfully rich in rhythmic and orchestral effects; and, as a whole, it is fraught with poetic significance. Even the comparatively commonplace character of the melodic passages which are assigned to the viola is almost concealed by the fanciful and masterly manner in which they made to express the composer's ideas. It is probable that most lovers of music listen to it with no sense of weariness or of having to strain their imagination in order to associate the music with its "programme." They would not care for such music as a steady diet; but neither are poems of the "Childe Harold" class calculated to serve as daily food for the mental digestion. Such poems, however, are productive of much enjoyment and in a similar way "Harold symphonies are welcome diversions.

The symphony was given a splendid reading and performance. Mr. Kneisel's noble viola playing is too well-known to render it necessary to say anything more concerning it than that it was as noble as ever.

The programme of this fifteenth rehearsal and concert had for its opening number Handel's concerto for strings and two wind choirs in F, which was given with such success two or three weeks ago. Its repetition was by request, and it was as finely performed and as warmly received as before. A prelude and fugue by Otto Floersheim and Saint-Saens's. "Le Rout d'Omphale" were the remaining numbers. Mr. Floersheim is well known as a composer of no ordinary ability, and this work, composed in 1883, gave much pleasure. The "bell tones" at the opening of the prelude are skilfully harmonized, and the development is broad and stately. The fugue is also treated in a musicianly style, and the orchestration of the entire work is both effective and discreet. It was well received. The Saint-Saens number was exquisitely played, and won the heartiest applause of all.

Mr. and Mrs. Arthur Nikisch will give one of their song recitals, assisted by Master Alexander Fiedemann (violin) on Wednesday evening, Feb. 24, at Chickering Hall.

The Kneisel Quartet's fifth concert takes place at Union Hall, on Monday evening, Feb. 15. Mrs. Hopekirk and Mr. Schweder are to be the soloists.

Boston Symphony Orchestra.

Season of 1891–92.

FEBRUARY ITINERARY.

Leave Boston Sunday, Feb. 7, at 12 midnight, Providence Depot.

Arrive New York Monday Feb. 8, at 7 A.M.

Leave New York Monday Feb. 8, at 9 A.M. via Baltimore and Ohio R. R. Ferry at Liberty Street.

Arrive Philadelphia Monday, Feb. 8, at 11.30 A.M., 24th & Chestnut Sts.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Feb 9, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

Park Ave Hotel

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Feb. 10, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Feb. 11, at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, Feb. 11, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Feb. 12, at 7 A.M.

Park Ave Hotel

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Feb. 13, at 8 P.M

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, Feb. 14, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager*.
F. R. COMEE, *Assistant Manager*.

SATURDAY, February 6, 1892.

Boston Sunday Globe.

SUNDAY, FEB. 7, 1892.

SYMPHONY CONCERT.

Works of Handel, Floersheim, Saint-Saens and Berlioz Played.

The programme selected by Conductor Nikisch for last evening's Symphony concert gave his splendid band varied opportunities for displaying its resources, and a large audience expressed cordial commendation of all that was offered.

The first number was Handel's concerto for strings and two wind choirs, in F major. This was stated to have been given in response to a special request, presumably by some one of uncommon influence.

The work was played by the Symphony orchestra during Christmas week, and yesterday's performance, being an identical repetition, calls for no comment at this time further than to state that it proved very welcome to the audience.

Otto Floersheim's prelude and fugue was played for the first time at these concerts, and made rather a favorable impression, although no demonstration of enjoyment followed its performance.

The composer is said to have gained his inspiration for the composition from being awakened on an Easter Sunday morning by the chimes of a neighboring church. They sounded two notes, E and B, in a descending, and their continued regularity set his mind to harmonizing them.

These chimes are introduced in the prelude with impressive effect, and then follows a well developed theme of religious fervency which is finally moulded into a fugue, treated with modern orchestral effects. Mr. Nikisch read the work with expression of dignity and solemnity in keeping with the religious character of the composition.

Very dainty and beautiful was the orchestra's playing of Saint-Saens' symphonic poem, "The Spinning Wheel of Omphale." The music is rarely suggestive of the several themes which it so delightfully treats, and its hearing gave a deal of pleasure.

Berlioz's symphony, "Harold in Italy," was one of the most attractive features of the programme, for in addition to the pleasure of listening to the beautiful harmonies of one of the greatest tone masters that France has ever given to the world there was the further pleasure of hearing Mr. Franz Kneisel as a viola soloist. As a violinist Mr. Kneisel probably ranks first among local players in the regard of the Boston musical public, and wherever he appears as a soloist he is assured of a most cordial welcome. He played the strangely sweet and expressive themes with delicious effect; especially delightful were the passages significant of the pilgrim's march. The orchestra work was also very commendable.

The orchestra will be away from Boston this week, and the next concert will not be given until Feb. 20. On Wednesday evening, March 2, there will be an extra concert for the benefit of the members of the orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 31, 1892.

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FOURTEENTH CONCERT.

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Chadwick. A Pastoral Prelude. (First time.)
Dvoràk. Three Slavonic Dances.
Soloist: Mr. T. Adamowski.

It can well and conscientiously be said that this concert was charming in matter and execution. It is a long time since so worthy, so musical, so satisfactory a programme has been presented to the Symphony patrons, andit is a pleasure to note it.

Spohr, like nearly all the great composers in early life, met with many obstacles, but succeeded in overcoming them and rising to position, if not to wealth. Spohr was accounted a great violinist, one of the best of his time; he gave concerts in all the principal cities of Germany with marked success. He wrote much, though but little of it, beyond his violin school, a violin concerto, an overture and a couple of symphonies, is known. The symphony given at this concert is musical, in that it is melodious throughout, never introducing modern dissonances beyond the capacity of an average audience to appreciate or understand; and yet, there is nothing commonplace in the entire score. Of the five movements, the scherzo is least interesting. The larghetto is beautiful, and it was delightfully played, as was the first movement. The finale was well played, though it did appear that the tempo was taken at too rapid a gait. However, so long as the entire symphony was agreeable and furnished unalloyed pleasure to all, it would be ungenerous to find fault, even with the tempi.

The concerto of Bruch, as played by T. Adamowski, was listened to with rapt attention. The music of the concerto is fine; even when played by an ordinary violinist would prove interesting; but Mr. Adamowski, always good, outdid himself, playing better than we ever heard him before. He appeared suited with the music, and the music was suited to him. The adagio was colored with the richest tint of soulful feeling; the violin was made to sing, in soft, silken, clear intonation, the author's sweet music, in a very fascinating manner, creating a profound, sympathetic feeling on the part of the vast audience present towards both composer and artist. The finale was played with a strong, firm tone of which many thought Mr. Adamowski incapable. He may well feel proud of his work and success, for it will add another and more valuable feather to his cap.

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JAMES M. TRACY.

The fifth concert by the Kneisel quartette at Union hall will be given on Feb. 15, and the sixth concert on March 7. Subsequently the fourth concert, postponed from Jan. 25, will be given.

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Boston Courier.

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Mr. and Mrs. Arthur Nikisch will give one of their song recitals, assisted by Master Alexander Fiedemann (violin) on Wednesday evening, Feb. 24, at Chickering Hall.

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Boston Symphony Orchestra.

Season of 1891–92.

FEBRUARY ITINERARY.

Leave Boston Sunday, Feb. 7, at 12 midnight, Providence Depot.

Arrive New York Monday Feb. 8, at 7 A.M.

Leave New York Monday Feb. 8, at 9 A.M. via Baltimore and Ohio R. R. Ferry at Liberty Street.

Arrive Philadelphia Monday, Feb. 8, at 11.30 A.M., 24th & Chestnut Sts.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Feb 9, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

Park Ave Hotel

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Feb. 10, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.15 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Feb. 11, at noon.

Concert at Academy Concert Hall, at 8 P.M.

Leave Baltimore, Thursday, Feb. 11, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Feb. 12, at 7 A.M.

Park [illegible]

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Feb. 13, at 8 P.M

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, Feb 14, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, February 6, 1892.

Boston Sunday Globe.

SUNDAY, FEB. 7, 1892.

SYMPHONY CONCERT.

Works of Handel, Floersheim, Saint-Saens and Berlioz Played.

The programme selected by Conductor Nikisch for last evening's Symphony concert gave his splendid band varied opportunities for displaying its resources, and a large audience expressed cordial commendation of all that was offered.

The first number was Handel's concerto for strings and two wind choirs, in F major. This was stated to have been given in response to a special request, presumably by some one of uncommon influence.

The work was played by the Symphony orchestra during Christmas week, and yesterday's performance, being an identical repetition, calls for no comment at this time further than to state that it proved very welcome to the audience.

Otto Floersheim's prelude and fugue was played for the first time at these concerts, and made rather a favorable impression, although no demonstration of enjoyment followed its performance.

The composer is said to have gained his inspiration for the composition from being awakened on an Easter Sunday morning by the chimes of a neighboring church. They sounded two notes, E and B, in a descending, and their continued regularity set his mind to harmonizing them.

These chimes are introduced in the prelude with impressive effect, and then follows a well developed theme of religious fervency which is finally moulded into a fugue, treated with modern orchestral effects. Mr. Nikisch read the work with expression of dignity and solemnity in keeping with the religious character of the composition.

Very dainty and beautiful was the orchestra's playing of Saint-Saens' symphonic poem, "The Spinning Wheel of Omphale." The music is rarely suggestive of the several themes which it so delightfully treats, and its hearing gave a deal of pleasure.

Berlioz's symphony, "Harold in Italy," was one of the most attractive features of the programme, for in addition to the pleasure of listening to the beautiful harmonies of one of the greatest tone masters that France has ever given to the world there was the further pleasure of hearing Mr. Franz Kneisel as a viola soloist. As a violinist Mr. Kneisel probably ranks first among local players in the regard of the Boston musical public, and wherever he appears as a soloist he is assured of a most cordial welcome. He played the strangely sweet and expressive themes with delicious effect; especially delightful were the passages significant of the pilgrim's march. The orchestra work was also very commendable.

The orchestra will be away from Boston this week, and the next concert will not be given until Feb. 20. On Wednesday evening, March 2, there will be an extra concert for the benefit of the members of the orchestra.

THE BOSTON TIMES

BOSTON, SUNDAY, JAN. 31, 1892.

THE SYMPHONIES.

FOURTEENTH CONCERT.

The fourteenth Symphony concert was given in Music hall on Saturday evening, January 30. This was the programme:

Spohr. Symphony No. 3, in C minor. Andante Grave; Allegro.—Larghetto.— Scherzo—Finale; Allegro. (First time at these concerts.)
Bruch. Concerto for Violin, in G minor. Allegro moderato. — Adagio.— Finale; Allegro energico.
Chadwick. A Pastoral Prelude. (First time.)
Dvoràk. Three Slavonic Dances.
Soloist: Mr. T. Adamowski.

It can well and conscientiously be said that this concert was charming in matter and execution. It is a long time since so worthy, so musical, so satisfactory a programme has been presented to the Symphony patrons, andit is a pleasure to note it.

Spohr, like nearly all the great composers in early life, met with many obstacles, but succeeded in overcoming them and rising to position, if not to wealth. Spohr was accounted a great violinist, one of the best of his time; he gave concerts in all the principal cities of Germany with marked success. He wrote much, though but little of it, beyond his violin school, a violin concerto, an overture and a couple of symphonies, is known. The symphony given at this concert is musical, in that it is melodious throughout, never introducing modern dissonances beyond the capacity of an average audience to appreciate or understand; and yet, there is nothing commonplace in the entire score. Of the five movements, the scherzo is least interesting. The larghetto is beautiful, and it was delightfully played, as was the first movement. The finale was well played, though it did appear that the tempo was taken at too rapid a gait. However, so long as the entire symphony was agreeable and furnished unalloyed pleasure to all, it would be ungenerous to find fault, even with the tempi.

The concerto of Bruch, as played by T. Adamowski, was listened to with rapt attention. The music of the concerto is fine; even when played by an ordinary violinist would prove interesting; but Mr. Adamowski, always good, outdid himself, playing better than we ever heard him before. He appeared suited with the music, and the music was suited to him. The adagio was colored with the richest tint of soulful feeling; the violin was made to sing, in soft, silken, clear intonation, the author's sweet music, in a very fascinating manner, creating a profound, sympathetic feeling on the part of the vast audience present towards both composer and artist. The finale was played with a strong, firm tone of which many thought Mr. Adamowski incapable. He may well feel proud of his work and success, for it will add another and more valuable feather to his cap.

Mr. Chadwick's prelude does not do him justice. The piece is orchestrated in a scholarly manner, like all Mr. Chadwick's compositions, but it is mainly deficient in ideas,—there is no connected thought or continuity of subject expressed. The orchestra did its poorest work on this prelude, which may in part account for the bad impression it gave. Mr. Chadwick has done many better things.

The three Slavonic dances of Dvoràk, which brought the concert to a close, were bright, well, brilliantly played, and sent the audience home in a contented and satisfied mood. More programmes of this kind would please the audience, accomplish more in the way of musical education, and better satisfy the critics.

JAMES M. TRACY.

The fifth concert by the Kneisel quartette at Union hall will be given on Feb. 15, and the sixth concert on March 7. Subsequently the fourth concert, postponed from Jan. 25, will be given.

Boston Journal.

MONDAY, FEBRUARY 8, 1892.

First Performance of Mrs. Beach's Mass.

The Second Concert of the Handel and Haydn.

"Childe Harold" Played at the Symphony Concert.

The programme of the fifteenth Symphony Concert was as follows: Concerto for strings and two wind choirs, in F major, Handel; prelude and fugue, Otto Floersheim (first time at these concerts); "Le Rouet d' Omphale," Saint-Saens; symphony, "Harold en Italie," Berlioz. The solo viola in the symphony was played by Mr. Franz Kneisel.

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The concerto of Handel was played for the first time in this city at the tenth Symphony Concert of this season. A second hearing confirms the opinion that was then expressed in The Journal: It is a remarkably fresh and vigorous work, rich in melody, interesting throughout to amateur and to pedagogue, and, above all —remember that it is at least one hundred and fifty years old—most ingeniously scored. There are many anticipations of modern instrumentation, such as the frequent antiphonal employment of contrasting instrumental families. There is a constant appreciation of the characteristic qualities of various instruments, and there is the knowledge of gaining effects by apparently simple means. The concerto was heartily enjoyed by the audience, although the performance by the orchestra was not equal to that of December in precision, purity or frankness.

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This concerto of Handel was in all probability written before 1750; the Berlioz symphony, "Harold," was first played in 1834; and yet the concerto seems to-day the younger and fresher work. It was in December, 1833, that Hector Berlioz, coming out of a concert hall where his "Symphonie Fantastique" had just been performed, saw in the crowd a very tall man, whose black hair fell in neglected curls on his shoulders, "and formed a dark frame round the pale, cadaverous face, on which sorrow, genius and hell had engraved their indestructible lines." The strange being stopped him, seized his hand and poured out words of extravagant praise. It was Nicolo Paganini. Some weeks after Paganini called on him. "I have a marvelous viola," he said, "a wonderful Stradivarius, and I wish to play on it in public. I have no music. Will you write a solo for viola? I would trust you with it, and you alone." Berlioz wrote "Harold." The first movement was finished and Paganini saw it. He counted the rests in the allegro. "No, no," he cried, "I am silent there too long; I must play without ceasing." A few days after he went to Nice, a sick man. Berlioz then conceived the idea of writing four orchestral scenes, in which the viola should take part as a more or less active personage, preserving always the individuality. The symphony was first given Nov. 23, 1834. The march was repeated; the other movements were coolly received. Soon after this performance a writer in Paris began his criticism with the following pleasantry: "Ha! ha! ha!—haro! haro! Harold!" And in an anonymous letter the composer was asked why he did not have courage enough to blow out his brains.

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"Harold" has been called a viola symphony, an opera without words, a viola concerto. Berlioz believed implicitly in the supreme power of orchestral instruments. He seemed to disdain the human voice. Now, as Henri Lavoix once wrote, "the singer is the most ignorant, the most rebellious of performers, but you cannot pass him by; he is a necessary evil, and you must admit that to express love and passion there is no instrument more beautiful, more tender, more moving than the human voice." The man, Childe Harold, as represented by a viola, does not appeal directly to the hearer; the composition "Harold" must then be considered as music pure and simple; and, with the exception of the first viola theme and the march, the genuine musical thought is of slight value. I do not speak now of the work as a symphony. Accept the ideas of Berlioz as presented by him; they are few and commonplace, although he tries to command the attention of the hearer by extraordinary means. This symphony with its feeble musical body covered by a gorgeous instrumental dress is not unlike Thackeray's two portraits of Louis XIV. as seen by the Court and by the valet. Strip the stately monarch of his wig and sword, purple and fine linen, lace, pads and high-heeled boots, and you find a bald little man, with a dull face and immaterial legs, supporting himself by a cane. Furthermore the dress that Berlioz so carefully ornamented has lost its dazzling hues. In these days composers think more of color than of drawing; and orchestral combinations that startled in 1834 appear now almost conventional, and are in fact expected. Neither is the Berlioz of "Harold," the great Berlioz of "Romeo" and "La Damnation de Faust."

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Again, Berlioz, like the man in the Bible that fell down and worshiped the idol hewn by him, bows before his work and rashly calls it good. Here, the insanity of genius is conquered by the sanity of talent; for Saint-Saens, a man of talent rather than genius, stands by his musical machine and watches with you the workings of it. Do you hear Omphale's wheel? Clever instrumentation, is it not? If you reply, "Yes, but you are wrong. The spinning wheel was unknown in Queen Omphale's time; you should have represented her with a distaff"—Saint-Saens would say, with an ironical smile, "Very true; but what do we care in music for synchronism? If I were strictly accurate, you would have no whir. By the way, just listen to Hercules. I think he should groan a little louder."

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The symphony and the symphonic poem were very well played by the orchestra, and Mr. Kneisel played the viola part in the symphony with exceeding taste and skill.

Mr. Nikisch directed conscientiously the prelude and fugue by Mr. Otto Floersheim. The prelude, with its imitation of church bells, contains the elements of popularity, and will no doubt always be a pleasing number in concerts of a lighter nature. The fugue, according to the programme book of Saturday evening, is an attempt to clothe "the old form with modern [illegible] and the glorious garb of the [illegible] orchestra." In this attempt Mr. Floer[illegible] entirely successful. The fugue is a [illegible] of the Muse, and it does not [illegible] to such radically modern [illegible] Floersheim has shown in [illegible] and it must be re[illegible] for himself a difficult [illegible]

The Handel and Haydn Society gave last evening in Music Hall the second concert of this season, under the direction of Mr. Carl Zerrahn. The society was assisted by Mrs. Patrick-Walker, Mrs. Alves and Messrs. Campanini and Fischer. The orchestra was made up of members of the Symphony Orchestra, with Mr. Kneisel as principal. Mr. Lang was the organist. The programme included a mass in E flat, composed by Mrs. H. H. A. Beach, and Beethoven's Choral Fantasia, in which Mrs. Beach played the pianoforte part.

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This mass was composed by Mrs. Beach in 1889, when she was 22 years old. It is a work of long breath. It shows knowledge, skill, and, above all, application, patience and industry. She has not followed closely an illustrious predecessor; she has had fixed ideas of her own, and she has not hesitated to carry them out. Her treatment of the text is modern. She has treated it subjectively and objectively; hence we find mysticism that is intended to suggest to the hearer a mood, and we also find direct dramatic appeals. There is the natural exaggeration of youth. The mysticism at times approaches obscurity, the dramatic appeals are occasionally unduly emphasized. Nor is Mrs. Beach always successful when she is most ambitious. The comparative simplicity of the "Kyrie" and the "Sanctus," the unaffected solemnity of the "Et in Spiritum Sanctum," the peaceful close of the work—these are more effective than certain passages where the composer apparently strained every nerve.

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When there is so much that is creditable to the composer in this work, and when, considering her age, there is much that is remarkable, it seems almost ungenerous to speak of a few defects. The voices are at times treated as orchestral instruments. This is particularly true of certain passages given to the solo voices; and it may here be said that the solos, with the possible exception of the "Gratias agimus," are the weakest portions of the work, and they are wanting in defined and balanced melody. There is excessive modulation. Nor has the composer yet learned the fact that orchestral effects are gained by economy rather than by extravagance in handling orchestral resources. Instead of insisting upon these points, it is a pleasure to praise the sincerity of the composer's purpose, to admit gladly the many excellences of the work, and to welcome it as an interesting contribution to the musical literature of the United States, presented by a woman of this town.

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The performance was, as a whole, eminently satisfactory. The chorus-work was excellent throughout, in attack, in volume, and in appreciation of the desired expression. The trio that opens the "Laudamus te" was poorly sung, but the task was not an easy one, and with this exception the solo singers were more than adequate. When Mrs. Beach came upon the stage she was greeted with long-continued and enthusiastic applause; and the applause did not cease until she struck the opening chords of the Beethoven Fantasia. When this Fantasia was first given in Vienna, with Beethoven at the pianoforte, the concert lasted from 6.30 until 10.30; the cold was intense and the theatre was not heated; the orchestra played so badly that Beethoven left the pianoforte, complained bitterly, and then insisted upon a fresh start from the very beginning. There was no such combination of circumstances last evening to annoy Mrs. Beach: and the work, which is now chiefly interesting as a species of sketch for the Ninth Symphony, brought the concert to a close.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, FEB. 7.

The Symphony Concert.

The concert by the Boston Symphony Orchestra, last evening, opened with selections from the Handel concerto, in F, for strings and two wind choirs, heard at a recent concert. It was a genuine delight to listen to this old but still fresh and vigorous music again. It was finely played throughout and with an admirable appreciation of its true character; and was heartily enjoyed, as was evidenced by the cordial applause that attended it. The last movement, with its pretty and brilliant oboe bravura, which by the way, was exquisitely performed, met with special favor. Then followed a prelude and Fugue by Mr. Otto Floersheim, which was given for the first time at these concerts on this occasion. It is the most musicianly of the works we have heard by this composer, is richly scored and with a thorough knowledge of the resources of the modern orchestra. In fact the work is well-written throughout, but the "fugue" is not a fugue in any sense that we have hitherto understood a fugue. After the subject has been fully entered, the movement resolves itself into a succession of imitations on various degrees of the scale, with now and then an episode suggesting a Wagnerian influence, and anything but a fugal style. The theme is always prominent, but the counterpoint that accompanies it never brought distinctly to the surface, and of double counterpoint and other fugal devices there was nothing that was recognizable as such. There is likewise no stretto. We doubt if the movement would bear analyzing as a fugue. However, it shows excellent musicianship, is ingenious and skilful in its harmonies, and, as we have said, admirable in its instrumental effects. It was interesting in the hearing, and we think would have been heard with still better results if it had been played with something more of flexibility. The charming Saint-Saëns "Spinning Wheel of Omphale" was beautifully read and performed and obtained the heartiest applause of the evening. The concert ended with Berlioz's symphony, "Harold in Italy." The work is not as impressive as it once was. The first movement and the last are felt to be too long, and the only movement to which the interest still clings is the March of the Pilgrims. It is curious to reflect that a work which was once lauded for its fire and brilliancy, should have become so tame and dull. It was well read and efficiently played, Mr. Kneisel performing the viola solo in a style of great finish, but without that largeness of tone that is necessary to make the solo part stand out with due prominence. The programme for the next concert is Symphony, G-minor, Mozart; concerto for pianoforte, op. 185, Raff; Symphonic Suite, Busoni, (first time); Huldigung's March, Wagner. The soloist is Mr. W. H. Sherwood. The programme books, by the way, are becoming almost useless, for all the information they afford of the works performed. Not a word was devoted to the Berlioz symphony, but there was a ridiculous portrait of the emperor, a gushing sonnet made up of threadbare commonplaces, meaning nothing in particular, and the well-worn story of the composer's life. To the Handel work there was not even an allusion.

This evening the Handel and Haydn Society will give the long-heralded Mass by Mrs. H. H. A. Beach, in which the most profound interest has been manifested by the music-loving public. It will be performed by the full chorus of the society, assisted by a large orchestra under the direction of Carl Zerrahn, and the following soloists: Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Mr. Italo Campanini, and Mr. Emil Fischer. In addition, Beethoven's Choral Fantasia will be given, Mrs. Beach playing the piano solo. The occasion is a notable one, and will doubtless be emphasised by the attendance of a large, friendly, and critical audience.

Mr. and Mrs. Arthur Nikisch are to give a recital on Wednesday evening, February 24th, at Chickering Hall, assisted by Master Alexander Fiedeman on the violin

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 8, 1892.

The Handel and Haydn Concert—The Symphony Concert.

Music Hall was crowded last evening on the occasion of the 681st concert of the Handel and Haydn society. A mass by Mrs. Amy Marcy Cheney-Beach and the "Choral Fantasia" by Beethoven constituted the programme. The soloists were, Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italo Campanini, tenor; Mr. Emil Fischer, bass, and Mrs. Beach, pianist. Mr. Zerrahn conducted and Mr. B. J. Lang presided at the organ.

This concert possessed more than ordinary interest because of the production of the new Mass by Mrs. Beach. The event has been looked forward to with a great deal of pleasure by the many friends of the composer, and the audience of last evening seemed to demonstrate the fact that they were more than pleased. This is the first work of large proportions by a resident lady composer that the Boston public has had an opportunity to hear, and the fact that she has made a favorable impression should encourage her to redouble her zeal and broaden her possibilities to the fullest extent. The Mass produced on this occasion is a work that is constructed after good models and is well put together; some persons may long for more and greater contrapuntal work than was shown in this composition, but the fact remains that the work is melodious, singable and effective to a marked degree. There are many really beautiful passages in the choral numbers, and many of the themes are strong, vigorous, and well-adapted for large effects; in this respect the "Credo" for soprano and chorus was specially good, the theme is a good one, of vigorous character and well worked out, the orchestration of this number being one of the best bits of work in the whole Mass for the breadth and virility which characterized its treatment. The soprano solo of this portion of the work was admirably sung by Mrs. Walker, her broad style, large tone, and general artistic conception of the music being worthy of special commendation. Mrs. Carl Alves sang the alto solo in the Laudamus with good effect; she has a voice of good quality and power, and uses it with excellent judgment. Her work was well received by the audience, and deservedly so.

The "Quoniam tu solus" for quartette and chorus, was excellently rendered. The theme of this number is strong and capable of good treatment but it impresses one upon a first hearing as being more trivial in character than the other portions of the work. Mr. Campanini sang the "Graduale" with effect, the breadth and nobility of style and the dramatic fervor of his interpretation winning for him most enthusiastic plaudits; it was one of the strongest solo numbers of the evening. The "Benedictus" for brass solo and chorus is well written and was superbly sung by Mr. Fischer. This artist wins new friends every time he is heard, and his work last evening was as usual, thoroughly enjoyed and most cordially recognized by both audience and chorus. Mrs. Beach has shown considerable ability in her orchestration and her generally judicious use of the instruments and the resultant effect was somewhat of a surprise to the majority of the audience.

Taken as a whole, the Mass is a very creditable work; it has some few faults, but these are not of such a glaring character as to call for any magnified comment; in fact it is very seldom that an early work of this magnitude comes from the pen of so young a composer with as few really bad faults, and experience in this line of work should broaden and expand her capabilities as a writer to an extent which will some day win for her a high position as a composer.

The beautiful choral fantasia by Beethoven was splendidly given. Mrs. Beach played the piano part and her entrance was the signal for a royal ovation, the chorus rising at her "en masse," with waving of handkerchiefs and clapping of hands, while several massive floral designs were handed to her. It was small wonder that she was slightly nervous in the opening bars of the fantasia; this, however, soon wore off and she played with excellent results. Her technique and the conception of the music were both intelligent and artistic and judiciously tempered to the requisite ensemble between piano and orchestra. The chorus did good work throughout the evening and the orchestra, which was picked from the Symphony Orchestra, was better than usual at these concerts; possibly because of the fact that a new work was produced, which necessitated more extended rehearsing than is generally accorded the players at oratario concerts.

C. F. DENNEE.

The Symphony Concert.

The 15th symphony concert was given last Saturday evening with a programme including a concerto by Handel for strings and two wind choirs, and a prelude and fugue by Otto Floerscheim. The performance of the old Handel concerto was a source of genuine enjoyment to the audience, and the hearty spontaneous applause which attended it was well-merited. The strings were at their best, the precision of attack, the shading and general effect being admirable. The work of the horns was excellent and the whole concerto was played in strict accordance with the character and demands of the music. The difficult passages for the oboes, in the last movement, were exquisitely rendered and the audience was not slow in evincing their keen appreciation of the fact.

The prelude and fugue, by Otto Floerscheim, is by far the best and most mature work we have yet heard by this talented composer. It opens with two notes, E and B, in a descending fourth, sounded by the bells (glockenspiel), repeated with continued regularity and harmonized in a very clever manner. This effect was suggested to the composer by being awakened one Easter Sunday morning by the chimes of a neighboring church, whose constant reiteration of two tones set his mind to harmonizing them almost unconsciously. After this ceases a broad theme is introduced, which is worked up with much fervency and richness of orchestral coloring to a sonorous climax, followed again by the chimes and gradually dying away until it ends on one long sustained note for a single flute, a very clever and effective device. The fugue is constructed on the broad theme of the prelude, only this time it is in 4-4 time, where as in the prelude it was 6-4 time. The programme states that the fugue is written in a rigorously strict style, but it must be confessed that a first hearing of the work does not bear out this statement. The work is admirably written and shows a master hand in the technique of orchestral writing, all the wealth of rich and noble effects of the modern orchestral school being brought into the treatment of it. This fact, coupled with the rather stiff manner in which the orchestra played the composition, may have obscured many of the contrapuntal effects intended by the composer, but the impression left by the performance was, that it was a most admirable and musicianly composition in free fugal style, rather than a "strict fugue." The noble climax rising in the strings in the middle portion was cleverly managed and very effective. The work deserved far greater recognition than it received.

The Saint-Saens "Spinning Wheel" was delightfully done, and here again the fine work of the strings deserves praise; in fact, the work of the whole orchestra in this number was the best effort of the evening and received the most hearty and prolonged applause.

The Berlioz symphony has been heard too often to elicit extended comment; it was played with the requisite fire and brilliancy but the extreme length of the first and last movements seemed to impress one more than usual on this occasion, possibly from the fact that it followed the bright Saint Saens number, with its beauty of treatment and ingenuity of orchestration.

Mr. Kneisel played the viola solo in a thoroughly finished and artistic manner.

C. F. D.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 38.

SUNDAY, Feb. 7, 1892.

THE SYMPHONY CONCERT.

Conductor Nikisch gave a somewhat odd combination of works at last evening's concert by the Boston Symphony orchestra, but his choice appeared to meet with the hearty approval of the house full of patrons.

The first number was the concerto for strings and two wind choirs in F major by Handel, this being played "by special request." The work has interesting characteristics in the way of an orchestral study; and, as it was played with most admirable skill throughout, it may be well to accept it as a contribution to the educational interests of the season.

Mr. Otto Floersheim's "Prelude and Fugue" followed, and proved a most scientific piece of musical composition, showing the ingenuity and remarkable skill of this composer who, upon the suggestion of the tones of two bells of a chime, heard on Easter morning, has built this prelude and fugue in a way to give a splendid chance for analytical study. The use of the modern substitutes for bells, steel bars instead of the glockenspiel, would give a more impressive character to the introduction, but the full orchestra of today has been employed otherwise in the most masterly manner in this strikingly original composition.

Saint-Saens' symphonic poem, "Le Rouet d'Omphale," followed, and a more thoroughly pleasing performance of the work has seldom been had here. Mr. Nikisch showed off the string department of the orchestra in splendid shape in this number, the final pianissimo being brought down to the veriest whisper of a tone.

Whatever was dull and uninteresting in the beginning of the programme was made good in its finish, for it ended with Berlioz' symphony, "Harold in Italy," in which the viola solo was played by Mr. Franz Kneisel.

Mr. Nikisch gave a charming interpretation of the brilliant work done by the composer throughout the four movements, and aroused his audience to repeated demonstrations of approval by the way in which he brought out the beauties of the work, and Mr. Kneisel gave him splendid aid in his solo playing.

The orchestra go on a tour the coming week, returning for the 16th concert on Feb. 20, when Mr. W. H. Sherwood will be the soloist.

The production of the mass in E flat by Mrs. H. H. A. Beach by the Handel and Haydn Society at Music Hall this evening will mark a notable departure of this organization, the production of such a work by a native woman composer never having been known in the annals of this society.

In selecting Mrs. Beach's mass as the novelty of the season, the board of government of the Handel and Haydn have done a most commendable action and one strictly in line with the objects for which the society was originally intended. Mrs. Beach is to be congratulated upon the opportunity thus afforded for a hearing of her work as it would be difficult to find, in any city at home or abroad, a better combination of musical ferver, or a more talented and experienced direction than will participate in the first production of this mass.

In commenting upon the performance nounced the secretary of the society says: "The announcement of the completion of the mass has been received in the community with the keenest interest: and those who have obtained acquaintance with it are unanimous in their admiration of its beauty, brilliancy and strength. A work of such magnitude by a woman makes a positive addition to the history of music, and its approaching production will not only be an event of capital importance in the musical life of the city, but will have a far more than local interest and significance."

In addition to the mass, the evening's programme will include Beethoven's "Choral Fantasia." The great chorus of the society will have the assistance of Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italo Campanini, tenor; Mr. Emil Fischer, bass; Mrs. H. H. A. Beach, pianist; Mr. Carl Zerrahn, conductor, and Mr. B. J. Lang, organist.

The Symphony orchestra will be away from Boston next week, and the next concert in the Music Hall series will not be given until Feb. 20. On Wednesday evening, March 2, there will be an extra concert for the benefit of the members of the orchestra. Particulars will be duly announced. Eugen d'Albert will play at the rehearsal and concert March 11 and 12.

Boston Journal.

MONDAY, FEBRUARY 8, 1892.

First Performance of Mrs. Beach's Mass.

The Second Concert of the Handel and Haydn.

"Childe Harold" Played at the Symphony Concert.

The programme of the fifteenth Symphony Concert was as follows: Concerto for strings and two wind choirs, in F major, Handel; prelude and fugue, Otto Floersheim (first time at these concerts); "Le Rouet d' Omphale," Saint-Saens; symphony, "Harold en Italie," Berlioz. The solo viola in the symphony was played by Mr. Franz Kneisel.

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The concerto of Handel was played for the first time in this city at the tenth Symphony Concert of this season. A second hearing confirms the opinion that was then expressed in The Journal: It is a remarkably fresh and vigorous work, rich in melody, interesting throughout to amateur and to pedagogue, and, above all—remember that it is at least one hundred and fifty years old—most ingeniously scored. There are many anticipations of modern instrumentation, such as the frequent antiphonal employment of contrasting instrumental families. There is a constant appreciation of the characteristic qualities of various instruments, and there is the knowledge of gaining effects by apparently simple means. The concerto was heartily enjoyed by the audience, although the performance by the orchestra was not equal to that of December in precision, purity or frankness.

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This concerto of Handel was in all probability written before 1750; the Berlioz symphony, "Harold," was first played in 1834; and yet the concerto seems to-day the younger and fresher work. It was in December, 1833, that Hector Berlioz, coming out of a concert hall where his "Symphonie Fantastique" had just been performed, saw in the crowd a very tall man, whose black hair fell in neglected curls on his shoulders, "and formed a dark frame round the pale, cadaverous face, on which sorrow, genius and hell had engraved their indestructible lines." The strange being stopped him, seized his hand and poured out words of extravagant praise. It was Nicolo Paganini. Some weeks after Paganini called on him. "I have a marvelous viola," he said, "a wonderful Stradivarius, and I wish to play on it in public. I have no music. Will you write a solo for viola? I would trust you with it, and you alone." Berlioz wrote "Harold." The first movement was finished and Paganini saw it. He counted the rests in the allegro. "No, no," he cried, "I am silent there too long; I must play without ceasing." A few days after he went to Nice, a sick man. Berlioz then conceived the idea of writing four orchestral scenes, in which the viola should take part as a more or less active personage, preserving always the individuality. The symphony was first given Nov. 23, 1834. The march was repeated; the other movements were coolly received. Soon after this performance a writer in Paris began his criticism with the following pleasantry: "Ha! ha! ha!—haro! haro! Harold!" And in an anonymous letter the composer was asked why he did not have courage enough to blow out his brains.

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"Harold" has been called a viola symphony, an opera without words, a viola concerto. Berlioz believed implicitly in the supreme power of orchestral instruments. He seemed to disdain the human voice. Now, as Henri Lavoix once wrote, "the singer is the most ignorant, the most rebellious of performers, but you cannot pass him by; he is a necessary evil, and you must admit that to express love and passion there is no instrument more beautiful, more tender, more moving than the human voice." The man, Childe Harold, as represented by a viola, does not appeal directly to the hearer; the composition "Harold" must then be considered as music pure and simple; and, with the exception of the first viola theme and the march, the genuine musical thought is of slight value. I do not speak now of the work as a symphony. Accept the ideas of Berlioz as presented by him; they are few and commonplace, although he tries to command the attention of the hearer by extraordinary means. This symphony with its feeble musical body covered by a gorgeous instrumental dress is not unlike Thackeray's two portraits of Louis XIV. as seen by the Court and by the valet. Strip the stately monarch of his wig and sword, purple and fine linen, lace, pads and high-heeled boots, and you find a bald little man, with a dull face and immaterial legs, supporting himself by a cane. Furthermore the dress that Berlioz so carefully ornamented has lost its dazzling hues. In these days composers think more of color than of drawing; and orchestral combinations that startled in 1834 appear now almost conventional, and are in fact expected. Neither is the Berlioz of "Harold," the great Berlioz of "Romeo" and "La Damnation de Faust."

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Again, Berlioz, like the man in the Bible that fell down and worshiped the idol hewn by him, bows before his work and rashly calls it good. Here, the insanity of genius is conquered by the sanity of talent; for Saint-Saens, a man of talent rather than genius, stands by his musical machine and watches with you the workings of it. Do you hear Omphale's wheel? Clever instrumentation, is it not? If you reply, "Yes, but you are wrong. The spinning wheel was unknown in Queen Omphale's time; you should have represented her with a distaff"—Saint-Saens would say, with an ironical smile, "Very true; but what do we care in music for synchronism? If I were strictly accurate, you would have no whir. By the way, just listen to Hercules. I think he should groan a little louder."

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The symphony and the symphonic poem were very well played by the orchestra, and Mr. Kneisel played the viola part in the symphony with exceeding taste and skill.

Mr. Nikisch directed conscientiously the prelude and fugue by Mr. Otto Floersheim. The prelude, with its imitation of church bells, contains the elements of popularity, and will no doubt always be a pleasing number in concerts of a lighter nature. The fugue, according to the programme book of Saturday evening, is an attempt to clothe "the old form with modern harmonization and the glorious garb of the modern orchestra." In this attempt Mr. Floersheim is not entirely successful. The fugue is a stiff-necked child of the Muse, and it does not lend itself gracefully to such radically modern treatment. Still Mr. Floersheim has shown in this work much ingenuity, and it must be remembered that he set for himself a difficult an ungrateful task.

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The Handel and Haydn Society gave last evening in Music Hall the second concert of this season, under the direction of Mr. Carl Zerrahn. The society was assisted by Mrs. Patrick-Walker, Mrs. Alves and Messrs. Campanini and Fischer. The orchestra was made up of members of the Symphony Orchestra, with Mr. Kneisel as principal. Mr. Lang was the organist. The programme included a mass in E flat, composed by Mrs. H. H. A. Beach, and Beethoven's Choral Fantasia, in which Mrs. Beach played the pianoforte part.

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This mass was composed by Mrs. Beach in 1889, when she was 22 years old. It is a work of long breath. It shows knowledge, skill, and, above all, application, patience and industry. She has not followed closely an illustrious predecessor; she has had fixed ideas of her own, and she has not hesitated to carry them out. Her treatment of the text is modern. She has treated it subjectively and objectively; hence we find mysticism that is intended to suggest to the hearer a mood, and we also find direct dramatic appeals. There is the natural exaggeration of youth. The mysticism at times approaches obscurity, the dramatic appeals are occasionally unduly emphasized. Nor is Mrs. Beach always successful when she is most ambitious. The comparative simplicity of the "Kyrie" and the "Sanctus," the unaffected solemnity of the "Et in Spiritum Sanctum," the peaceful close of the work—these are more effective than certain passages where the composer apparently strained every nerve.

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When there is so much that is creditable to the composer in this work, and when, considering her age, there is much that is remarkable, it seems almost ungenerous to speak of a few defects. The voices are at times treated as orchestral instruments. This is particularly true of certain passages given to the solo voices; and it may here be said that the solos, with the possible exception of the "Gratias agimus," are the weakest portions of the work, and they are wanting in defined and balanced melody. There is excessive modulation. Nor has the composer yet learned the fact that orchestral effects are gained by economy rather than by extravagance in handling orchestral resources. Instead of insisting upon these points, it is a pleasure to praise the sincerity of the composer's purpose, to admit gladly the many excellences of the work, and to welcome it as an interesting contribution to the musical literature of the United States, presented by a woman of this town.

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The performance was, as a whole, eminently satisfactory. The chorus-work was excellent throughout, in attack, in volume, and in appreciation of the desired expression. The trio that opens the "Laudamus te" was poorly sung, but the task was not an easy one, and with this exception the solo singers were more than adequate. When Mrs. Beach came upon the stage she was greeted with long-continued and enthusiastic applause; and the applause did not cease until she struck the opening chords of the Beethoven Fantasia. When this Fantasia was first given in Vienna, with Beethoven at the pianoforte, the concert lasted from 6.30 until 10.30; the cold was intense and the theatre was not heated; the orchestra played so badly that Beethoven left the pianoforte, complained bitterly, and then insisted upon a fresh start from the very beginning. There was no such combination of circumstances last evening to annoy Mrs. Beach; and the work, which is now chiefly interesting as a species of sketch for the Ninth Symphony, brought the concert to a close.

PHILIP HALE.

Gazette

BOSTON, SUNDAY MORNING, FEB. 7.

The Symphony Concert.

The concert by the Boston Symphony Orchestra, last evening, opened with selections from the Handel concerto, in F, for strings and two wind choirs, heard at a recent concert. It was a genuine delight to listen to this old but still fresh and vigorous music again. It was finely played throughout and with an admirable appreciation of its true character; and was heartily enjoyed, as was evidenced by the cordial applause that attended it. The last movement, with its pretty and brilliant oboe bravura, which by the way, was exquisitely performed, met with special favor. Then followed a prelude and Fugue by Mr. Otto Floersheim, which was given for the first time at these concerts on this occasion. It is the most musicianly of the works we have heard by this composer, is richly scored and with a thorough knowledge of the resources of the modern orchestra. In fact the work is well-written throughout, but the "fugue" is not a fugue in any sense that we have hitherto understood a fugue. After the subject has been fully entered, the movement resolves itself into a succession of imitations on various degrees of the scale, with now and then an episode suggesting a Wagnerian influence, and anything but a fugal style. The theme is always prominent, but the counterpoint that accompanies it never brought distinctly to the surface, and of double counterpoint and other fugal devices there was nothing that was recognizable as such. There is likewise no stretto. We doubt if the movement would bear analyzing as a fugue. However, it shows excellent musicianship, is ingenious and skilful in its harmonies, and, as we have said, admirable in its instrumental effects. It was interesting in the hearing, and we think would have been heard with still better results if it had been played with something more of flexibility. The charming Saint-Saëns "Spinning Wheel of Omphale" was beautifully read and performed and obtained the heartiest applause of the evening. The concert ended with Berlioz's symphony, "Harold in Italy." The work is not as impressive as it once was. The first movement and the last are felt to be too long, and the only movement to which the interest still clings is the March of the Pilgrims. It is curious to reflect that a work which was once lauded for its fire and brilliancy, should have become so tame and dull. It was well read and efficiently played, Mr. Kneisel performing the viola solo in a style of great finish, but without that largeness of tone that is necessary to make the solo part stand out with due prominence. The programme for the next concert is Symphony, G-minor, Mozart; concerto for pianoforte, op. 185, Raff; Symphonic Suite, Busoni, (first time); Huldigung's March, Wagner. The soloist is Mr. W. H. Sherwood. The programme books, by the way, are becoming almost useless, for all the information they afford of the works performed. Not a word was devoted to the Berlioz symphony, but there was a ridiculous portrait of the emperor, a gushing sonnet made up of threadbare commonplaces, meaning nothing in particular, and the well-worn story of the composer's life. To the Handel work there was not even an allusion.

This evening the Handel and Haydn Society will give the long-heralded Mass by Mrs. H. H. A. Beach, in which the most profound interest has been manifested by the music-loving public. It will be performed by the full chorus of the society, assisted by a large orchestra under the direction of Carl Zerrahn, and the following soloists: Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Mr. Italo Campanini, and Mr. Emil Fischer. In addition, Beethoven's Choral Fantasia will be given, Mrs. Beach playing the piano solo. The occasion is a notable one, and will doubtless be emphasised by the attendance of a large, friendly, and critical audience.

Mr. and Mrs. Arthur Nikisch are to give a recital on Wednesday evening, February 24th, at Chickering Hall, assisted by Master Alexander Fiedeman on the violin

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BOSTON DAILY ADVERTISER

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MONDAY MORNING, FEB. 8, 1892.

The Handel and Haydn Concert—The Symphony Concert.

Music Hall was crowded last evening on the occasion of the 681st concert of the Handel and Haydn society. A mass by Mrs. Amy Marcy Cheney-Beach and the "Choral Fantasia" by Beethoven constituted the programme. The soloists were, Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italo Campanini, tenor; Mr. Emil Fischer, bass, and Mrs. Beach, pianist. Mr. Zerrahn conducted and Mr. B. J. Lang presided at the organ.

This concert possessed more than ordinary interest because of the production of the new Mass by Mrs. Beach. The event has been looked forward to with a great deal of pleasure by the many friends of the composer, and the audience of last evening seemed to demonstrate the fact that they were more than pleased. This is the first work of large proportions by a resident lady composer that the Boston public has had an opportunity to hear, and the fact that she has made a favorable impression should encourage her to redouble her zeal and broaden her possibilities to the fullest extent. The Mass produced on this occasion is a work that is constructed after good models and is well put together; some persons may long for more and greater contrapuntal work than was shown in this composition, but the fact remains that the work is melodious, singable and effective to a marked degree. There are many really beautiful passages in the choral numbers, and many of the themes are strong, vigorous, and well-adapted for large effects; in this respect the "Credo" for soprano and chorus was specially good, the theme is a good one, of vigorous character and well worked out, the orchestration of this number being one of the best bits of work in the whole Mass for the breadth and virility which characterized its treatment. The soprano solo of this portion of the work was admirably sung by Mrs. Walker, her broad style, large tone, and general artistic conception of the music being worthy of special commendation. Mrs. Carl Alves sang the alto solo in the Laudamus with good effect; she has a voice of good quality and power, and uses it with excellent judgment. Her work was well received by the audience, and deservedly so.

The "Quoniam tu solus" for quartette and chorus, was excellently rendered. The theme of this number is strong and capable of good treatment but it impresses one upon a first hearing as being more trivial in character than the other portions of the work. Mr. Campanini sang the "Graduale" with effect, the breadth and nobility of style and the dramatic fervor of his interpretation winning for him most enthusiastic plaudits; it was one of the strongest solo numbers of the evening. The "Benedictus" for brass solo and chorus is well written and was superbly sung by Mr. Fischer. This artist wins new friends every time he is heard, and his work last evening was as usual, thoroughly enjoyed and most cordially recognized by both audience and chorus. Mrs. Beach has shown considerable ability in her orchestration and her generally judicious use of the instruments and the resultant effect was somewhat of a surprise to the majority of the audience.

Taken as a whole, the Mass is a very creditable work; it has some few faults, but these are not of such a glaring character as to call for any magnified comment; in fact it is very seldom that an early work of this magnitude comes from the pen of so young a composer with as few really bad faults, and experience in this line of work should broaden and expand her capabilities as a writer to an extent which will some day win for her a high position as a composer.

The beautiful choral fantasia by Beethoven was splendidly given. Mrs. Beach played the piano part and her entrance was the signal for a royal ovation, the chorus rising at her "en masse," with waving of handkerchiefs and clapping of hands, while several massive floral designs were handed to her. It was small wonder that she was slightly nervous in the opening bars of the fantasia; this, however, soon wore off and she played with excellent results. Her technique and the conception of the music were both intelligent and artistic and judiciously tempered to the requisite ensemble between piano and orchestra. The chorus did good work throughout the evening and the orchestra, which was picked from the Symphony Orchestra, was better than usual at these concerts; possibly because of the fact that a new work was produced, which necessitated more extended rehearsing than is generally accorded the players at oratario concerts.

C. F. DENNEE.

The Symphony Concert.

The 15th symphony concert was given last Saturday evening with a programme including a concerto by Handel for strings and two wind choirs, and a prelude and fugue by Otto Floerscheim. The performance of the old Handel concerto was a source of genuine enjoyment to the audience, and the hearty spontaneous applause which attended it was well-merited. The strings were at their best, the precision of attack, the shading and general effect being admirable. The work of the horns was excellent and the whole concerto was played in strict accordance with the character and demands of the music. The difficult passages for the oboes, in the last movement, were exquisitely rendered and the audience was not slow in evincing their keen appreciation of the fact.

The prelude and fugue, by Otto Floerscheim, is by far the best and most mature work we have yet heard by this talented composer. It opens with two notes, E and B, in a descending fourth, sounded by the bells (glockenspiel), repeated with continued regularity and harmonized in a very clever manner. This effect was suggested to the composer by being awakened one Easter Sunday morning by the chimes of a neighboring church, whose constant reiteration of two tones set his mind to harmonizing them almost unconsciously. After this ceases a broad theme is introduced, which is worked up with much fervency and richness of orchestral coloring to a sonorous climax, followed again by the chimes and gradually dying away until it ends on one long sustained note for a single flute, a very clever and effective device. The fugue is constructed on the broad theme of the prelude, only this time it is in 4-4 time, where as in the prelude it was 6-4 time.

The programme states that the fugue is written in almost religiously strict style, but it must be confessed that a first hearing of the work does not bear out this statement. The work is admirably written and shows a master hand in the technique of orchestral writing, all the wealth of rich and noble effects of the modern orchestral school being brought into the treatment of it. This fact, coupled with the rather stiff manner in which the orchestra played the composition, may have obscured many of the contrapuntal effects intended by the composer, but the impression left by the performance was, that it was a most admirable and musicianly composition in free fugal style, rather than a "strict fugue." The noble climax rising in the strings in the middle portion was cleverly managed and very effective. The work deserved far greater recognition than it received.

The Saint-Saens "Spinning Wheel" was delightfully done, and here again the fine work of the strings deserves praise; in fact, the work of the whole orchestra in this number was the best effort of the evening and received the most hearty and prolonged applause.

The Berlioz symphony has been heard too often to elicit extended comment; it was played with the requisite fire and brilliancy but the extreme length of the first and last movements seemed to impress one more than usual on this occasion, possibly from the fact that it followed the bright Saint Saens number, with its beauty of treatment and ingenuity of orchestration.

Mr. Kneisel played the viola solo in a thoroughly finished and artistic manner.

C. F. D.

SUNDAY HERALD.

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SUNDAY, Feb. 7, 1892.

THE SYMPHONY CONCERT.

Conductor Nikisch gave a somewhat odd combination of works at last evening's concert by the Boston Symphony orchestra, but his choice appeared to meet with the hearty approval of the house full of patrons.

The first number was the concerto for strings and two wind choirs in F major by Handel, this being played "by special request." The work has interesting characteristics in the way of an orchestral study; and, as it was played with most admirable skill throughout, it may be well to accept it as a contribution to the educational interests of the season.

Mr. Otto Floersheim's "Prelude and Fugue" followed, and proved a most scientific piece of musical composition, showing the ingenuity and remarkable skill of this composer who, upon the suggestion of the tones of two bells of a chime, heard on Easter morning, has built this prelude and fugue in a way to give a splendid chance for analytical study. The use of the modern substitutes for bells, steel bars instead of the glockenspiel, would give a more impressive character to the introduction, but the full orchestra of today has been employed otherwise in the most masterly manner in this strikingly original composition.

Saint-Saens' symphonic poem, "Le Rouet d'Omphale," followed, and a more thoroughly pleasing performance of the work has seldom been had here. Mr. Nikisch showed off the string department of the orchestra in splendid shape in this number, the final pianissimo being brought down to the veriest whisper of a tone.

Whatever was dull and uninteresting in the beginning of the programme was made good in its finish, for it ended with Berlioz' symphony, "Harold in Italy," in which the viola solo was played by Mr. Franz Kneisel.

Mr. Nikisch gave a charming interpretation of the brilliant work done by the composer throughout the four movements, and aroused his audience to repeated demonstrations of approval by the way in which he brought out the beauties of the work, and Mr. Kneisel gave him splendid aid in his solo playing.

The orchestra go on a tour the coming week, returning for the 16th concert on Feb. 20, when Mr. W. H. Sherwood will be the soloist.

The production of the mass in E flat by Mrs. H. H. A. Beach by the Handel and Haydn Society at Music Hall this evening will mark a notable departure of this organization, the production of such a work by a native woman composer never having been known in the annals of this society.

In selecting Mrs. Beach's mass as the novelty of the season, the board of government of the Handel and Haydn have done a most commendable action and one strictly in line with the objects for which the society was originally intended. Mrs. Beach is to be congratulated upon the opportunity thus afforded for a hearing of her work as it would be difficult to find, in any city at home or abroad, a better combination of musical ferver, or a more talented and experienced direction than will participate in the first production of this mass.

In commenting upon the performance nounced the secretary of the society says: "The announcement of the completion of the mass has been received in the community with the keenest interest: and those who have obtained acquaintance with it are unanimous in their admiration of its beauty, brilliancy and strength. A work of such magnitude by a woman makes a positive addition to the history of music, and its approaching production will not only be an event of capital importance in the musical life of the city, but will have a far more than local interest and significance."

In addition to the mass, the evening's programme will include Beethoven's "Choral Fantasia." The great chorus of the society will have the assistance of Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italo Campanini, tenor; Mr. Emil Fischer, bass; Mrs. H. H. A. Beach, pianist; Mr. Carl Zerrahn, conductor, and Mr. B. J. Lang, organist.

The Symphony orchestra will be away from Boston next week, and the next concert in the Music Hall series will not be given until Feb. 20. On Wednesday evening, March 2, there will be an extra concert for the benefit of the members of the orchestra. Particulars will be duly announced. Eugen d'Albert will play at the rehearsal and concert March 11 and 12.

MONDAY, FEB. 8.

HANDEL AND HAYDN.

Great Success of the New Mass in E Flat Written by Mrs. H. H. A. Beach—Choral Fantasia of Beethoven.

Our great local musical organization, the Handel and Haydn Society, gave its second concert this season at Music Hall last evening, the performance being the 681st since its organization.

The occasion will always be remembered by musicians and friends of the society as a memorable event in the history of this famous organization, for the merits of a woman as a composer of importance was recognized, and a work was performed which for magnitude and beauty has probably never been surpassed by one of her sex, certainly not in this country.

The original production of the mass in E-flat by Mrs. H. H. A. Beach of this city was an occurrence of more than local interest, and in the immense audience gathered in honor of the event were many critics and lovers of music from other cities, drawn hither by the announcement of the evening's performance.

Mrs. Beach was fortunate in having such a company of experienced musicians to interpret her brilliant work. A trained chorus, an orchestra composed of Symphony men, Mr. Carl Zerrahn as conductor; Mr. B. J. Lang, organist, and for a quartet, Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italio Campanini, tenor, and Mr. Emil Fischer, bass. A better ensemble it would be difficult to find.

The mass is divided into 10 parts and was composed in 1889. The first number, introduced by the organ, is a simple theme which is soon taken up by the strings, and then the quartet and chorus are heard in "Lord have mercy." The movement following begins with the brasses, followed by a tenor solo and chorus, "Glory to God," accompanied by the full orchestra. The theme here is repeated several times on the horns and ends somewhat abruptly.

The trio, an alto solo, "We Praise Thee," in the third, is charmingly arranged, mainly for string and the wood-winds, and Mrs. Alves' rendition of the number was excellent. The harp is quite prominently introduced here. The strings open the fourth number, and the unaccompanied quartet, "Thou That Takest Away," was delightfully sung.

In the fifth the drums are first used, and the chorus swells in a grand volume of harmony. This number is finely orchestrated, and here the chorus did its best work of the evening in "Thou Alone Art Holy." The sopranos were a trifle off the key at first, but the defect was quickly remedied.

Campanini's solo, "Blessed Art Thou," was sung with great fervor and excellent shades of expression. He is an artist always, and the audience greeted him most heartily. In the seventh number Mrs Walker's beautiful, sympathetic voice was heard in the solo, "True God of True God." The orchestration of this piece is the most elaborate of the whole composition and shows much originality in treatment.

The quartet and chorus of "Holy Lord God of Sabaoth" in the eighth and "The Lamb of God" in the tenth were well sung. Mr. Fischer's bass solo, "Blessed is He," displayed his great artistic abilities, and he was obliged to bow his acknowledgments several times.

Mrs. Beach has written a work of great beauty and force. The charm of the music lies in the simple treatment of many of the themes. The music is thoroughly in harmony with the scriptural subjects upon which it is based, and the choruses are grandly developed. With one or two exceptions there is but a slight attempt to utilize the organ, which, perhaps, was just as well in the present instance, for the location of the instrument in Music Hall does not greatly enhance its value as an orchestral adjunct.

Beethoven's choral fantasia closed the performance, the talented composer, Mrs. Beach, playing the piano score. When she appeared upon the platform she was greeted with plaudits long and loud, and it was some moments before she was able to begin her part of the work in the Beethoven number. The floral tributes were profuse and elegant.

In the fantasia Miss Priscilla White and Col. I. F. Kingsbury completed the sextet.

The "Messiah" will be given April 13, the 150th anniversary of its first production by Handel, in Dublin.

MOTTO:

With a Mission

AND

Without a Muzzle.

MONDAY MORNING, FEB. 8, 1892.

The programme offered at Music Hall, Saturday, by the Boston Symphony Orchestra, was varied in nature, but proved to be an enjoyable one. By special request the Handel concerto for strings and two wind choirs in F major, given for the first time Dec. 26, was included in the programme. It is difficult and taxes the powers of the performers to their utmost, as great precision, clearness and delicacy of shading are necessary to a perfect rendition.

The prelude and fugue by Otto Floersheim was a novelty. Mr. Nikisch has given us other compositions by this composer, but nothing that equals it. It is the first of a cycle of religious pieces, and was suggested to the composer by the chimes of a neighboring church, which disturbed his slumber on Easter Sunday morning. The theme springs from the two notes E and B, which reappear at the close of the prelude. The fugue is constructed with considerable skill, is severe but noble in form, and has been successfully adapted to modern harmonization.

The symphonic poem, "Le Rouet d'Omphale," by Saint-Saens, was a gem of harmony and melody and offered rare opportunities for fine string effects, the final pianissimo being specially well done.

Berlioz's symphony, "Harold in Italy," was a grand ending to the programme. Mr. Franz Kneisel gave added beauty to the work by his artistic rendering of the viola solos throughout the four parts, which range from melancholy through happiness and joy, a march of the pilgrims singing the evening prayer, a serenade of a mountaineer and the orgy of the brigands. The work is full of beauty, of individuality, and requires an orchestra like the Symphony to bring forth its entire charm.

There will be no concert this week, as the orchestra left Boston last night for a series of concerts in Philadelphia, New York, Washington, Baltimore and Brooklyn.

The Beach Mass.

The mass in E flat, written by Mrs. H. H. A. Beach and eagerly looked forward to by the friends of the composer and musicians and composers throughout the city, was given in Music Hall last evening by the Handel and Haydn Society and a famous list of talent, comprising Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Avles, alto; Mr. Italo] Campanini, tenor; Mr. Emil Fischer, bass; Mr. B. J. Lang, organist, and an orchestra made up of players from the Boston Symphony Orchestra—Franz Kneisel, principal—all under the leadership of Mr. Carl Zerrahn.

Speculation has been rife concerning the merits of the mass since the public received its first notification of its adoption—for the time being—by Mr. Zerrahn and the society whose musical taste he represents. Mrs. Beach's reputation as a thorough student of music had partially prepared the audience, but it was necessary to hear the work in order to fairly judge its merits. It is full of beauty, brilliancy and strength, and introduces equal opportunities for all the soloists, with a trio and several quartets. The chorus work is the principal feature and calls for thorough knowledge of vocal effects, for keenness of the ear and clear idea of the elements of that kind of composition. All these requisites are found in the members of the Handel and Haydn Society, whose excellent work has become a tradition.

The soloists were all admirable in every number, but Campanini's second solo, "Graduale," was the gem of the whole performance. He sang it superbly, with all the feeling and beauty which the words, "Blessed art thou, Virgin Mary," can express.

Beethoven's choral fantasie, introducing Mrs. Beach as pianist, and Miss Priscilla White, soprano, and Col. T. F. Kingsbury, tenor, in connection with the other soloists, was an enjoyable addition to the programme. The appearance of Mrs. Beach was greeted with continued applause and several floral offerings bore testimony to the appreciation of her many friends.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. [illegible]

MONDAY, FEB. 8, 1892.

First Production of the Beach Mass at Music Hall.

The Work Received with Admiration on All Sides—A Grand Ovation Given Mrs. Beach—A Notable Triumph for a Woman Composer—The Choral Union Concert at Mechanics' Hall.

The second of the season's concerts by the Handel and Haydn Society, at Music Hall, last evening, made a most important event, from the fact of its being the occasion of the first production of the mass in E flat recently composed by Mrs. H. H. A. Beach, heretofore more prominently known as a pianist of local fame, and the composer of songs and smaller pieces for the piano.

The action of the music committee of the society in selecting this work by a local composer is to be most highly commended, and it may be said at once that the results attending last evening's performance fully justified the action of the committee, and reflected high credit upon the composer and those taking part in the performance of the mass.

Mrs. Beach's decision in choosing to first test her skill in writing for the church service shows a worthy ambition, and the sincerity of her efforts commands respect and admiration. Mrs. Beach is the first of her sex to gain the honor shown her by the Handel and Haydn Society, and the first of the women composers of Boston to put before the public a work of such proportions as that of last evening's concert.

The Beach mass is a composition that is well worth the study of those who decry the ability of women in the field of music, and the evidences it gives of thorough musical training, genius in the line of composition, melodious ideas, skill in the development and elaboration of themes and command of the modern orchestra demand generous praise for its composer.

The several movements of the mass are very effectively assigned, and the use made of the quartet and chorus shows a rare degree of skill and good taste. The orchestral scoring commands high praise, for the modern instrumentation of the work has been made with much originality in the combinations, and with admirable judgment.

The forms followed are in the main those of the old Italian school, but these have been treated in modern style, and have all the charm of the latter day in their elaboration, with the tunefulness of the older composers. There are portions of the work which seem entirely beyond the ability of a writer of such limited experience as Mrs. Beach, and there is a bold, free style in other portions of the work which it is difficult to associate with a woman's hand. The "Quoniam" is an especial example of this latter characteristic, and this movement, with the following tenor solo, would not be discreditable to a veteran composer of the male sex. The setting of the "Credo" for soprano solo and chorus is a fine example of mass music of the best class, and the solo voice is used with charming effect throughout this movement. The "Benedictus," for bass solo and chorus, is still another strongly masculine effort, and the concluding "Agnus Dei" is worked out with a degree of skill and a masterly use of the quartet, chorus and orchestra that fairly electrified the audience.

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The Beach mass was followed by a performance, the second in the society's record, of Beethoven's "Choral Fantasia" for piano, orchestra, sextet and chorus, the singers of the solo parts in the mass being assisted in the sextet by Miss Priscilla White, soprano, and Col. I. F. Kingsbury, tenor, and the piano part being played by Mrs. Beach.

When Mrs. Beach entered the hall, leaning upon the arm of Secretary Stone, to take her place at the piano, she was greeted with rising honors, in which the chorus and audience generally joined, the ladies of the society waving their handkerchiefs, while the sterner sex made a more noisy demonstratration of their recognization of the triumph of the young composer. Mrs. Beach bowed her acknowledgments in her own gracious fashion, and was subsequently well nigh hidden from view by the offerings to her genius in the form of elaborate floral tributes. The familiar fantasia was given a delightful performance, in which Mrs. Beach's playing made an important factor, and the audience responded in the most enthusiastic fashion at its conclusion.

An announcement is made that the society will give a memorial performance of the "Messiah" on the evening of Wednesday, April 13, the 150th anniversary of its original production in Dublin by the composer. Mrs. Bishop and Messrs. Lloyd and Whitney are already engaged as three of the soloists for this performance, which is outside the series named at the beginning of the season.

N. Y. FIGARO

GERMAN WEEKLY.

Sonnabend, den 6. Februar 1892.

Das „Boston Symphony Orchestra“ gab ſein viertes Concert und ſpielte daſſelbe bis zur feinſten Ausdrucksfähigkeit, ſo daß die überraſchenden Klangeffecte und der hinreißende Geſammteindruck als ganz natürlich erſchienen. In dem vorletzten „Star Course“ Concert ließ ſich das bekannte Boſtoner „Kneiſel Quartett“ mit vielem Erfolge hören.

Der gegenwärtig in Amerika beſonderes Aufſehen erregende Pianiſt Paderewsky giebt hier am 24. Februar ein ſogenanntes „Farewell Recital“.

Ein Künſtler Quartett, beſtehend aus der Sängerin Mary Howe, der Violiniſtin Maud Powell, dem Sänger W. J. Lavin und dem wohlbekannten Pianiſten Franz Rummel, wird ſich am 1. März in Infantry Hall in einem großen Concert hören laſſen. Wir freuen uns beſonders, Herrn Rummel, welchen wir ſeit langer Zeit nicht gehört haben, hier in unſerem Concertſaal begrüßen zu können.

Unter den hieſigen muſikaliſchen Größen gebührt einem jungen Violiniſten entſchieden eine der erſten Stellungen. Es iſt dies Herr Felix Wendelſchäfer, ein Sohn des wohlbekannten New-Yorker Muſikers gleichen Namens. Der noch junge Geiger iſt der Kapellmeiſter des hieſigen ſehr guten „Opera House Orchestra“ und er hat eine ausgezeichnete muſikaliſche Bildung und eine umfaſſende Technik und Tonfülle auf ſeiner Geige. Das „Opera House Orchestra“ wird am 14. Februar unter ſeiner Leitung das erſte große Concert im Opera House geben.

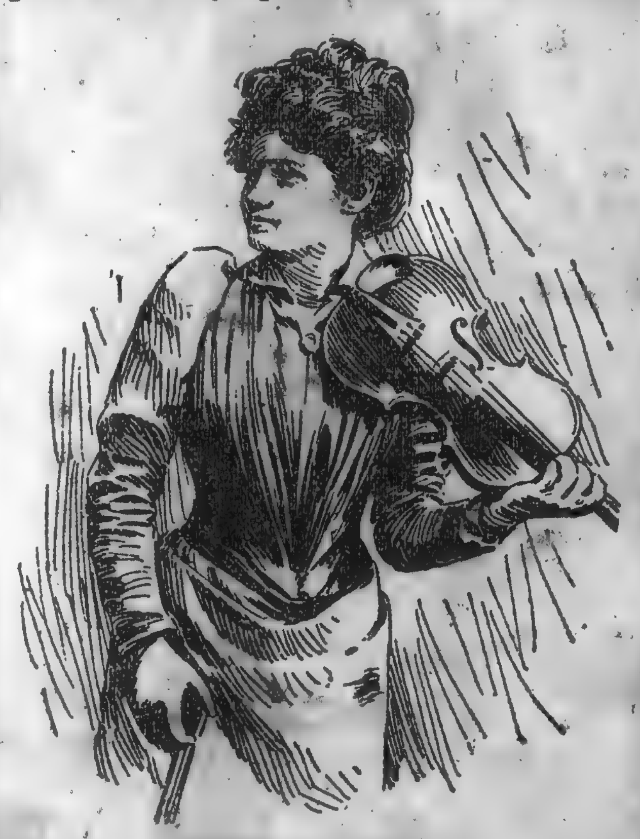
Herm. Mueller.

Times
Philadelphia
Feby 6

MUSIC OF THE WEEK.

The Next Concert of the Boston Symphony Orchestra at the Academy.

To-morrow night at the Academy of Music the Boston Symphony Orchestra will present a programme filled with interesting numbers. Three are by modern composers, two are to be heard for the first time in Philadelphia and the symphony—Schumann's No. 3,



GERALDINE MORGAN.

the Rhenish, has not been played here for several seasons, although it is one that presents some of the most enjoyable tone pictures of this great composer. Its production in other cities this winter has been one of the special triumphs of this magnificent organization and its conductor. The solo attraction will be the young lady violinist, Miss Geraldine Morgan, who has just returned from Europe, where she has been studying for eight years with Joachim, and who was introduced to the musical public of Berlin and London by her distinguished teacher, who played with her the double Bach concerto. She makes her debut here in the D minor concerto of Max Bruch, which she was selected to play at the composer's concert in Berlin. The other orchestral numbers are Richard Strauss' symphonic poem, "Don Juan," and three Slavonic dances by Dvorak.

Boston Daily Globe.

MONDAY, FEB. 8.

HANDEL AND HAYDN.

Great Success of the New Mass in E Flat Written by Mrs. H. H. A. Beach—Choral Fantasia of Beethoven.

Our great local musical organization, the Handel and Haydn Society, gave its second concert this season at Music Hall last evening, the performance being the 681st since its organization.

The occasion will always be remembered by musicians and friends of the society as a memorable event in the history of this famous organization, for the merits of a woman as a composer of importance was recognized, and a work was performed which for magnitude and beauty has probably never been surpassed by one of her sex, certainly not in this country.

The original production of the mass in E-flat by Mrs. H. H. A. Beach of this city was an occurrence of more than local interest, and in the immense audience gathered in honor of the event were many critics and lovers of music from other cities, drawn hither by the announcement of the evening's performance.

Mrs. Beach was fortunate in having such a company of experienced musicians to interpret her brilliant work. A trained chorus, an orchestra composed of Symphony men, Mr. Carl Zerrahn as conductor; Mr. B. J. Lang, organist, and for a quartet, Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, alto; Mr. Italio Campanini, tenor, and Mr. Emil Fischer, bass. A better ensemble it would be difficult to find.

The mass is divided into 10 parts and was composed in 1889. The first number, introduced by the organ, is a simple theme which is soon taken up by the strings, and then the quartet and chorus are heard in "Lord have mercy." The movement following begins with the brasses, followed by a tenor solo and chorus, "Glory to God," accompanied by the full orchestra. The theme here is repeated several times on the horns and ends somewhat abruptly.

The trio, an alto solo, "We Praise Thee," in the third, is charmingly arranged, mainly for string and the wood-winds, and Mrs. Alves' rendition of the number was excellent. The harp is quite prominently introduced here. The strings open the fourth number, and the unaccompanied quartet, "Thou That Takest Away," was delightfully sung.

In the fifth the drums are first used, and the chorus swells in a grand volume of harmony. This number is finely orchestrated, and here the chorus did its best work of the evening in "Thou Alone Art Holy." The sopranos were a trifle off the key at first, but the defect was quickly remedied.

Campanini's solo, "Blessed Art Thou," was sung with great fervor and excellent shades of expression. He is an artist always, and the audience greeted him most heartily. In the seventh number Mrs Walker's beautiful, sympathetic voice was heard in the solo, "True God of True God." The orchestration of this piece is the most elaborate of the whole composition and shows much originality in treatment.

The quartet and chorus of "Holy Lord God of Sabaoth" in the eighth and "The Lamb of God" in the tenth were well sung. Mr. Fischer's bass solo, "Blessed is He," displayed his great artistic abilities, and he was obliged to bow his acknowledgments several times.

Mrs. Beach has written a work of great beauty and force. The charm of the music lies in the simple treatment of many of the themes. The music is thoroughly in harmony with the scriptural subjects upon which it is based, and the choruses are grandly developed. With one or two exceptions there is but a slight attempt to utilize the organ, which, perhaps, was just as well in the present instance, for the location of the instrument in Music Hall does not greatly enhance its value as an orchestral adjunct.

Beethoven's choral fantasia closed the performance, the talented composer, Mrs. Beach, playing the piano score. When she appeared upon the platform she was greeted with plaudits long and loud, and it was some moments before she was able to begin her part of the work in the Beethoven number. The floral tributes were profuse and elegant.

In the fantasia Miss Priscilla White and Col. I. F. Kingsbury completed the sextet.

The "Messiah" will be given April 13, the 150th anniversary of its first production by Handel, in Dublin.

Boston Post.

MOTTO:
With a Mission
AND
Without a Muzzle.

MONDAY MORNING, FEB. 8, 1892.

The programme offered at Music Hall, Saturday, by the Boston Symphony Orchestra, was varied in nature, but proved to be an enjoyable one. By special request the Handel concerto for strings and two wind choirs in F major, given for the first time Dec. 26, was included in the programme. It is difficult and taxes the powers of the performers to their utmost, as great precision, clearness and delicacy of shading are necessary to a perfect rendition.

The prelude and fugue by Otto Floersheim was a novelty. Mr. Nikisch has given us other compositions by this composer, but nothing that equals it. It is the first of a cycle of religious pieces, and was suggested to the composer by the chimes of a neighboring church, which disturbed his slumber on Easter Sunday morning. The theme springs from the two notes E and B, which reappear at the close of the prelude. The fugue is constructed with considerable skill, is severe but noble in form, and has been successfully adapted to modern harmonization.

The symphonic poem, "Le Rouet d'Omphale," by Saint-Saens, was a gem of harmony and melody and offered rare opportunities for fine string effects, the final pianissimo being specially well done.

Berlioz's symphony, "Harold in Italy," was a grand ending to the programme. Mr. Franz Kneisel gave added beauty to the work by his artistic rendering of the viola solos throughout the four parts, which range from melancholy through happiness and joy, a march of the pilgrims singing the evening prayer, a serenade of a mountaineer and the orgy of the brigands. The work is full of beauty, of individuality, and requires an orchestra like the Symphony to bring forth its entire charm.

There will be no concert this week, as the orchestra left Boston last night for a series of concerts in Philadelphia, New York, Washington, Baltimore and Brooklyn.

The Beach Mass.

The mass in E flat, written by Mrs. H. H. A. Beach and eagerly looked forward to by the friends of the composer and musicians and composers throughout the city, was given in Music Hall last evening by the Handel and Haydn Society and a famous list of talent, comprising Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Avles, alto; Mr. Italo Campanini, tenor; Mr. Emil Fischer, bass; Mr. B. J. Lang, organist, and an orchestra made up of players from the Boston Symphony Orchestra—Franz Kneisel, principal—all under the leadership of Mr. Carl Zerrahn.

Speculation has been rife concerning the merits of the mass since the public received its first notification of its adoption—for the time being—by Mr. Zerrahn and the society whose musical taste he represents. Mrs. Beach's reputation as a thorough student of music had partially prepared the audience, but it was necessary to hear the work in order to fairly judge its merits. It is full of beauty, brilliancy and strength, and introduces equal opportunities for all the soloists, with a trio and several quartets. The chorus work is the principal feature and calls for thorough knowledge of vocal effects, for keenness of the ear and clear idea of the elements of that kind of composition. All these requisites are found in the members of the Handel and Haydn Society, whose excellent work has become a tradition.

The soloists were all admirable in every number, but Campanini's second solo, "Graduale," was the gem of the whole performance. He sang it superbly, with all the feeling and beauty which the words, "Blessed art thou, Virgin Mary," can express.

Beethoven's choral fantasie, introducing Mrs. Beach as pianist, and Miss Priscilla White, soprano, and Col. T. F. Kingsbury, tenor, in connection with the other soloists, was an enjoyable addition to the programme. The appearance of Mrs. Beach was greeted with continued applause and several floral offerings bore testimony to the appreciation of her many friends.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 39.

MONDAY, FEB. 8, 1892.

First Production of the Beach Mass at Music Hall.

The Work Received with Admiration on All Sides—A Grand Ovation Given Mrs. Beach—A Notable Triumph for a Woman Composer—The Choral Union Concert at Mechanics' Hall.

The second of the season's concerts by the Handel and Haydn Society, at Music Hall, last evening, made a most important event, from the fact of its being the occasion of the first production of the mass in E flat recently composed by Mrs. H. H. A. Beach, heretofore more prominently known as a pianist of local fame, and the composer of songs and smaller pieces for the piano.

The action of the music committee of the society in selecting this work by a local composer is to be most highly commended, and it may be said at once that the results attending last evening's performance fully justified the action of the committee, and reflected high credit upon the composer and those taking part in the performance of the mass.

Mrs. Beach's decision in choosing to first test her skill in writing for the church service shows a worthy ambition, and the sincerity of her efforts commands respect and admiration. Mrs. Beach is the first of her sex to gain the honor shown her by the Handel and Haydn Society, and the first of the women composers of Boston to put before the public a work of such proportions as that of last evening's concert.

The Beach mass is a composition that is well worth the study of those who decry the ability of women in the field of music, and the evidences it gives of thorough musical training, genius in the line of composition, melodious ideas, skill in the development and elaboration of themes and command of the modern orchestra demand generous praise for its composer.

The several movements of the mass are very effectively assigned, and the use made of the quartet and chorus shows a rare degree of skill and good taste. The orchestral scoring commands high praise, for the modern instrumentation of the work has been made with much originality in the combinations, and with admirable judgment.

The forms followed are in the main those of the old Italian school, but these have been treated in modern style, and have all the charm of the latter day in their elaboration, with the tunefulness of the older composers. There are portions of the work which seem entirely beyond the ability of a writer of such limited experience as Mrs. Beach, and there is a bold, free style in other portions of the work which it is difficult to associate with a woman's hand. The "Quoniam" is an especial example of this latter charactoristic, and this movement, with the following tenor solo, would not be discreditable to a veteran composer of the male sex. The setting of the "Credo" for soprano solo and chorus is a fine example of mass music of the best class, and the solo voice is used with charming effect throughout this movement. The "Benedictus," for bass solo and chorus, is still another strongly masculine effort, and the concluding "Agnus Dei" is worked out with a degree of skill and a masterly use of the quartet, chorus and orchestra that fairly electrified the audience.

The chorus of the society had the assistance of a most capable quartet of soloists in last evening's production of this work, the singers being Mrs. Jennie Patrick Walker, soprano; Mrs. Carl Alves, contralto; Mr. Italo Campanini, tenor, and Mr. Emil Fischer, bass, the organ part being played as usual by Mr. B. J. Lang.

The solo voices proved finely suited to the numbers assigned them, and all the singers were in fine form. Mrs. Walker made an especially artistic success in the "Credo," and Mrs. Alves' singing in the "Laudamus" was another evidence of her rare gifts in interpreting this class of compositions. Mr. Campanini had a very grateful solo in the "Graduale," which he sung with splendid effect, and he met with equal success in the opening of the "Gloria." The "Benedictus" displayed the grand tones of Mr. Fischer's voice to eminent advantage, and the four voices of the quartet harmonized finely in all their work.

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The Beach mass was followed by a performance, the second in the society's record, of Beethoven's "Choral Fantasia" for piano, orchestra, sextet and chorus, the singers of the solo parts in the mass being assisted in the sextet by Miss Priscilla White, soprano, and Col. I. F. Kingsbury, tenor, and the piano part being played by Mrs. Beach.

When Mrs. Beach entered the hall, leaning upon the arm of Secretary Stone, to take her place at the piano, she was greeted with rising honors, in which the chorus and audience generally joined, the ladies of the society waving their handkerchiefs, while the sterner sex made a more noisy demonstratration of their recognization of the triumph of the young composer, Mrs. Beach bowed her acknowledgments in her own gracious fashion, and was subsequently well nigh hidden from view by the offerings to her genius in the form of elaborate floral tributes. The familiar fantasia was given a delightful performance, in which Mrs. Beach's playing made an important factor, and the audience responded in the most enthusiastic fashion at its conclusion.

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N.-Y. FIGARO

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Herm. Mueller.

Times
Philadelphia
Feby 6

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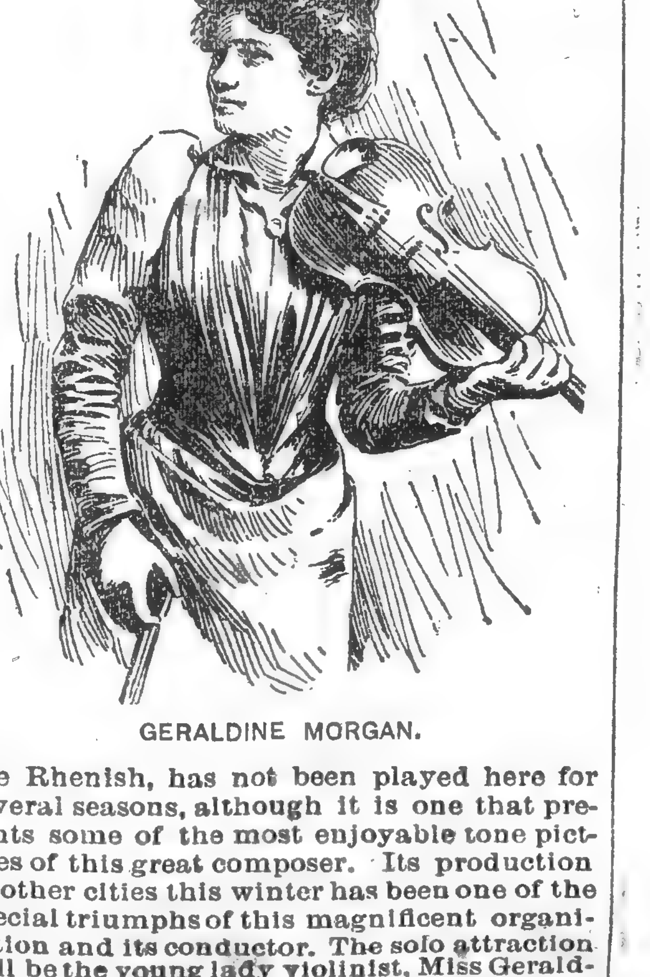
The Next Concert of the Boston Symphony Orchestra at the Academy.

To-morrow night at the Academy of Music the Boston Symphony Orchestra will present a programme filled with interesting numbers. Three are by modern composers, two are to be heard for the first time in Philadelphia and the symphony—Schumann's No. 3, the Rhenish, has not been played here for several seasons, although it is one that presents some of the most enjoyable tone pictures of this great composer. Its production in other cities this winter has been one of the special triumphs of this magnificent organization and its conductor. The solo attraction will be the young lady violinist, Miss Geraldine Morgan, who has just returned from Europe, where she has been studying for eight years with Joachim, and who was introduced to the musical public of Berlin and London by her distinguished teacher, who played with her the double Bach concerto. She makes her debut here in the D minor concerto of Max Bruch, which she was selected to play at the composer's concert in Berlin. The other orchestral numbers are Richard Strauss' symphonic poem, "Don Juan," and three Slavonic dances by Dvorak.



GERALDINE MORGAN.

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Boston Transcript

MONDAY, FEBRUARY 8, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fifteenth symphony concert was as follows:

Handel: Concerto for strings and two wind bands, in F.
Floersheim: Prelude and Fugue.
Saint-Saëns: Symphonic Poem; "Le rouet d' Omphale."
Berlioz: Symphony No. 2, "Harold en Italie" (solo viola by Mr. Kneisel.)

Handel's concerto was well worth repeating; a work of such freshness, vitality and vigor is good for every one to listen to, even if it be in a by-gone style. No better tonic can be imagined; after the somewhat morbid strenuousness of much of our modern music, it came like a "Sunday in the country" to dwellers in stuffy streets.

It was rather hard on Mr. Floersheim's prelude and fugue to play it immediately after a work by such a master of fugual writing as Handel. It showed all the difference between free, natural, genial development and carefully laborious construction. It may be taken as a foregone conclusion that any composer today—with very few exceptions—who attempts to write a fully developed fugue will do himself more good by the exercise than he will any-one else. Modern fugues, as a rule, smell so terribly of the lamp, they are so blistered with sweat-drops from the writer's brow, that one is often in doubt whether they should properly be called musical compositions. But it can be said of Mr. Floersheim that he has, in this case, shown a noble ambition, and has, upon the whole, succeeded better in his task than was to be expected.

Still one could not but feel, with Saint-Saëns's "Rouet d'Omphale," that here was the way in which a composer of today naturally writes, when he gives his inventive fancy free flight, and does not attempt a *tour de force*. Handel and Bach could fly on fugual wings; modern composers can, for the most part, only painfully trudge along in fugual shackles. What a pretty, genial, fanciful conceit this "Rouet d'Omphale" is! It shows the best, perhaps the only good side of modern French music.

In respect to Berlioz's "Harold" symphony we would permit ourselves to recall a remark we made some years ago: we think it a great mistake to give the work even a semblance of being a viola concerto by having the solo viola part played standing. Mr. Kneisel's usual place, at the head of the first violins, would allow his playing to be *seen* quite plainly by the audience, and would give the viola part all needful prominence. The notion of having this part played standing seems to have come from the idea that the "Harold" symphony was written as a sort of viola concerto for Paganini. This, however, is not quite true; Paganini ordered a viola concerto of Berlioz, but it did not turn out as he expected. Berlioz showed Paganini the first movement, and the great violinist immediately cried out: "It is not what I want! I am silent too long in it; I must be playing all the time." Berlioz himself writes thus about the matter: "Recognizing that my plan could not suit him, I set to work to carry it out for another purpose, and without troubling myself any further about the means of giving prominence to the principal viola. It came into my head to write a series of scenes for orchestra, in which the solo viola should take part as a more or less active *dramatis persona*, but always preserving its own proper character. By placing the viola in the midst of the poetic memories I had kept of my wanderings in the Abruzzi, I wished to make it a sort of melancholy dreamer, like Byron's Childe Harold." We can see from this that, whatever intentions Berlioz may have had at first of treating the solo part as a *viola concertante*, he abandoned the idea after the first movement; and also that, even in the first movement, far less prominence was given to the part than could possibly suit a solo player like Paganini. Still it might be claimed that all this furnished no conclusive reason why Mr. Kneisel should not play the part standing. Our objections are wholly of a practical nature. There are some passages in which the viola part is so doubled by other instruments in the orchestra that its own tone is very much obscured; in these passages, if the player stands out in front of the orchestra, as if playing an actual solo, his prominent position on the stage leads one instinctively to try to catch every note that falls from his bow, and such concentration of the attention upon this single point distracts the listener from following the real development of the music.

But the symphony was wonderfully played! Mr. Kneisel infused more of poetic revery into Harold's soliloquies than heretofore, and played throughout with admirable expressiveness. His and Mr. Nikisch's handling of the *tempo* in the first movement was simply masterly, and showed us for the first time the true meaning of the music. The ineffably beautiful pilgrims' march, and the quaint *Scherzo* were given to perfection. Only in the *Finale* did we feel that something was lacking; a little more fury would have done it no harm.

The next programme (Feb. 20) is: Mozart, symphony in G minor; Raff, pianoforte concerto, in C minor, op. 185; Busoni, symphonic [illegible] Wagner, Huldigungsmarsch. Mr. William H. Sherwood will be the pianist.

Music Hall: Handel & Haydn Society.

The Handel & Haydn Society gave the second concert of this, its seventy-seventh, season in the Music Hall last evening, assisted by Mrs. Jennie Patrick Walker (*soprano*), Mrs. Carl Alves (*contralto*), Mr. Italo Campanini (*tenor*), Mr. Emil Fischer (*bass*), and Mrs. H. H. A. Beach (*pianist.*) Mr. Carl Zerrahn conducted, and Mr. B. J. Lang was organist. The programme was as follows:

Mrs. H. H. A. Beach—Mass in E-flat.
Beethoven—Choral Fantasia, Op. 80.

A full-fledged mass, for soles, chorus, orchestra and organ, by a young woman not many years out of her teens, is something of a rarity; the public performance of such a work by the largest and principal choral organization of a musical capital, assisted by solo talent of the very first water, is certainly no less uncommon. One is a little puzzled how to treat a work that comes forward under such unusual conditions; the routine of ordinary criticism is [illegible] upset by them. That the work shows [illegible] remarkable talent, seems unquestionable [illegible] a single hearing. A few [illegible] songs, or fugitive pianoforte [illegible] evidence of talent; a [illegible] there are [illegible] enough of [illegible] in the byways of musical history. Theodor Kirchner, for instance, began his career with a book of six songs which seemed to stamp him as a rising genius; but the genius somehow refused to rise, and he never wrote anything of real value afterwards. It became evident soon enough that the songs were fine by pure accident; if Kirchner had really *known how* to write a good song, he could have repeated the feat. But a whole mass is not written by accident, as a song may be. To write a series of ten, of ten largely developed, numbers for solos, chorus and orchestra, implies of itself a certain staying power. And when we think of the ambitious style in which this mass is written, of its variety in modulation, its frequently contrapuntal structure, our respect for the young composer grows apace. Mrs. Beach shows in it that she is by no means wholly at the mercy of her inspiration, but that she has already gone some way toward really mastering her own talent. Certainly her mastery is by no means complete; there are passages enough and to spare in the mass which were evidently written, not because she wanted to write them so, but because she did not know how to write them otherwise. But there are abundant other places where the musical intent is backed up by musical knowledge and skill. Another item in the work is the absence of melodic reminiscences; we do not remember being struck by a phrase in it that we seemed to have heard before. There is an abundance of naïve poetic sentiment in the music—not always of a purely devotional quality, it is true—and not a little that is strongly effective.

The performance was admirable; the chorus sang the not always easy music with firm *aplomb* and good attention to light and shade. Mr. Campanini sang gloriously in the *Graduale*; and was generally firm as a rock in the concerted numbers. Mr. Fischer was admirable, too, in these, if less satisfactory in his solo in the *Benedictus*, where his singing was a little rough and uncouth. Mrs. Walker and Mrs. Alves did excellent work in their respective parts.

Beethoven's Choral Fantasia is one of those works brimming over with beauty and healthy musical life, that when you hear them, after an interval of years, you wonder how you can have lived so long without them. The performance was for the most part excellent, the orchestra being the weakest featurd in it. Mrs. Beach, who was long and loudly applauded as she came upon the stage, played the pianoforte part admirably; with dignity in the slow introduction, with exquisite grace in the variations, and telling brilliancy in the closing movement. The sextet of solo voices left nothing to be desired.

Boston Daily Globe.

THURSDAY, FEB. 11, 1892.

ATTRACTED LARGE AUDIENCE.

Boston Symphony Orchestra Gives a Concert at Washington.

WASHINGTON, Feb. 10.—The following programme was rendered by the Boston symphony orchestra tonight, when it gave the third in its annual series of concerts:

A Faust overture.......................Wagner
Aria, O love, aid thou me in my weakness, from Samson and Dalila..........Saint-Saens
Pilgrim's march (third movement), from the symphony, Harold in Italy..........Berlioz
Viola solo,
By Mr. Franz Kneisel.
Rondo Capriccioso for violin..........Saint-Saens

SONGS WITH PIANO.

Regrets.................................Delibes
Bonne Nuit..............................Massenet
A une Fiancee...........................Ferrari
Overture, scherzo and finale............Schumann

The soloists of the evening were Mrs. Julie L. Wyman and Miss Leonora von Stosch.

It was a representative Washington audience which greeted Conductor Nikisch and his musicians tonight, composed of senators and representatives, members of the cabinet, and of the diplomatic corps, all accompanied by ladies. The audience was the largest this season, many being turned away.

Boston Daily Globe.

FRIDAY, FEB. 12.

SYMPHONY IN BALTIMORE.

Fourth Concert of the Series Given in a Crowded Hall.

BALTIMORE, Feb. 11.—The Boston Symphony orchestra gave its fourth concert of the season at the Academy Concert Hall tonight, before an audience limited only by the size of the hall. Many were turned away unable to get seats.

The programme was as follows:

Overture, Freischuetz.......................Weber
Aria, O Love, aid thou me in my weakness, from Samson and Dalila...........Saint-Saens
Concerto for pianoforte in A major.........Liszt
Pilgrim's March, from Symphony Harold in Italy.....................Berlioz
Viola solo, Mr. Franz Kneisel.
Songs with piano.
Regrets..................................Delibes
Bonne Nuit...............................Massenet
A une Fiancee............................Ferrari
Symphony, Rustic Wedding, op. 26.......Goldmark
Wedding march, with variations, moderato molto.
Bridal song, allegretto.
In the Garden, andante.
Dance, finale, allegro molto.

The soloists were Mrs. Julia L. Wyman and Mr. Richard Burmeister.

At the close of the concert the orchestra left for New York.

The Philadelphia Press.

TUESDAY, FEBRUARY 9, 1892.

Fourth Concert by the Boston Symphony Orchestra at the Academy.

Miss Geraldine Morgan, violinist, played the only solo at the Boston Symphony Orchestra concert last evening. She was enthusiastically received.

The audience was the largest that has attended a Boston Symphony Concert this season. Schumann's Rhenish Symphony and Strauss' "Don Juan" were beautifully played by the orchestra.

Boston Daily Globe.

SATURDAY, FEB. 13, 1892.

ON THE WAY HOME.

Boston Symphony Orchestra in Brooklyn Last Night.

BROOKLYN, Feb. 12.—This afternoon in the Academy of Music the Boston symphony orchestra gave its fourth of this season's pub ic rehearsals, under the auspices of the Philharmonic Society of Brooklyn. The programme was as follows:

Wagner.........................a Faust overture
Mozart..{a Page's Canzonetta / b Page's Aria......} from the Marriage of Figaro
Saint-Saens....Concerto for violoncello in A minor
Tschaikowsky..Andantino and scherzo (second and third movements), from Symphony No. 4, in F minor.
Songs with piano{a Goldmark........Die Quelle / b Jensen.......Am Manzanares / c Brahms. Vergebliches Staendchen.
Beethoven...............Symphony No. 3, Heroic
Allegro con brio.
Adagio assai (Marcia funebre.)
Scherzo (Allegro vivace.)
Finale.

The soloists were Mrs. Arthur Nikisch and Mr. Alwin Schroeder.

This programme will be repeated at the concert Saturday evening. The orchestra will leave for Boston on the Long Island & Eastern States line at the close of the concert, arriving in Boston Sunday morning.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 13, 1892.

The Mass in E flat by Mrs. H. H. A. Beach was given its first production by the Handel and Hadyn Society last Sunday evening. Mrs. Beach is already known as a young musician of great promise as well as an excellent pianist, and much interest has been felt for this work.

It would be unfair to criticise this venturesome composition strictly according to the canons exemplified by the old masters. It is the work of a beginner, a very cultured, delightful beginner, one who has a freshness and individuality to express, and is determined to express it in her own way. It is essentially modern, almost Bostonian, and possesses besides a brilliancy and force that are bound to make it popular.

From a purely technical standpoint the Mass is a remarkable composition, and shows great study, knowledge and skill. The orchestration especially would seem to be the work of no novice. There is a broader treatment, and a far greater knowledge of orchestral effect and color than would seem possible. This quality, almost masculine in its character, pervades the whole work and compels attention and even admiration despite all other shortcomings.

Mrs. Beach loses sight at times, like many instrumental musicians, of the essential character of the human voice and is prone to treat it as an orchestral instrument. This tendency makes the solos rather less interesting than the choruses. A notable exception to this, however, is the *Gratias agimus* for the alto, accompanied by a 'cello obligato and strings *con sordino*.

The chorus *Quoniam tu solus* is especially pleasing, having a simple theme treated with simplicity and spirit. The quartet *Sanctus* is beautifully simple and was well sung. The *Graduale*, which does not appear in the published score, was most finely sung by Mr. Campanini and he was applauded uproariously. Mr. Fisher sang the *Benedictus* well and was somewhat heavy for the other soloists in concerted passages. Mrs. Alves and Mrs. Walker rendered their solos with good taste.

The chorus work was exceptionally fine, and it is unlikely the initial production of this composition of a young Boston woman could have been given under more favorable conditions.

THE EPOCH

NEW YORK, FEBRUARY 12, 1892

* * * *

The concert of the Boston Orchestra on Tuesday night was again an occasion for thanksgiving upon the part of the few thousand New Yorkers who really care for the highest class of orchestral music. I am very sorry to say that we hear no such playing by any of our home organizations. We may hear it some day—perhaps Mr. Damrosch, who now has a permanent orchestra at his command, may give it to us, or perhaps Herr Seidl may find it possible to organize an orchestra of his own playing constantly and only under his *bâton*. I am glad that we can hear such playing, but sorry that we have to import an orchestra from Boston in order to get it.

INQUIRER, Philadelphia, Pa.

Date 2-7

Boston Symphony Orchestra.

To-morrow evening the fourth concert of the Boston Symphony Orchestra, under the baton of Conductor Arthur Nikisch, will take place at the Academy of Music. The soloist is Miss Geraldine Morgan, violiniste, who will then make her American debut. The program embraces Schumann's symphony No. 3, in E flat, Bach's concerto for violin, in D minor, Richard Strauss' symphonic poem, "Don Juan," and three Slavonic dances by Dvorak. Seats at 1119 Chestnut street.

PRESS, Philadelphia, Pa.

Date

The Boston Symphony Orchestra with Miss Geraldine Morgan, Violinist.

The fourth concert this season by the Boston Symphony Orchestra, is to be given to-morrow night at the Academy of Music. The soloist of the night will be Miss Geraldine Morgan, violinist. This will be her first appearance in this country. She was a pupil of Joachim, and made her Berlin and London debuts with her teacher. In these concerts she played with him Bach's double concerto. She will play here Bruch's concerto in D minor, a recent composition which she was selected to play by the composer in Berlin, and which will have its first hearing in Philadelphia at this concert.

The orchestra will play the Rhenish symphony of Schumann's, a work inspired by a first view of the beautiful cathedral at Cologne, where the composer witnessed the imposing ceremonial attending the enthronement of a cardinal. This latter impression, represented in the fourth or religioso movement, is a tone picture of a gorgeous and solemn scene.

Following this is the Bruch concerto, and then will be heard a recent work of Richard Strauss, his symphonic poem "Don Juan." This was recently played at one of the Boston concerts where it was received with much favor. The closing number of the programme are three Slavonic dances by the Bohemian composer, Dvorak.

Times, Brooklyn, N. Y.

Date 2/6

Boston Symphony Orchestra.

Mr. Nikisch has arranged a programme of rare excellence for the Boston Symphony Orchestra to interpret at the Academy next Friday and Saturday, the fourth rehearsal and concert in the Brooklyn Philharmonic course. The growing interest in the superb work of this musical organization is one of the best evidences of its merit and excellence. The soloists will be Alwin Schroeder, violoncellist, an accomplished artist, and Mrs. Nikisch, wife of the conductor, who gave up a promising career in grand opera in Germany to unite her fortunes with those of the noted leader. The programme includes the following list:

Wagner—"A Faust Overture."
Mozart—Page's Canzonetta and Page's song from "Marriage of Figaro."
Mrs. Arthur Nickish.
Saint Saens—Concerto for violoncello.
Mr. Alwin Schroeder.
Tschaikowsky—Andante and Scherzo, second and third movements from Symphony in F minor.
a. Goldmark—"Die Qualle."
b. Jaensen—"Am Manzanares."
c. Brahms—"Vergebliches Standchen."
Mrs. Arthur Nikisch.
Beethoven—Symphony No. 3 in E flat, "Eroica."

[illegible] York, N. Y. 2/10

THE BOSTON SYMPHONY ORCHESTRA.

By all means the best orchestral concert which has been heard here this season, both in point of the intrinsic interest of the programme and the supreme excellence of its interpretation, was the one which was given in Chickering Hall last evening by Mr. Arthur Nikisch and his incomparable symphony orchestra. The concert opened with Handel's wonderfully interesting concerto for strings and two wind choirs, which was a source of unqualified enjoyment to those who are not wholly given over to the sensuousness and intricacy of modern musical compositions of a similar form. The entire concerto was played in strict obedience to the character of the music and traditional requirements. The work of the strings was as near perfection as such playing can possibe, the work of the horns was excellent and the oboes mastered the extreme difficulties of the last movement with remarkable ease and precision. There are five movements in this concerto, of which the largo and the last allegro are particularly beautiful. It is replete with Handelian mannerisms, and the instrumentalism is frequently antiphonal in character, but it is full of a quaint charm and wonderfully beautiful in parts.

The symphony performed at this concert was Berlioz's "Harold in Italy," in which the viola solo was played with extraordinary skill and facility by Mr. Franz Kneisel, who infused into the entire work a large element of sentiment and poetic revery. The March of the Pilgrims, the Serenade of a Mountaineer and the frantic Orgy of the Brigands, with their striking contrasts and their marvellous beauties, were all given to perfection, and demonstrated more conclusively than anything else they have played here this year the unquestionable superiority of Mr. Nikisch's orchestra over any other in this country, or, as Mr. Paderewski affirms, in the world.

The remaining numbers were the overture to "Lohengrin" and selections from "Siegrried" and "Goetterdaemmerung," arranged by Hans Richter. While Mr. Nikisch's readings of Wagner may lack some of the fire and brilliancy which Mr. Seidl imparts to his, they are more scholarly and consistent, and technically are always more accurate.

Boston Transcript

MONDAY, FEBRUARY 8, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the fifteenth symphony concert was as follows:

Handel: Concerto for strings and two wind bands, in F.
Floersheim: Prelude and Fugue.
Saint-Saëns: Symphonic Poem; "Le rouet d' Omphale."
Berlioz: Symphony No. 2, "Harold en Italie" (solo viola by Mr. Kneisel.)

Handel's concerto was well worth repeating; a work of such freshness, vitality and vigor is good for every one to listen to, even if it be in a by-gone style. No better tonic can be imagined; after the somewhat morbid strenuousness of much of our modern music, it came like a "Sunday in the country" to dwellers in stuffy streets.

It was rather hard on Mr. Floersheim's prelude and fugue to play it immediately after a work by such a master of fugual writing as Handel. It showed all the difference between free, natural, genial development and carefully laborious construction. It may be taken as a foregone conclusion that any composer today—with very few exceptions—who attempts to write a fully developed fugue will do himself more good by the exercise than he will anyone else. Modern fugues, as a rule, smell so terribly of the lamp, they are so blistered with sweat-drops from the writer's brow, that one is often in doubt whether they should properly be called musical compositions. But it can be said of Mr. Floersheim that he has, in this case, shown a noble ambition, and has, upon the whole, succeeded better in his task than was to be expected.

Still one could not but feel, with Saint-Saëns's "Rouet d'Omphale," that here was the way in which a composer of today naturally writes, when he gives his inventive fancy free flight, and does not attempt a *tour de force*. Handel and Bach could fly on fugual wings; modern composers can, for the most part, only painfully trudge along in fugual shackles. What a pretty, genial, fanciful conceit this "Rouet d'Omphale" is! It shows the best, perhaps the only good side of modern French music.

In respect to Berlioz's "Harold" symphony we would permit ourselves to recall a remark we made some years ago: we think it a great mistake to give the work even a semblance of being a viola concerto by having the solo viola part played standing. Mr. Kneisel's usual place, at the head of the first violins, would allow his playing to be *seen* quite plainly by the audience, and would give the viola part all needful prominence. The notion of having this part played standing seems to have come from the idea that the "Harold" symphony was written as a sort of viola concerto for Paganini. This, however, is not quite true; Paganini ordered a viola concerto of Berlioz, but it did not turn out as he expected. Berlioz showed Paganini the first movement, and the great violinist immediately cried out: "It is not what I want! I am silent too long in it; I must be playing all the time." Berlioz himself writes thus about the matter: "Recognizing that my plan could not suit him, I set to work to carry it out for another purpose, and without troubling myself any further about the means of giving prominence to the principal viola. It came into my head to write a series of scenes for orchestra, in which the solo viola should take part as a more or less active *dramatis persona*, but always preserving its own proper character. By placing the viola in the midst of the poetic memories I had kept of my wanderings in the Abruzzi, I wished to make it a sort of melancholy dreamer, like Byron's Childe Harold." We can see from this that, whatever intentions Berlioz may have had at first of treating the solo part as a *viola concertante*, he abandoned the idea after the first movement; and also that, even in the first movement, far less prominence was given to the part than could possibly suit a solo player like Paganini. Still it might be claimed that all this furnished no conclusive reason why Mr. Kneisel should not play the part standing. Our objections are wholly of a practical nature. There are some passages in which the viola part is so doubled by other instruments in the orchestra that its own tone is very much obscured; in these passages, if the player stands out in front of the orchestra, as if playing an actual solo, his prominent position on the stage leads one instinctively to try to catch every note that falls from his bow, and such concentration of the attention upon this single point distracts the listener from following the real development of the music.

But the symphony was wonderfully played! Mr. Kneisel infused more of poetic revery into Harold's soliloquies than heretofore, and played throughout with admirable expressiveness. His and Mr. Nikisch's handling of the *tempo* in the first movement was simply masterly, and showed us for the first time the true meaning of the music. The ineffably beautiful pilgrims' march, and the quaint *Scherzo* were given to perfection. Only in the *Finale* did we feel that something was lacking; a little more fury would have done it no harm.

The next programme (Feb. 20) is: Mozart, symphony in G minor; Raff, pianoforte concerto, in C minor, op. 185; Busoni, symphonic [illegible] Wagner, Huldigungsmarsch. Mr. William H. Sherwood will be the pianist.

Music Hall: Handel & Haydn Society.

The Handel & Haydn Society gave the second concert of this, its seventy-seventh, season in the Music Hall last evening, assisted by Mrs. Jennie Patrick Walker (*soprano*), Mrs. Carl Alves (*contralto*), Mr. Italo Campanini (*tenor*), Mr. Emil Fischer (*bass*), and Mrs. H. H. A. Beach (*pianist*.) Mr. Carl Zerrahn conducted, and Mr. B. J. Lang was organist. The programme was as follows:

Mrs. H. H. A. Beach—Mass in E-flat.
Beethoven—Choral Fantasia, Op. 80.

A full-fledged mass, for soles, chorus, orchestra and organ, by a young woman not many years out of her teens, is something of a rarity; the public performance of such a work by the largest and principal choral organization of a musical capital, assisted by solo talent of the very first water, is certainly no less uncommon.

One is a little puzzled how to treat a work that comes forward under such unusual conditions; the routine of ordinary criticism is rather upset by them. That the work shows talent, even remarkable talent, seems unquestionable, even after a single hearing. A few short compositions—songs, or fugitive pianoforte pieces—give no sure evidence of talent; a [illegible] inspiration may come to almost anyone; there are examples enough of this in the byways of musical history. Theodor Kirchner, for instance, began his career with a book of six songs which seemed to stamp him as a rising genius; but the genius somehow refused to rise, and he never wrote anything of real value afterwards. It became evident soon enough that the songs were fine by pure accident; if Kirchner had really *known how* to write a good song, he could have repeated the feat. But a whole mass is not written by accident, as a song may be. To write a series of ten, of ten largely developed, numbers for solos, chorus and orchestra, implies of itself a certain staying power. And when we think of the ambitious style in which this mass is written, of its variety in modulation, its frequently contrapuntal structure, our respect for the young composer grows apace. Mrs. Beach shows in it that she is by no means wholly at the mercy of her inspiration, but that she has already gone some way toward really mastering her own talent. Certainly her mastery is by no means complete; there are passages enough and to spare in the mass which were evidently written, not because she wanted to write them so, but because she did not know how to write them otherwise. But there are abundant other places where the musical intent is backed up by musical knowledge and skill. Another item in the work is the absence of melodic reminiscences; we do not remember being struck by a phrase in it that we seemed to have heard before. There is an abundance of naïve poetic sentiment in the music—not always of a purely devotional quality, it is true—and not a little that is strongly effective.

The performance was admirable; the chorus sang the not always easy music with firm *aplomb* and good attention to light and shade. Mr. Campanini sang gloriously in the *Graduale;* and was generally firm as a rock in the concerted numbers. Mr. Fischer was admirable, too, in these, if less satisfactory in his solo in the *Benedictus*, where his singing was a little rough and uncouth. Mrs. Walker and Mrs. Alves did excellent work in their respective parts.

Beethoven's Choral Fantasia is one of those works brimming over with beauty and healthy musical life, that when you hear them, after an interval of years, you wonder how you can have lived so long without them. The performance was for the most part excellent, the orchestra being the weakest feature in it. Mrs. Beach, who was long and loudly applauded as she came upon the stage, played the pianoforte part admirably; with dignity in the slow introduction, with exquisite grace in the variations, and telling brilliancy in the closing movement. The sextet of solo voices left nothing to be desired.

Boston Daily Globe.

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Boston Symphony Orchestra Gives a Concert at Washington.

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A Faust overture	Wagner
Aria, O love, aid thou me in my weakness, from Samson and Dalila	Saint-Saens
Pilgrim's march (third movement), from the symphony, Harold in Italy	Berlioz
Viola solo, By Mr. Franz Kneisel.	
Rondo Capriccioso for violin	Saint-Saens
SONGS WITH PIANO.	
Regrets	Delibes
Bonne Nuit	Massenet
A une Fiancee	Ferrari
Overture, scherzo and finale	Schumann

The soloists of the evening were Mrs. Julie L. Wyman and Miss Leonora von Stosch.

It was a representative Washington audience which greeted Conductor Nikisch and his musicians tonight, composed of senators and representatives, members of the cabinet, and of the diplomatic corps, all accompanied by ladies. The audience was the largest this season, many being turned away.

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FRIDAY, FEB. 12.

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Fourth Concert of the Series Given in a Crowded Hall.

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The programme was as follows:

Overture, Freischuetz	Weber
Aria, O Love, aid thou me in my weakness, from Samson and Dalila	Saint-Saens
Concerto for pianoforte in A major	Liszt
Pilgrim's March, from Symphony Harold in Italy	Berlioz
Viola solo, Mr. Franz Kneisel.	
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Bonne Nuit	Massenet
A une Fiancee	Ferrari
Symphony, Rustic Wedding, op. 26	Goldmark
Wedding march, with variations, moderato molto.	
Bridal song, allegretto.	
In the Garden, andante.	
Dance, finale, allegro molto.	

The soloists were Mrs. Julie L. Wyman and Mr. Richard Burmeister.

At the close of the concert the orchestra left for New York.

The Philadelphia Press.

TUESDAY, FEBRUARY 9, 1892.

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Miss Geraldine Morgan, violinist, played the only solo at the Boston Symphony Orchestra concert last evening. She was enthusiastically received.

The audience was the largest that has attended a Boston Symphony Concert this season. Schumann's Rhenish Symphony and Strauss' "Don Juan" were beautifully played by the orchestra.

Boston Daily Globe.

SATURDAY, FEB. 13, 1892.

ON THE WAY HOME.

Boston Symphony Orchestra in Brooklyn Last Night.

BROOKLYN, Feb. 12.—This afternoon in the Academy of Music the Boston symphony orchestra gave its fourth of this season's public rehearsals, under the auspices of the Philharmonic Society of Brooklyn. The programme was as follows:

Wagner	A Faust overture
Mozart { a Page's Canzonetta b Page's Aria }	from the Marriage of Figaro
Saint-Saens	Concerto for violoncello in A minor
Tschaikowsky	Andantino and scherzo (second and third movements), from Symphony No. 4, in F minor.
Songs with piano	a Goldmark ... Die Quelle b Jensen ... Am Manzanares c Brahms. Vergebliches Staendchen.
Beethoven	Symphony No. 3, Heroic
	Allegro con brio.
	Adagio assai (Marcia funebre.)
	Scherzo (Allegro vivace.)
	Finale.

The soloists were Mrs. Arthur Nikisch and Mr. Alwin Schroeder.

This programme will be repeated at the concert Saturday evening. The orchestra will leave for Boston on the Long Island & Eastern States line at the close of the concert, arriving in Boston Sunday morning.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

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The Mass in E flat by Mrs. H. H. A. Beach was given its first production by the Handel and Hadyn Society last Sunday evening. Mrs. Beach is already known as a young musician of great promise as well as an excellent pianist, and much interest has been felt for this work.

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THE EPOCH

NEW YORK, FEBRUARY 12, 1892

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INQUIRER, Philadelphia, Pa.

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The fourth concert this season by the Boston Symphony Orchestra, is to be given to-morrow night at the Academy of Music. The soloist of the night will be Miss Geraldine Morgan, violinist. This will be her first appearance in this country. She was a pupil of Joachim, and made her Berlin and London debuts with her teacher. In these concerts she played with him Bach's double concerto. She will play here Bruch's concerto in D minor, a recent composition which she was selected to play by the composer in Berlin, and which will have its first hearing in Philadelphia at this concert.

The orchestra will play the Rhenish symphony of Schumann's, a work inspired by a first view of the beautiful cathedral at Cologne, where the composer witnessed the imposing ceremonial attending the enthronement of a cardinal. This latter impression, represented in the fourth or religioso movement, is a tone picture of a gorgeous and solemn scene.

Following this is the Bruch concerto, and then will be heard a recent work of Richard Strauss, his symphonic poem "Don Juan." This was recently played at one of the Boston concerts where it was received with much favor. The closing number of the programme are three Slavonic dances by the Bohemian composer, Dvorak.

Date 2/6

Boston Symphony Orchestra.

Mr. Nikisch has arranged a programme of rare excellence for the Boston Symphony Orchestra to interpret at the Academy next Friday and Saturday, the fourth rehearsal and concert in the Brooklyn Philharmonic course. The growing interest in the superb work of this musical organization is one of the best evidences of its merit and excellence. The soloists will be Alwin Schroeder, violoncellist, an accomplished artist, and Mrs. Nikisch, wife of the conductor, who gave up a promising career in grand opera in Germany to unite her fortunes with those of the noted leader. The programme includes the following list:

Wagner—"A Faust Overture."
Mozart—Page's Canzonetta and Page's song from "Marriage of Figaro,"
Mrs. Arthur Nickish.
Saint Saens—Concerto for violoncello.
Mr. Alwin Schroeder.
Tschaikowsky—Andante and Scherzo, second and third movements from Symphony in F minor.
a. Goldmark—"Die Qualle."
b. Jaensen—"Am Manzanares."
c. Brahms—"Vergebliches Standchen."
Mrs. Arthur Nikisch.
Beethoven—Symphony No. 3 in E flat, "Eroica."

2/10

THE BOSTON SYMPHONY ORCHESTRA.

By all means the best orchestral concert which has been heard here this season, both in point of the intrinsic interest of the programme and the supreme excellence of its interpretation, was the one which was given in Chickering Hall last evening by Mr. Arthur Nikisch and his incomparable symphony orchestra. The concert opened with Handel's wonderfully interesting concerto for strings and two wind choirs, which was a source of unqualified enjoyment to those who are not wholly given over to the sensuousness and intricacy of modern musical compositions of a similar form. The entire concerto was played in strict obedience to the character of the music and traditional requirements. The work of the strings was as near perfection as such playing can possibly be, the work of the horns was excellent and the oboes mastered the extreme difficulties of the last movement with remarkable ease and precision. There are five movements in this concerto, of which the largo and the last allegro are particularly beautiful. It is replete with Handelian mannerisms, and the instrumentalism is frequently antiphonal in character, but it is full of a quaint charm and wonderfully beautiful in parts.

The symphony performed at this concert was Berlioz's "Harold in Italy," in which the viola solo was played with extraordinary skill and facility by Mr. Franz Kneisel, who infused into the entire work a large element of sentiment and poetic revery. The March of the Pilgrims, the Serenade of a Mountaineer and the frantic Orgy of the Brigands, with their striking contrasts and their marvellous beauties, were all given to perfection, and demonstrated more conclusively than anything else they have played here this year the unquestionable superiority of Mr. Nikisch's orchestra over any other in this country, or, as Mr. Paderewski affirms, in the world.

The remaining numbers were the overture to "Lohengrin" and selections from "Siegfried" and "Goetterdaemmerung," arranged by Hans Richter. While Mr. Nikisch's readings of Wagner may lack some of the fire and brilliancy which Mr. Seidl imparts to his, they are more scholarly and consistent, and technically are always more accurate.

[illegible] UARY 8, 1892

[illegible] Handel and Haydn's Society's Concert.

The programme of the concert given by the Handel and Haydn Society at Music Hall, last evening, under the direction of Carl Zerrahn, embraced the "Mass," composed by Mrs. H. H. A. Beach, and the Choral Fantasie of Beethoven.

The soloists were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Mr. Campanini and Mr. Emil Fisher. Mr. Kneisel led an orchestra composed of members of the Symphony orchestra. Mr. Lang was the organist.

The event of the evening was the first production of Mrs. H. H. A. Beach's "Mass." Mrs. Beach, whose name is familiar to our readers as a pianist of marked ability, has every reason to be gratified with the "Mass" or her undertaking. The mass is the largest composition that any lady composer has yet presented to our audiences, and shows the possession of knowledge and considerable skill in displaying the gift. That there are any startling points or great ideas in the work, I don't think can be claimed with justice. It is, however, carefully thought out, easy of performance, with only a few places where ultra-chromatic modulations appear, and simply but correctly scored. There is not much counterpoint in the vocal score, homophony being the element of construction mostly used, with contrasts in the simple form of imitations.

The accompaniment is set off against the vocal score with more or less freedom in the treatment and with happy effect. The chorus did their work with enthusiasm, singing their numbers as if they enjoyed the task, while the solos fell into good hands. Mrs. Walker sang in her best style, furnishing further evidence that she is our best oratorio soprano by far. Mrs. Alves, who has sung in Boston before in a superb manner, did not do as well with the "Gratias agimus" as she might have done had she sustained the endings of the phrases, which almost constantly sang down from waste of breath. She was probably nervous, a misfortune that often overtakes good singers and handicaps their efforts for the time being.

Campanini showed that he was an old and tried artist in all that he did, but he rasped his voice constantly, and there was hardly one mellifluous tone heard in it during his whole performance. He always did force his voice even in his palmiest days, but then there was some freshness to somewhat mollify the harshness consequent upon such voice-production. Mr. Fisher's voice is less musical in quality then, when he has formerly appeared here and he sang with a coarseness of tone that imparted little blessedness to the "Benedictus" he offered. Mr. Lang, with his usual skill, did all that can be done with an organ located near the roof of the hall and in a temperature that forbids keeping it in accord with instruments so far below that altitude.

It is disgraceful that great choral performances should be so bereft of proper organ facilities. Some day the public will demand better organ arrangements than now exist in Music Hall, but that will be when the public is more highly cultivated than now. A love of good organ music and an interested support of the same is one of the evidences of the highest musical culture of a community. It would not cost much to place the present organ in the Music Hall at the back of the stage, and the owners of the building should see that it is done. It is a public demand that should be recognized. As it is at present the discrepancy of pitch between the organ and orchestra is shocking to any sensitive ear. Beethoven's Choral Fantisie followed the "Mass," and when Mrs. Beach appeared to play the piano solo part she was rapturously applauded by both the audience and the chorus.

There is nothing of interest either in the work itself or its performance last evening, to call for comment. On the evening of April 13th the society will give a performance of the "Messiah," in commemoration of the one hundred and fiftieth anniversary of its production by Handel in Dublin. On Good Friday evening, April 15, the St. Matthew Passion of Bach will be produced, and on Easter Sunday, April 17, "The Creation" of Haydn will be given. Quite an army of eminent soloists will assist at these performances.

The Fifteenth Symphony Concert.

The only novelty on the programme, Saturday night, was the "Prelude and Fugue" by Otto Floersheim, whose compositions have been heard before in these concerts. They are the work of a skilful musician who has a good command of modern orchestral effects as well as the possession of spontaneity. The "Prelude and Fugue" is an interesting number, although the Fugue is not carried out in the strictly fugal style, the elaborate instrumentation perhaps serving somewhat to hide its development. The composition, however, is one of fine musicianship and effective orchestral writing, and the most pretentious that Mr. Floersheim has yet given us.

It was played in a heavy, cumbersome manner by the orchestra, which, generally speaking, did quite fairly with its work during the whole programme. [illegible]

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1892.

Fourth Symphony Society Concert.

THE fourth Symphony Society concert took place last Saturday night at the new Music Hall, preceded by the usual public rehearsal on Friday afternoon, Walter Damrosch conducting. The program—not a startlingly novel one—was this :

Symphony No. 8, in F .... Beethoven
Concerto No. 3, for violin with orchestra .... Bruch
(New ; first time in New York.)
Allegro energico. Adagio. Allegro molto.
Miss Geraldine Morgan.
Overture to "Flying Dutchman" .... Wagner
Air, "Sweet Bird," from "L'Allegro ed Il Penseroso" .... Händel
(With flute obligato.)
Miss Clementine De Vere.
Symphonic poem, "Die Hunnenschlacht" .... Liszt

The Beethoven symphony received a perfectly respectable and, as to tempi, traditional reading. The Wagner overture was smoothly, too smoothly played for dramatic contrasts or climacteric effects. Liszt's patent constructed and wholly mechanical symphonic poem was brilliantly given, and was like all of his works, bleak, ugly and yet charming in spots. As a picture it just as readily suggests Miss Maggie Cline's epical fracas with the clan of the McCluskeys as Kaulbach's famous fiasco. So much for program music of its ilk. The novelty of the concert was the appearance of Miss Geraldine Morgan, a Californian by birth, her father being the well-known John P. Morgan, now deceased, but at one time an organist at Trinity Church. Miss Morgan's mother is the well-known translator of Rubinstein's new book, Kullak's "Art of Touch" and kindred works.

The young lady has been in Germany for twelve years and has enjoyed the benefit of the great Joachim's instruction. She has a small but penetrating musical tone, her intonation not being always true, plays with vivacity, intelligence and in a well schooled manner, but was overweighted by the new Bruch concerto, the first movement in particular taxing her strength too much. The composition itself, the third of the concertos for violin, is in D minor, and is an agreeable but not very original work, containing echoes of Mendelssohn and Bruch's other concertos. Its orchestration is modern and well made, but the *raison d'être* of the composition, particularly after its composer's first G minor concerto, is difficult to discover. Miss De Vere, barring an unfortunate entrance in the recitative to Händel's well worn aria at the rehearsal, sang with her usual facility and purity. The slip was probably owing to a misunderstanding with Mr. Damrosch.

The fifth concert of the series takes place March 5. Franz Rummel will be the soloist.

The Nikisch Recital.—Mrs. Arthur Nikisch has recovered from her recent indisposition, but, to make her appearance in New York the more certain, her recital announced for last Monday at Chickering Hall has been postponed until next Monday.

The Boston Symphony Orchestra at Home.

IF there be those in this city who believe that the Boston Symphony Orchestra put forth their very best efforts only when they play in New York, and that for that reason they outshine our local orchestras, let them do as the writer did last week ; let them take a short trip to the Hub of the Universe, and attend one of the Boston Symphony Orchestra's concerts at their own home, the Boston Music Hall, and they will readily be convinced that there is no better orchestral playing to be heard anywhere in this wide United States. Such at least was again the impression the writer received last Friday afternoon and Saturday evening when he attended the fifteenth public rehearsal and concert of that organization, and for which Mr. Nikisch had arranged an exceedingly interesting—particularly so for the writer—and purely orchestral program.

The concert opened with a concerto in F major for strings and two wind choirs by Händel. It was repeated on this occasion by special request, and we must confess that, although we are not as carried away by Händel's genius as some of his English admirers are, this concerto is so charming and at times so fresh, especially in harmonies, that it can easily carry away even the most blasé of modern audience. As it was to have been played also last night in New York, we venture to predict that it will in no less degree delight our metropolitan public than it did the vast Boston audiences who enthusiastically applauded each of the five movements of the concerto on the aforementioned occasions. The work of the two oboe players was especially admirable in the last movement, and the strings, flute and horns did beautiful work throughout.

Saint-Saëns' charming symphonic poem, "Omphale's Spinning Wheel," exquisitely played, was also much applauded, and hardly less so was Berlioz's best symphonic work, his "Harold in Italy," which was also on last night's New York program. It received loving and most intelligent treatment at Mr. Nikisch's hands, and Concertmaster Franz Kneisel's playing of the viola solo part was simply admirable, pure throughout in intonation and beautiful in tone quality.

The only novelty (as far as Boston was concerned) on the program was the writer's "Prelude and Fugue" for orchestra. About the work the program gives the following explanatory notes :

> The "Concert Prelude and Fugue" is the first of a cycle of religious pieces, of which the "Elevation" has been heard and admired here before. The "Concert Prelude and Fugue," although absolute and not program music in the accepted sense of that much abused word, has a little history. The composer wishes it understood that he owes the inspiration which gave birth to the work to the fact of being awakened on an Easter Sunday morning by the chimes of a neighboring church. They sounded the two notes E and B in a descending fourth, and their continued regularity almost unconsciously set his mind to harmonizing them.
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> When the chimes cease a broad and noble theme of great religious fervency springs up in his imagination and is developed to a climax of much force and sonority, after which the chimes again break into his inspiration and thus bring the prelude to a close. But the religious theme reappears and takes possession so completely of the composer's soul that now he sets to work to mold it into the severest but also noblest of forms—that of the fugue. While in the prelude it was heard in broad 6-4 time, the fugue is constructed on the same theme in 4-4 time, and in the somewhat uncommon diction of a five bar phrase.
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> The fugue itself is constructed with considerable skill, and is developed at some length in almost religiously strict style. The attempt, however, is made, and not unsuccessfully, of clothing the old form with modern harmonization and the glorious garb of the modern orchestra. The effect is a novel and a most pleasing one. The "Concert Prelude and Fugue" is in the key of E major, was composed on Easter Sunday, 1883, and is dedicated to Theodore Thomas, by whom it was produced for the first time at Steinway Hall, New York city, in the same year.

Whatever success the work achieved at both performances the writer places chiefly to the credit of the most careful and in every way most satisfying manner in which it was played by Mr. Nikisch and his orchestra of artists and gentlemen. It is therefore with particular pleasure that the composer pens these few and insufficient lines of thanks.

At the hands of his Boston confrères of the press he also received the fairest and most generous treatment, for which he also acknowledges gratitude and an admiration for their unanimity of opinion, which is certainly strange among so many doctors.

O. F.

Mrs. Beach's Mass.

MUSIC HALL, Boston, was filled to the brim on Sunday evening, the occasion being the 681st concert by the Händel and Haydn Society. Much interest was felt in the initial production of a new work, mass in E flat, by Mrs. H. H. A. Beach. The society had the assistance of Mrs. Jennie Patrick-Walker, soprano ; Mrs. Carl Alves, alto ; Mr. Italo Campanini, tenor, and Mr. Emil Fischer, bass. Mrs. Beach has been well known as a pianist for some time and now she comes before us as a composer also. Her mass contains much which evinces a fine musical intelligence and feeling ; experience, however, will surely enable her to put before others her ideas in a more impressive manner, for her orchestration is often weak and tiresome. As a consequence a good theme is often handicapped by poor treatment.

The "Laudamus te" is especially beautiful, and on this occasion the alto solo was admirably sung. Too frequent usage of the horns is noticeable throughout the work. The mass as a whole, however, does much credit to the composer. The society, under the direction of Mr. Carl Zerrahn, sang in a most effective manner, the attacks were well taken, the intonation accurate and the light and shades of expression clearly defined. The mass was followed by Beethoven's Choral Fantasia, this being its second production by the Händel and Haydn Society. As usual, Mr. B. J. Lang presided at the organ.

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THE SYMPHONY ORCHESTR

Its Third Concert Here This Season to Be Unusually Attractive.

On Wednesday next the Boston Symphony Orchestra will give the third concert of the Washington season at the Congregational Church. In solo attractions this concert is unusually rich and consequently the programme is of more varied interest than ordinarily characterizes those given by this peerless organization. The public will welcome this, especially as it affords the opportunity of hearing a Washington girl, Miss Leonora Von Stosch, under circumstances so favorable and which will enable her to display her art to the best advantage. Much has been said and written about this charming young violinist, her studies and triumphs abroad, and her successful appearances since her return. The other soloists are Mr. Kneisel, concert meister of the orchestra, and Mrs. Julie L. Wyman, one of our most celebrated contraltos. She has been heard before in Washington and will meet with a warm reception. The following is the programme: Wagner, A Faust Overture. Saint-Saens, Aria from "Samson and Delilah," Mrs. Julie L. Wyman. Berlioz, Pilgrim's March from Symphony "Harold in Italy," viola solo, by Mr. Kneisel. Saint Saens, Rondo Capriccioso for violin, Miss Leonora Von Stosch. *a* Delibes, "Regrets;" *b* Massenet, "Bonne Nuit;" *c* Ferrari, "A Un Fiancee," Mrs. Julie L. Wyman. Schumann, Overture, Scherzo, and Finale, op 52.

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HERALD, Baltimore, Md.

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BOSTON SYMPHONY CONCERT.

Mrs. Julia L. Wyman and Mr. Richard Burmeister the Soloists.

The Boston Symphony Orchestra, with Mrs. Julia L. Wyman and Mr. Richard Burmeister as soloists, gave the third concert of their series at the Academy Concert Hall last night. The work of this excellent organization is perfection itself, and their coming is always eagerly looked forward to by lovers of good music, as was demonstrated by the large audience which filled the hall last night.

The first number rendered, the overture from "Freischutz," by Weber, calls for no description, as it is popular and familiar. The orchestra interpreted the simple German ideas of the composer with fine effect, from the opening horn quartette—which was played clean and in tune—to the finish. Mrs. Wyman, who has a fine contralto voice of remarkable range, sang in a faultless manner the aria from Saint Saens' "Samson and Delila," "O, Love, Aid Thou Me in My Weakness." She also sang three songs by Delibes, Masseneh and Ferrari, with piano accompaniment.

Liszt's concerto in A major was played by Mr. Burmeister, who received an ovation after a masterly rendition of that number. It is one of the composer's best works, and rarely heard here with orchestral accompaniment. The 'cello obligato in the second adgio movement is one of the incidents showing the composer's skill as a master of orchestral resources.

The "Pilgrims' March," from Berlioz's symphony "Harold in Italy," the fourth number on the programme, was given as if with inspiration, especially the viola solo, which was played by Franz Kneisel, who carries a motif by harmonies through almost the entire selection. Berlioz is noted for the phenominal technicality introduced into his works and his acute knowledge of instrumentation and the compass of each individual instrument.

The counter work of the basses and harp at the beginning and end is one of his many experiments in orchestral coloring.

The concluding number was Goldmark's symphony "Rustic Wedding March," which the orchestra gave in a most realistic manner.

TRIBUNE. New York, N. Y.

Date 2/7

The Boston Symphony Orchestra will be with us this week and will give a concert in Chickering Hall on Tuesday evening and the regular Philharmonic public rehearsal in Brooklyn on Friday afternoon and Saturday evening. It is a pity that these Brooklyn affairs come in conflict with the fourth rehearsal and concert of the New-York Philharmonic Societys for which an extremely interesting programme has been set up consisting of Liszt's "Prometheus," Bruch's third violin concerto (to be played by Mme. Camilla Urso), Wagner's "Faust" overture and the original version of Schumann's Symphony in D minor, which will be played on this occasion for the first time in America.

The chamber music concerts referred to are those of the Symphony Quartet, postponed from last Sunday, at the Chamber Music Hall this afternoon, of the Schmidt-Herbert Quartet, in Hardman Hall, on Thursday evening, and of the Kneisel Quartet, in Chamber Music Hall, on Friday evening. The opera at the Metropolitan Opera House this week will be "Lohengrin" on Monday, Ambroise Thomas's "Hamlet" in French on Wednesday, "Don Giovanni," for the last time on Friday and "Romeo et Juliette," also in French, on Saturday afternoon.

PUBLIC LEDGER, Philadelphia, Pa.

Date 2/6

Miss Geraldine Morgan, the violiniste, who is to make her American début at the Boston Symphony Concert next Monday evening, was taught successively by Dr. Damrosch, of New York; Schradick, of Leipsic, and Joachim, of Berlin. She has appeared in several European capitals, and is credited with notable successes in the line of art which she has studied under such favorable auspices. At the coming concert she will be the soloist in a new Bruch concerto (No. 3), and will also play a B minor romanza by Joachim, and Hungarian dances by Brahms. The orchestra is to give Schumann's "Rhenish" symphony (No. 3 in E flat), Richard Strauss's symphonic poem of "Don Juan," and Slavonic Dances by Dvorak. It is said of Strauss's work that it was suggested by a weird poem of Nicolaus Lenaus, and had its first performance about two years ago at Weimar. Mr. Nikisch placed it on his Boston programme last October.

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—The fourth concert of the series by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening next. The programme, which we have already published, includes a symphony of Schumann's and other music of the highest grade. The soloist will be Miss Geraldine Morgan, a young American violinist, who will make her Philadelphia debut on this occasion and concerning whom much interest has been expressed.

—The subsequent representations of the Metropolitan Opera at the Academy of Music will be as follows: Thursday evening next, Gounod's *Romeo and Juliet*, with Miss Eames and M. Jean de Reszke; February 16, a double programme—Gluck's *Orpheus*, and *Cavalleria Rusticana*, with the Ravogli sisters, Miss Eames, and Sig. Valero; and February 18, *Mignon*, with Mlle. Van Zandt, Mme. Lehman, and Mme. Scalchi. It is especially desired on Thursday evening that the audience shall be prompt in attendance, as the usually omitted Prologue will be sung.

HERALD, Fall River, Mass.

Date 2-1

The Boston Symphony Orchestra.

The advance sale of tickets for next Tuesday's concert bids fair to excel in amount the entire gross receipts at the last concert here. The box office sale will probably carry the total figures up to nearly $1000. Any young man who intends taking his "best girl" to this concert and has not yet secured his seat will do well not to put it off any longer. Desirable tickets will be worth a premium before next Tuesday night.

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DAILY TRAVELLER
FEBRUARY 8. 1892

The Handel and Haydn's Society's Concert.

The programme of the concert given by the Handel and Haydn Society at Music Hall, last evening, under the direction of Carl Zerrahn, embraced the "Mass," composed by Mrs. H. H. A. Beach, and the Choral Fantasie of Beethoven.

The soloists were Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Mr. Campanini and Mr. Emil Fisher. Mr. Kneisel led an orchestra composed of members of the Symphony orchestra. Mr. Lang was the organist.

The event of the evening was the first production of Mrs. H. H. A. Beach's "Mass." Mrs. Beach, whose name is familiar to our readers as a pianist of marked ability, has every reason to be gratified with the "Mass" of her undertaking. The mass is the largest composition that any lady composer has yet presented to our audiences, and shows the possession of knowledge and considerable skill in displaying the gift. That there are any startling points or great ideas in the work, I don't think can be claimed with justice. It is, however, carefully thought out, easy of performance, with only a few places where ultra-chromatic modulations appear, and simply but correctly scored. There is not much counterpoint in the vocal score, homophony being the element of construction mostly used, with contrasts in the simple form of imitations.

The accompaniment is set off against the vocal score with more or less freedom in the treatment and with happy effect. The chorus did their work with enthusiasm, singing their numbers as if they enjoyed the task, while the solos fell into good hands. Mrs. Walker sang in her best style, furnishing further evidence that she is our best oratorio soprano by far. Mrs. Alves, who has sung in Boston before in a superb manner, did not do as well with the "Gratias agimus" as she might have done had she sustained the endings of the phrases, which almost constantly sang down from waste of breath. She was probably nervous, a misfortune that often overtakes good singers and handicaps their efforts for the time being.

Campanini showed that he was an old and tried artist in all that he did, but he rasped his voice constantly, and there was hardly one mellifluous tone heard in it during his whole performance. He always did force his voice even in his palmiest days, but then there was some freshness to somewhat mollify the harshness consequent upon such voice-production. Mr. Fisher's voice is less musical in quality then when he has formerly appeared here and he sang with a coarseness of tone that imparted little blessedness to the "Benedictus" he offered. Mr. Lang, with his usual skill, did all that can be done with an organ located near the roof of the hall and in a temperature that forbids keeping it in accord with instruments so far below that altitude.

It is disgraceful that great choral performances should be so bereft of proper organ facilities. Some day the public will demand better organ arrangements than now exist in Music Hall, but that will be when the public is more highly cultivated than now. A love of good organ music and an interested support of the same is one of the evidences of the highest musical culture of a community. It would not cost much to place the present organ in the Music Hall at the back of the stage, and the owners of the building should see that it is done. It is a public demand that should be recognized. As it is at present the discrepancy of pitch between the organ and orchestra is shocking to any sensitive ear. Beethoven's Choral Fantisie followed the "Mass," and when Mrs. Beach appeared to play the piano solo part she was rapturously applauded by both the audience and the chorus.

There is nothing of interest either in the work itself or its performance last evening, to call for comment. On the evening of April 13th the society will give a performance of the "Messiah," in commemoration of the one hundred and fiftieth anniversary of its production by Handel in Dublin. On Good Friday evening, April 15, the St. Matthew Passion of Bach will be produced, and on Easter Sunday, April 17, "The Creation" of Haydn will be given. Quite an army of eminent soloists will assist at these performances.

The Fifteenth Symphony Concert.

The only novelty on the programme, Saturday night, was the "Prelude and Fugue" by Otto Floersheim, whose compositions have been heard before in these concerts. They are the work of a skilful musician who has a good command of modern orchestral effects as well as the possession of spontaneity. The "Prelude and Fugue" is an interesting number, although the Fugue is not carried out in the strictly fugal style, the elaborate instrumentation perhaps serving somewhat to hide its development. The composition, however, is one of fine musicianship and effective orchestral writing, and the most pretentious that Mr. Floersheim has yet given us.

It was played in a heavy, cumbersome manner by the orchestra, which, generally speaking, did quite fairly with its work during the whole programme. The wood-wind, however, after a most rational employment of its forces during the peformance of "Le Rouet d'Omphale" of Saint-Saens, had to spoil the otherwise beautiful ending by quacking, [illegible] ducks, on the last four chords, instead of merely breathing them out. It didn't appear to annoy the conductor, however. If the players had offended so harshly under Gericke's direction he would have rebuked them, and perhaps discharged them at the end of the concert. Some people, however, have a musical hide that is impervious to such thrusts.

The other numbers of the programme were the Handel concerto for strings and two wind orchestras, played quite recently, and Berlioz's Symphony, "Harold in Italy," Mr. Kneisel playing the viola solo.

WARREN DAVENPORT.

The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 10, 1892.

Fourth Symphony Society Concert.

THE fourth Symphony Society concert took place last Saturday night at the new Music Hall, preceded by the usual public rehearsal on Friday afternoon, Walter Damrosch conducting. The program—not a startlingly novel one—was this :

Symphony No. 8, in F	Beethoven
Concerto No. 3, for violin with orchestra (New ; first time in New York.) Allegro energico. Adagio. Allegro molto. Miss Geraldine Morgan.	Bruch
Overture to "Flying Dutchman"	Wagner
Air, "Sweet Bird," from "L'Allegro ed Il Penseroso". (With flute obligato.) Miss Clementine De Vere.	Händel
Symphonic poem, "Die Hunnenschlacht"	Liszt

The Beethoven symphony received a perfectly respectable and, as to tempi, traditional reading. The Wagner overture was smoothly, too smoothly played for dramatic contrasts or climacteric effects. Liszt's patent constructed and wholly mechanical symphonic poem was brilliantly given, and was like all of his works, bleak, ugly and yet charming in spots. As a picture it just as readily suggests Miss Maggie Cline's epical fracas with the clan of the McCluskeys as Kaulbach's famous fiasco. So much for program music of its ilk. The novelty of the concert was the appearance of Miss Geraldine Morgan, a Californian by birth, her father being the well-known John P. Morgan, now deceased, but at one time an organist at Trinity Church. Miss Morgan's mother is the well-known translator of Rubinstein's new book, Kullak's "Art of Touch" and kindred works.

The young lady has been in Germany for twelve years and has enjoyed the benefit of the great Joachim's instruction. She has a small but penetrating musical tone, her intonation not being always true, plays with vivacity, intelligence and in a well schooled manner, but was overweighted by the new Bruch concerto, the first movement in particular taxing her strength too much. The composition itself, the third of the concertos for violin, is in D minor, and is an agreeable but not very original work, containing echoes of Mendelssohn and Bruch's other concertos. Its orchestration is modern and well made, but the *raison d'être* of the composition, particularly after its composer's first G minor concerto, is difficult to discover. Miss De Vere, barring an unfortunate entrance in the recitative to Händel's well worn aria at the rehearsal, sang with her usual facility and purity. The slip was probably owing to a misunderstanding with Mr. Damrosch.

The fifth concert of the series takes place March 5. Franz Rummel will be the soloist.

The Nikisch Recital.—Mrs. Arthur Nikisch has recovered from her recent indisposition, but, to make her appearance in New York the more certain, her recital announced for last Monday at Chickering Hall has been postponed until next Monday.

The Boston Symphony Orchestra at Home.

IF there be those in this city who believe that the Boston Symphony Orchestra put forth their very best efforts only when they play in New York, and that for that reason they outshine our local orchestras, let them do as the writer did last week ; let them take a short trip to the Hub of the Universe, and attend one of the Boston Symphony Orchestra's concerts at their own home, the Boston Music Hall, and they will readily be convinced that there is no better orchestral playing to be heard anywhere in this wide United States. Such at least was again the impression the writer received last Friday afternoon and Saturday evening when he attended the fifteenth public rehearsal and concert of that organization, and for which Mr. Nikisch had arranged an exceedingly interesting—particularly so for the writer—and purely orchestral program.

The concert opened with a concerto in F major for strings and two wind choirs by Händel. It was repeated on this occasion by special request, and we must confess that, although we are not as carried away by Händel's genius as some of his English admirers are, this concerto is so charming and at times so fresh, especially in harmonies, that it can easily carry away even the most blasé of modern audience. As it was to have been played also last night in New York, we venture to predict that it will in no less degree delight our metropolitan public than it did the vast Boston audiences who enthusiastically applauded each of the five movements of the concerto on the aforementioned occasions. The work of the two oboe players was especially admirable in the last movement, and the strings, flute and horns did beautiful work throughout.

Saint-Saëns' charming symphonic poem, "Omphale's Spinning Wheel," exquisitely played, was also much applauded, and hardly less so was Berlioz's best symphonic work, his "Harold in Italy," which was also on last night's New York program. It received loving and most intelligent treatment at Mr. Nikisch's hands, and Concertmaster Franz Kneisel's playing of the viola solo part was simply admirable, pure throughout in intonation and beautiful in tone quality.

The only novelty (as far as Boston was concerned) on the program was the writer's "Prelude and Fugue" for orchestra. About the work the program gives the following explanatory notes :

> The "Concert Prelude and Fugue" is the first of a cycle of religious pieces, of which the "Elevation" has been heard and admired here before. The "Concert Prelude and Fugue," although absolute and not program music in the accepted sense of that much abused word, has a little history. The composer wishes it understood that he owes the inspiration which gave birth to the work to the fact of being awakened on an Easter Sunday morning by the chimes of a neighboring church. They sounded the two notes E and B in a descending fourth, and their continued regularity almost unconsciously set his mind to harmonizing them.
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> When the chimes cease a broad and noble theme of great religious fervency springs up in his imagination and is developed to a climax of much force and sonority, after which the chimes again break into his inspiration and thus bring the prelude to a close. But the religious theme reappears and takes possession so completely of the composer's soul that now he sets to work to mold it into the severest but also noblest of forms—that of the fugue. While in the prelude it was heard in broad 6-4 time, the fugue is constructed on the same theme in 4-4 time, and in the somewhat uncommon diction of a five bar phrase.
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> The fugue itself is constructed with considerable skill, and is developed at some length in almost religiously strict style. The attempt, however, is made, and not unsuccessfully, of clothing the old form with modern harmonization and the glorious garb of the modern orchestra. The effect is a novel and a most pleasing one. The "Concert Prelude and Fugue" is in the key of E major, was composed on Easter Sunday, 1883, and is dedicated to Theodore Thomas, by whom it was produced for the first time at Steinway Hall, New York city, in the same year.

Whatever success the work achieved at both performances the writer places chiefly to the credit of the most careful and in every way most satisfying manner in which it was played by Mr. Nikisch and his orchestra of artists and gentlemen. It is therefore with particular pleasure that the composer pens these few and insufficient lines of thanks.

At the hands of his Boston confrères of the press he also received the fairest and most generous treatment, for which he also acknowledges gratitude and an admiration for their unanimity of opinion, which is certainly strange among so many doctors.

O. F.

Mrs. Beach's Mass.

MUSIC HALL, Boston, was filled to the brim on Sunday evening, the occasion being the 681st concert by the Händel and Haydn Society. Much interest was felt in the initial production of a new work, mass in E flat, by Mrs. H. H. A. Beach. The society had the assistance of Mrs. Jennie Patrick-Walker, soprano ; Mrs. Carl Alves, alto ; Mr. Italo Campanini, tenor, and Mr. Emil Fischer, bass. Mrs. Beach has been well known as a pianist for some time and now she comes before us as a composer also. Her mass contains much which evinces a fine musical intelligence and feeling ; experience, however, will surely enable her to put before others her ideas in a more impressive manner, for her orchestration is often weak and tiresome. As a consequence a good theme is often handicapped by poor treatment.

The "Laudamus te" is especially beautiful, and on this occasion the alto solo was admirably sung. Too frequent usage of the horns is noticeable throughout the work. The mass as a whole, however, does much credit to the composer. The society, under the direction of Mr. Carl Zerrahn, sang in a most effective manner, the attacks were well taken, the intonation accurate and the light and shades of expression clearly defined. The mass was followed by Beethoven's Choral Fantasia, this being its second production by the Händel and Haydn Society. As usual, Mr. B. J. Lang presided at the organ.

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Washington D. C.

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THE SYMPHONY ORCHESTR

Its Third Concert Here This Season to Be Unusually Attractive.

On Wednesday next the Boston Symphony Orchestra will give the third concert of the Washington season at the Congregational Church. In solo attractions this concert is unusually rich and consequently the programme is of more varied interest than ordinarily characterizes those given by this peerless organization. The public will welcome this, especially as it affords the opportunity of hearing a Washington girl, Miss Leonora Von Stosch, under circumstances so favorable and which will enable her to display her art to the best advantage. Much has been said and written about this charming young violinist, her studies and triumphs abroad, and her successful appearances since her return. The other soloists are Mr. Kneisel, concert meister of the orchestra, and Mrs. Julie L. Wyman, one of our most celebrated contraltos. She has been heard before in Washington and will meet with a warm reception. The following is the programme: Wagner, A Faust Overture. Saint-Saens, Aria from "Samson and Delilah," Mrs. Julie L. Wyman. Berlioz, Pilgrim's March from Symphony "Harold in Italy," viola solo, by Mr. Kneisel. Saint Saens, Rondo Capriccioso for violin, Miss Leonora Von Stosch. *a* Delibes, "Regrets;" *b* Massenet, "Bonne Nuit;" *c* Ferrari, "A Un Fiancee," Mrs. Julie L. Wyman. Schumann, Overture, Scherzo, and Finale, op

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HERALD, Baltimore, Md.

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BOSTON SYMPHONY CONCERT.

Mrs. Julia L. Wyman and Mr. Richard Burmeister the Soloists.

The Boston Symphony Orchestra, with Mrs. Julia L. Wyman and Mr. Richard Burmeister as soloists, gave the third concert of their series at the Academy Concert Hall last night. The work of this excellent organization is perfection itself, and their coming is always eagerly looked forward to by lovers of good music, as was demonstrated by the large audience which filled the hall last night.

The first number rendered, the overture from "Freischutz," by Weber, calls for no description, as it is popular and familiar. The orchestra interpreted the simple German ideas of the composer with fine effect, from the opening horn quartette—which was played clean and in tune—to the finish. Mrs. Wyman, who has a fine contralto voice of remarkable range, sang in a faultless manner the aria from Saint Saens' "Samson and Delila," "O, Love, Aid Thou Me in My Weakness." She also sang three songs by Delibes, Massenet and Ferrari, with piano accompaniment.

Liszt's concerto in A major was played by Mr. Burmeister, who received an ovation after a masterly rendition of that number. It is one of the composer's best works, and rarely heard here with orchestral accompaniment. The 'cello obligate in the second adgio movement is one of the incidents showing the composer's skill as a master of orchestral resources.

The "Pilgrims' March," from Berlioz's symphony "Harold in Italy," the fourth number on the programme, was given as if with inspiration, especially the viola solo, which was played by Franz Kneisel, who carries a motif by harmonies through almost the entire selection. Berlioz is noted for the phenominal technicality introduced into his works and his acute knowledge of instrumentation and the compass of each individual instrument.

The counter work of the basses and harp at the beginning and end is one of his many experiments in orchestral coloring.

The concluding number was Goldmark's symphony "Rustic Wedding March," which the orchestra gave in a most realistic manner.

PUBLIC LEDGER, Philadelphia, Pa.

Date 2/13

Miss Geraldine Morgan, the violiniste, who is to make her American début at the Boston Symphony Concert next Monday evening, was taught successively by Dr. Damrosch, of New York; Schradick, of Leipsic, and Joachim, of Berlin. She has appeared in several European capitals, and is credited with notable successes in the line of art which she has studied under such favorable auspices. At the coming concert she will be the soloist in a new Bruch concerto (No. 3), and will also play a B minor romanza by Joachim, and Hungarian dances by Brahms. The orchestra is to give Schumann's "Rhenish" symphony (No. 3 in E flat), Richard Strauss's symphonic poem of "Don Juan," and Slavonic Dances by Dvorak. It is said of Strauss's work that it was suggested by a weird poem of Nicolaus Lenaus, and had its first performance about two years ago at Weimar. Mr. Nikisch placed it on his Boston programme last October.

TRIBUNE. New York, N. Y.

Date 2-7

The Boston Symphony Orchestra will be with us this week and will give a concert in Chickering Hall on Tuesday evening and the regular Philharmonic public rehearsal in Brooklyn on Friday afternoon and Saturday evening. It is a pity that these Brooklyn affairs come in conflict with the fourth rehearsal and concert of the New-York Philharmonic Societys for which an extremely interesting programme has been set up consisting of Liszt's "Prometheus," Bruch's third violin concerto (to be played by Mme. Camilla Urso), Wagner's "Faust" overture and the original version of Schumann's Symphony in D minor, which will be played on this occasion for the first time in America.

The chamber music concerts referred to are those of the Symphony Quartet, postponed from last Sunday, at the Chamber Music Hall this afternoon, of the Schmidt-Herbert Quartet, in Hardman Hall, on Thursday evening, and of the Kneisel Quartet, in Chamber Music Hall, on Friday evening. The opera at the Metropolitan Opera House this week will be "Lohengrin" on Monday, Ambroise Thomas's "Hamlet" in French on Wednesday, "Don Giovanni," for the last time on Friday and "Romeo et Juliette," also in French, on Saturday afternoon.

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—The fourth concert of the series by the Boston Symphony Orchestra will be given at the Academy of Music on Monday evening next. The programme, which we have already published, includes a symphony of Schumann's and other music of the highest grade. The soloist will be Miss Geraldine Morgan, a young American violinist, who will make her Philadelphia debut on this occasion and concerning whom much interest has been expressed.

—The subsequent representations of the Metropolitan Opera at the Academy of Music will be as follows: Thursday evening next, Gounod's *Romeo and Juliete*, with Miss Eames and M. Jean de Reszke; February 16, a double programme—Gluck's *Orpheus*, and *Cavalleria Rusticana*, with the Ravogli sisters, Miss Eames, and Sig. Valero; and February 18, *Mignon*, with Mlle. Van Zandt, Mme. Lehman, and Mme. Scalchi. It is especially desired on Thursday evening that the audience shall be prompt in attendance, as the usually omitted Prologue will be sung.

HERALD, Fall River, Mass.

Date 2-1

The Boston Symphony Orchestra.

The advance sale of tickets for next Tuesday's concert bids fair to excel in amount the entire gross receipts at the last concert here. The box office sale will probably carry the total figures up to nearly $1000. Any young man who intends taking his "best girl" to this concert and has not yet secured his seat will do well not to put it off any longer. Desirable tickets will be worth a premium before next Tuesday night.

MAIL AND EXPRESS, New York, N. Y.

Date 2-10

WORLD OF MUSIC.

The Boston Symphony Orchestra Concert at Chickering Hall—Other Entertainments.

Last evening's concert of the Boston Symphony Orchestra at Chickering Hall was given before an audience notable for its size as well as for the appreciative attention it gave to the performance and the enthusiasm it displayed. Mr. Nikisch had arranged a programme that was varied in its attractions, and that required a longer time in its interpretation than is usual at the concerts of this organization. But no one seemed to wish it abridged.

Handel's concerts for strings and two wind orchestras, in F major, was the first number on the programme. It is not familiar to concert-goers, and it proved to be interesting, not only by reason of its intrinsic excellence and as an example of Handelian composition, but also for the manner in which the wind instruments are brought forward in it.

A sharp contrast to this somewhat archaic work was found in Berlioz's symphony, "Harold in Italy," which followed—a composition in which the individuality of the composer is plainly and not always pleasantly shown. The most agreeable feature in it is the viola obligato. This was played by Mr. Kneisel with a beauty of expression that merits the highest praise. The prelude to "Lohengrin" and the scenes from "Siegfried" and "Die Goetterdaemmerung," arranged by Hans Richter for the concert room, were the other numbers on the programme.

The work of the orchestra throughout the evening was eminently satisfactory. Vigor and brilliancy of effect, as well as refinement and delicacy of expression, were among the striking characteristics of the performance, and warmth of feeling was not sacrificed to refinement of execution. The concert may be set down as one of the most enjoyable of the season.

Clipping from

2-11

Date

BOSTON SYMPHONY ORCHESTRA.—Congregational Church was filled with a delighted audience on the occasion of the third concert of the Boston Symphony Orchestra. This orchestra has become so popular in this city that its concerts are looked forward to with eager anticipation by lovers of music. There is never any dissapointment, for the work of the orchestra is always of the highest character. That it preserve such uniform excellence is a high tribute to the control of its conductor, Mr. Nikisch, who has perfected the labor commenced by Henschel and advanced by Gericke. Last night the enjoyment of the audience at the performance of the orchestra was emphatically manifested by applause. The Berlioz March probably commanded the closest attention because it was the least known, and the viola solo by Mr. Kneisel deserved the recognition it received. The Schumann number was the most satisfactory, except to the extreme Wagnerites, because of the melody of the overture, and the vivacity of the scherzo and its treatment by Mr. Nikisch and his players was all that could be desired. Mrs. Julia Wyman confirmed the favorable impression as a vocalist she made in her first appearance here and was warmly received. The interest of the evening, however, centered in the appearance of Miss Leonora Von Stosch, whose former friends were very numerous in the audience. Those who had known her as a girl, when she first commenced to play the violin under Prof. Josef Kaspar, who saw the ability of his young pupil and did all in his power to start her in the right direction, were there to see if she had fulfilled the hopes entertained for her when she left Washington to complete her studies in Germany. That she had developed even beyond the expectation of her friends was manifest by her excellent performance of Saint-Saen's Rondo Capriccioso, which afforded an opportunity for the display of brilliant technique, of intense feeling and of free, firm movement. She was fortunate in playing upon an instrument of wonderful purity of tone, the famous Stradivarious, of which so much has been said. The gratification of the audience at her performance was manifested in the most pronounced manner and applause was showered upon her at every opportunity. At the close of the piece the demand for encore was so emphatic that it could not be resisted and she played the prelude to a Bach sonata exquisitely. Miss Von Stosch has a bright future before her, but a firm position in the front line of violinists can only be maintained by constant study and practice. Youth, a keen musical intelligence, ambition and perseverance are qualities that she possesses and that should give her the highest rank among American female violinists. Her course will be eagerly watched in this native city.

RECORDER, New York, N. Y.

Date 2/10

Fourth Boston Symphony Concert.

The concert last night at Chickering Hall was opened with Handel's concerto for string orchestra and two wind choirs in F by Mr. Nikisch. The second number was Berlioz's seldom heard symphony, "Harold in Italy." There is not much good writing, manneristic though it be, in the concerto.

"Harold" was last played in this city under Mr. Damrosch, with Nahan Franko as the violo soloist. Last night that prince of violinists, Franz Kneisel, was the viola player. The Boston Symphony Orchestra has seldom done better playing than in this work. The programme concluded with some Wagner numbers, the "Lohengrin" prelude and Hans Richter's arrangement of excerpts from "Siegfried" and "Goetterdaemmerung."

STANDARD-UNION, Brooklyn, N. Y.

Date 2-11

The Symphony Concerts.

The Boston Symphony Orchestra will give [illegible] fourth public rehearsal and concert on [illegible] afternoon and Saturday evening, [illegible] Arthur Nikisch [illegible] and the [illegible]

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BOSTON SYMPHONY OR[illegible]STRA.

New York does not have as much of the Boston symphony orchestra this season as Brooklyn does, but a few nights before each of our Philharmonic concerts it is Mr. Nikisch's custom to give the Gothamites a treat and they had one last night at Chickering hall, when they showed their appreciation of its value by filling that place and heartily applauding every number. The programme was historically progressive, and each piece was played with such verve and precision that a momentary uncertainty of the second violins in the "Lohengrin" prelude was just reason for surprise. Handel's orchestral suite, called a concerto for string orchestra and two wind choirs, was represented in five numbers: sedate in form, yet joyful in spirit, sonorous and richly colored as to instrumentation, the horns and reeds being treated with especial scope and beauty. Berlioz' eccentric symphony illustrative of "Harold in Italy" was played with technical perfection, and Franz Kneisel, exchanging his violin for a viola, gave Harold's monologues with delightful purity and voice quality of tone and facility of utterance. This symphony shows Berlioz at his best and there are moments when he is lifted to the skies, though in the very next bar, perhaps, he is groping or trifling, his purpose gone, his inspiration vanished, the instruments wandering feebly, as in search for an idea, endeavoring by mere strider to conceal the want of reason for the music. As a whole, however, the work is picturesque and to the musician the orchestral coloring is interesting. Even Mr. Kneisel could not prevent his harmonics from sounding like the twang of a jewsharp, but perhaps that was the very effect that Berlioz desired to produce. The "Lohengrin" vorspiel displayed the exquisite beauty, the breadth and singing tone of the strings for which this band is noted and that makes it eminent among all rivals on both sides of the sea, and the concert arrangement of pieces from "Siegfried" and "The Twilight of the Gods," descriptive of Siegfried's ascent of the mountain, of the dawn and the Rhine journey—a bewilderingly beautiful interweaving of leading motives—was given in a brisk and graphic, yet dramatic, manner. Except for Mr. Kneisel's work, which was integral to the symphony, there were no soloists, yet nobody seemed to suffer in consequence. The orchestra will play in Brooklyn next Friday afternoon and Saturday night.

SUN, New York, N. Y.

Date 2/10

The Boston Symphony Orchestra.

No more beautiful concert ever was or ever could be given than that furnished yesterday evening to its subscribers by the Boston Symphony Orchesta under Mr. Arthur Nikisch. Both in regard to selections and the manner of their performance the entertainment was perfect. Only three names of great composers appeared upon the bill—Haendel, Berlioz, and Wagner. They were set down in this order, the older man heading the list with a "Concerto for string orchestra and two wind choirs, in F major," a work so full of symmetrical beauty, and so refreshing in its clear, square cut forms and honest, straightforward progressions, that, while listening, wrinkles were smoothed from knitted brows and cares and doubts fell away from anxious hearts. Strength and health and common sense and justice seem to be the inherent qualities of Haendel's delightful concerto. It radiates peace and comfort from every phrase throughout its entire length. There are five short movements, cleverly contrasted, each as fine as the other. It was interesting to note how the exact Haendelian spirit was given to this number, the stiff, formal style of the old master showing in vivid comparison with the rest of the programme, which was made up of the ultra-romantic school, Berlioz's symphony "Harold in Italy," and Wagner's "Lohengrin" prelude, with extracts from "Siegfried" and "Die Gotterdämmerung," being the remaining selections.

Into all the modern music Nikisch put a beautiful swing and elasticity, which, however, was not allowed to detract in the slightest degree from that exquisite precision for which he is so noted. The stronghold that the conductor maintains over his men never relaxes for an instant, but, within these iron bonds there seems to be entire freedom of movement, so that the most perfect results of nicety, and, at the same time, of breadth, are obtained. Nikisch's men all play as if they loved to do it, and rejoiced in their obedience to his slightest command. The leader's manner is exceedingly charming, too, his self-containment and reserve being admirable—a worthy epitome of Boston principle and propriety.

Perhaps the best example of Nikisch's power and the orchestra's skill was Berlioz's extraordinary marvellous symphony. The work was the more interesting and enjoyable because it has been so seldom played here. It demands the subtlest *finesse* in interpretation, and it certainly received its full due last evening. Such a rendering, if he could have heard it, would go far toward compensating the poor, unhappy, misunderstood genius who made the lovely symphony for all his wretched and grievous life. What a wealth of imagination in that music; what pictures it paints; what variety of tone color! The ear can veritably gormandize and revel in such a generous, gorgeous feast of sound.

It is necessary to hear Mr. Nikisch's interpretations of Wagner more frequently before the best judgment of them can be given. While they are splendid from a technical point of view, it might be questioned whether, as a rule, they do not lack impulse and rhapsody—whether there is not too little of the tragic or whirlwind element in his conceptions. As yet no one has equalled Seidl as a conductor of Wagner. He always portrays the true inward meaning of those passionate phrases.

~~STAR~~, New York, N. Y.

Date 2-8

The programme for to-morrow evening's concert of the Boston Symphony Orchestra at Chickering Hall is as follows: 1, Concerto for strings and two wind choirs, Handel; 2, Symphony, "Harold in Italy," Berlioz; 3, Prelude to "Lohengrin"; 4, *Siegfried's* passage to *Bruennhilde's* Rock; Morning Dawn and Rhine Journey, from "Siegfried" and "Goetterdaemmerung," arranged by Hans Richter.

NEWS, Fall River, Mass.

2-12

Boston Symphony Orchestra.

Those people who, from force of habit put off buying tickets until the last moment feeling that there is no danger of a scarcity of good seats at a concert in Fall River, are likely to be disappointed next Tuesday. It is many a day since such an audience has assembled for any musical event in Fall River as will be present at the Academy on that evening. There are several reasons which may account for this. The demand for the orchestra, as it becomes more celebrated, is constantly increasing in the larger cities and its visits here are becoming less frequent. The programme announced for this concert is superior to any given here for some years, and much longer. It is almost certain that Mrs. Wyman will be a more popular soloist than any singer they have brought here since Agnes Huntington, years ago. As we have intimated, the demand for seats is almost unprecedented, the orchestra chairs being practically all sold the first day they were offered, and while there still remain some good parquette and balcony chairs they are being rapidly taken.

HERALD, Fall River, Mass.

Date 2/10

The Boston Symphony Orchestra.

The sale of seats for the great concert next Tuesday has opened with a rush, and there is every indication that an immense audience will greet this, the finest orchestra in America, on its first appearance here for two years. The program advertised today bids fair to excel in interest anything it has yet given us, as it certainly will in length.

The demand for tickets to these concerts in Boston is so great that a Fall River gentleman who recently wished to attend one, being unable to procure even "standing room" at the box office, was obliged to buy of a speculator on the street a ticket which gave him the opportunity to stand in the upper gallery for the moderate price of $1.50. This is an absolute fact. It is a pleasing fact that the sale of seats promises to be so large here that those who wait until the last moment before buying are likely to find little to select from except the dress circle and gallery.

NEWS, Fall River, Mass.

Date 2-10

Boston Symphony Orchestra.

We advertise to-day, in another column the full programme of the great concert to be given at the Academy next Tuesday evening. Such an entertainment is a musical event of great importance in this city, and we are glad that the opening sale of seats gives evidence that our citizens appreciate the fact. The programme is arranged to give a concert lasting a full hour and three-quarters, fifteen minutes longer than the average of their Boston concerts. This has been done at the urgent request of our local manager, as some complaint was made that their last programme here was too short.

The New York *Post* says: "As a Schumann conductor, Mr. Nikisch has no superior—perhaps no equal." Our public will have an opportunity to judge of the justice of this commendation, as the orchestra will play his magnificent first symphony entire. A new symphonic poem by the composer of the celebrated "Dance of Death," the beautiful prelude to "Lohengrin," and the well known but always welcome overture to "Tannhauser," are also among the most prominent features.

There are still an abundance of good seats unsold, but really choice ones are likely to be very scarce before the end of this week.

BULLETIN, Philadelphia, Pa.

Date 2-

The Boston Symphony Orchestra.

The success of last evening's concert by Mr. Nikisch's orchestra was great in all senses. The Academy was crowded in every part, the programme was a choice one and the band was in splendid condition. Its strength in stringed instruments is unusual, for there were at least forty violins, violas, 'cellos and double basses. These produced a richness of tone that we have never before had in concerts here.

The opening number was Robert Schumann's magnificent Rhenish symphony, opus 97. For variety of themes and for masterly treatment by the composer nothing since Beethoven surpasses this grand work. Mr. Nikisch's reading of it shows thorough understanding, and his little army of artists obeyed his direction like one man. In the way of a symphony we have had no such good performance this season.

A concerto for violin by Bruch was the next piece on the programme. It is not remarkable for originality, and must be heard oftener to be fairly judged. The violinist was a young, fragile-looking American lady, Miss Geraldine Morgan. She has not yet arrived at the highest stage as a *virtuosa*. She lacks physical strength, as was shown by frequent weakness of tone, and a want of delicate finish in the more difficult passages. Nevertheless she showed decided talent and was awarded tumultuous applause.

Richard Strauss's symphonic poem, "Don Juan," was given by the orchestra with delightful elegance. It stamps its young composer as one of the best that lives; one who is rich in ideas and resources, and who imitates no one. The work at once caught the interest of the audience, and it will be more liked the more it is heard. Three curious, eccentric but very attractive Slavonic dances by the Bohemian composer, Dvorâk, concluded this brilliant concert, and the great crowd went home fully satisfied with the treat they had had. The next concert (the fifth) by this splendid orchestra is announced for Monday evening, March 14th.

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BOSTON ORCHESTRA CONCERT.

Another fine audience was drawn to the Academy of Music last evening by the Boston Symphony Orchestra for the fourth concert of the series. The entertainment was scarcely as satisfactory as some which have preceded it. The orchestra played splendidly, but the programme was not especially strong. It included, to be sure, the great Symphony, No. 3, of Schumann (sometimes called "The Rheinish''), one of the monumental pieces of music, and which had an altogether efficient rendering. The variety, the ingenuity, and the magnetic force of this great composition have never been more entirely demonstrated here than they were on this occasion, and the performance was a pure and penetrating delight. This high plane, however, was not maintained, and the remainder of the entertainment was but indifferent. The Max Bruch Violin Concerto in D Minor is a work whose value is not commensurate with its length and difficulty. The solo part was taken by Miss Geraldine Morgan, a young and ambitious artist who was scarcely well advised in such an undertaking. The lady has marked gifts, but she was overweighted in this ponderous work, which is of a kind to tax the endurance of the strongest man. Madame Urso and Miss Powell are too wise to make such attempts. Miss Morgan succeeded creditably to the end of the Adagio, but in the Finale she was plainly overtaxed, and at the close was scarcely audible. Of her talent there can be no doubt, and we may hope to hear her again, in labors more appropriate. The Richard Strauss symphonic poem "Don Juan," which came next is a wild example of modern instrumentation run mad, without point or coherence. A group of Dvorak's "Sclavonic Dances" constituted the concluding number. They follow Brahms too closely for comfort, and are not very interesting in themselves.

TRIBUNE. New York, N. Y.

Date 2-13

CHAMBER MUSIC BY BOSTON MUSICIANS.

The Kneisel Quartet gave a fourth chamber concert last evening in the Chamber Music Hall. It was the last one of the current series by these admirable musicians, and ended a season that has been rich in artistic results and fruitful with a rare enjoyment for those who have heard their playing. Like the larger organization of which these four artists are also members, the Boston Symphony Orchestra, they have made an important and highly interesting contribution to the metropolitan musical season. Their four concerts have been an exemplification of all that is best in quartet playing and in fact have set a standard in this department of music of the loftiest range. Their programme last evening included two quartets by Beethoven op. 18 No. 2 and op. 74, and the wonderful variations from Schubert's in D minor. Their playing of these works was marked in the highest degree by the qualities that have been previously noted as lending so great distinction to their works—the most perfect symmetry and balance such as is attained only by long and thorough practice together, and by players completely imbued with the same spirit. Not only are an exquisite finish and lovely tonal quality never absent from their playing, but it is dominated by a sincerity of purpose and ripe artistic feeling that are always dedicated to the composition and never to a display of the abilities of the players themselves. Such playing is needed to bring to its full realization the two Beethoven quartets they chose last evening—works of his most melodious and beautiful style. The quartet was assisted by Mrs. Julie L. Wyman, who sang with delightful grace and feeling five French songs, by Chaminade Wekerlin, Delibes and an unknown composer. The audience indicated by the warmth and spontaneity of its applause how highly the music both of the quartet and of the soloist was appreciatedi.

World, Baltimore, Md.

Date 2-12

Conductor Nikisch has been descending considerably of late from the classic in selecting his concert compositions. Thursday night's program had several of what people call "popular selections," and such names as Beethoven, Mozart and Wagner, were conspicuously absent. But the audience enjoyed it all from the well worn "Freischuetz overture to Goldmark's symphony, which closed the evening.

The Liszt concerto, was the piece de resistance of the several numbers and local music lovers had an opportunity to hear Herr Richard Burmeister, as the piano solosist. It's a peculiar composition displaying wonderful variety of theme and well shows the eccentricities of the mind who conceived it, abounding in startling changes and touching almost every point in musical composition from the heavy fortissimo passages to the dreamy rippling movements which seem like the flowing of a brook in June. "The hearer notes Herr Burmeister's playing as sympathetic from the first. He is also master of technique—you might call him a model. But he seemed to lack in the force and vigor which are so required in the finale when the full orchestra accompanies the soloist in the grand march movement. Here the piano was not the solo instrument. Its music was too faintly outlined and its air not as clear and distinct as should be the case in this rendition. Otherwise Herr Burmeister's playing was superb and he deserved the applause so lavishly bestowed. A beautiful melody was the duet for piano and cello, which is one of the features of the concerto.

Mrs. Wyman the soloist possesses a strong well cultivated voice, though tis not very clear at the higher range. Her singing was aided by her sympathetic style, which found much favor with the assemblage.

A musical oddity is the march from Berlioz's symphony. It has a part for the fagots which is simply indescribable, and is orginality itself. Another features was the viola solo by Franz Kneisel, which was a delightful surprise to the listeners.

MAIL AND EXPRESS, New York, N. Y.

Date 2-10

WORLD OF MUSIC.

The Boston Symphony Orchestra Concert at Chickering Hall—Other Entertainments.

Last evening's concert of the Boston Symphony Orchestra at Chickering Hall was given before an audience notable for its size as well as for the appreciative attention it gave to the performance and the enthusiasm it displayed. Mr. Nikisch had arranged a programme that was varied in its attractions, and that required a longer time in its interpretation than is usual at the concerts of this organization. But no one seemed to wish it abridged.

Handel's concerts for strings and two wind orchestras, in F major, was the first number on the programme. It is not familiar to concert-goers, and it proved to be interesting, not only by reason of its intrinsic excellence and as an example of Handelian composition, but also for the manner in which the wind instruments are brought forward in it.

A sharp contrast to this somewhat archaic work was found in Berlioz's symphony, "Harold in Italy," which followed—a composition in which the individuality of the composer is plainly and not always pleasantly shown. The most agreeable feature in it is the viola obligato. This was played by Mr. Kneisel with a beauty of expression that merits the highest praise. The prelude to "Lohengrin" and the scenes from "Siegfried" and "Die Goetterdaemmerung," arranged by Hans Richter for the concert room, were the other numbers on the programme.

The work of the orchestra throughout the evening was eminently satisfactory. Vigor and brilliancy of effect, as well as refinement and delicacy of expression, were among the striking characteristics of the performance, and warmth of feeling was not sacrificed to refinement of execution. The concert may be set down as one of the most enjoyable of the season.

Clipping from 2-11

Date

BOSTON SYMPHONY ORCHESTRA.—Congregational Church was filled with a delighted audience on the occasion of the third concert of the Boston Symphony Orchestra. This orchestra has become so popular in this city that its concerts are looked forward to with eager anticipation by lovers of music. There is never any dissapointment, for the work of the orchestra is always of the highest character. That it preserve such uniform excellence is a high tribute to the control of its conductor, Mr. Nikisch, who has perfected the labor commenced by Henschel and advanced by Gericke. Last night the enjoyment of the audience at the performance of the orchestra was emphatically manifested by applause. The Berlioz March probably commanded the closest attention because it was the least known, and the viola solo by Mr. Kneisel deserved the recognition it received. The Schumann number was the most satisfactory, except to the extreme Wagnerites, because of the melody of the overture, and the vivacity of the scherzo and its treatment by Mr. Nikisch and his players was all that could be desired. Mrs. Julia Wyman confirmed the favorable impression as a vocalist she made in her first appearance here and was warmly received. The interest of the evening, however, centered in the appearance of Miss Leonora Von Stosch, whose former friends were very numerous in the audience. Those who had known her as a girl, when she first commenced to play the violin under Prof. Josef Kaspar, who saw the ability of his young pupil and did all in his power to start her in the right direction, were there to see if she had fulfilled the hopes entertained for her when she left Washington to complete her studies in Germany. That she had developed even beyond the expectation of her friends was manifest by her excellent performance of Saint-Saen's Rondo Capriccioso, which afforded an opportunity for the display of brilliant technique, of intense feeling and of free, firm movement. She was fortunate in playing upon an instrument of wonderful purity of tone, the famous Stradivarious, of which so much has been said. The gratification of the audience at her performance was manifested in the most pronounced manner and applause was showered upon her at every opportunity. At the close of the piece the demand for encore was so emphatic that it could not be resisted and she played the prelude to a Bach sonata exquisitely. Miss Von Stosch has a bright future before her, but a firm position in the front line of violinists can only be maintained by constant study and practice. Youth, a keen musical intelligence, ambition and perseverance are qualities that she possesses and that should give her the highest rank among American female violinists. Her course will be eagerly watched in this her native city.

RECORDER, New York, N. Y.

Date 2/10

Fourth Boston Symphony Concert.

The concert last night at Chickering Hall was opened with Handel's concerto for string orchestra and two wind choirs in F by Mr. Nikisch. The second number was Berlioz's seldom heard symphony, "Harold in Italy." There is not much good writing, manneristic though it be, in the concerto.

"Harold" was last played in this city under Mr. Damrosch, with Nahan Franko as the violo soloist. Last night that prince of violinists, Franz Kneisel, was the viola player. The Boston Symphony Orchestra has seldom done better playing than in this work. The programme concluded with some Wagner numbers, the "Lohengrin" prelude and Hans Richter's arrangement of excerpts from "Siegfried" and "Goetterdaemmerung."

STANDARD-UNION, Brooklyn, N. Y.

Date 2-11

The Symphony Concerts.

The Boston Symphony Orchestra will give their fourth public rehearsal and concert on to-morrow afternoon and Saturday evening, at the Academy of Music. Arthur Nikisch [illegible] lead the orchestra, and the [illegible] Mr. Nikisch and M. Alwin [illegible] will be under [illegible]

[illegible] N. Y.

Date 2/10

BOSTON SYMPHONY ORCHESTRA.

New York does not have as much of the Boston symphony orchestra this season as Brooklyn does, but a few nights before each of our Philharmonic concerts it is Mr. Nikisch's custom to give the Gothamites a treat and they had one last night at Chickering hall, when they showed their appreciation of its value by filling that place and heartily applauding every number. The programme was historically progressive, and each piece was played with such verve and precision that a momentary uncertainty of the second violins in the "Lohengrin" prelude was just reason for surprise. Handel's orchestral suite, called a concerto for string orchestra and two wind choirs, was represented in five numbers: sedate in form, yet joyful in spirit, sonorous and richly colored as to instrumentation, the horns and reeds being treated with especial scope and beauty. Berlioz' eccentric symphony illustrative of "Harold in Italy" was played with technical perfection, and Franz Kneisel, exchanging his violin for a viola, gave Harold's monologues with delightful purity and voice quality of tone and facility of utterance. This symphony shows Berlioz at his best and there are moments when he is lifted to the skies, though in the very next bar, perhaps, he is groping or trifling, his purpose gone, his inspiration vanished, the instruments wandering feebly, as in search for an idea, endeavoring by mere strider to conceal the want of reason for the music. As a whole, however, the work is picturesque and to the musician the orchestral coloring is interesting. Even Mr. Kneisel could not prevent his harmonics from sounding like the twang of a jewsharp, but perhaps that was the very effect that Berlioz desired to produce. The "Lohengrin" vorspiel displayed the exquisite beauty, the breadth and singing tone of the strings for which this band is noted and that makes it eminent among all rivals on both sides of the sea, and the concert arrangement of pieces from "Siegfried" and "The Twilight of the Gods," descriptive of Siegfried's ascent of the mountain, of the dawn and the Rhine journey—a bewilderingly beautiful interweaving of leading motives—was given in a brisk and graphic, yet dramatic, manner. Except for Mr. Kneisel's work, which was integral to the symphony, there were no soloists, yet nobody seemed to suffer in consequence. The orchestra will play in Brooklyn next Friday afternoon and Saturday night.

SUN, New York, N. Y.

Date 2/10

The Boston Symphony Orchestra.

No more beautiful concert ever was or ever could be given than that furnished yesterday evening to its subscribers by the Boston Symphony Orchesta under Mr. Arthur Nikisch. Both in regard to selections and the manner of their performance the entertainment was perfect. Only three names of great composers appeared upon the bill—Haendel, Berlioz, and Wagner. They were set down in this order, the older man heading the list with a "Concerto for string orchestra and two wind choirs, in F major," a work so full of symmetrical beauty, and so refreshing in its clear, square cut forms and honest, straightforward progressions, that, while listening, wrinkles were smoothed from knitted brows and cares and doubts fell away from anxious hearts. Strength and health and common sense and justice seem to be the inherent qualities of Haendel's delightful concerto. It radiates peace and comfort from every phrase throughout its entire length. There are five short movements, cleverly contrasted, each as fine as the other. It was interesting to note how the exact Haendelian spirit was given to this number, the stiff, formal style of the old master showing in vivid comparison with the rest of the programme, which was made up of the ultra-romantic school, Berlioz's symphony "Harold in Italy," and Wagner's "Lohengrin" prelude, with extracts from "Siegfried" and "Die Gotterdämmerung," being the remaining selections.

Into all the modern music Nikisch put a beautiful swing and elasticity, which, however, was not allowed to detract in the slightest degree from that exquisite precision for which he is so noted. The stronghold that the conductor maintains over his men never relaxes for an instant, but, within these iron bonds there seems to be entire freedom of movement, so that the most perfect results of nicety, and, at the same time, of breadth, are obtained. Nikisch's men all play as if they loved to do it, and rejoiced in their obedience to his slightest command. The leader's manner is exceedingly charming, too, his self-containment and reserve being admirable—a worthy epitome of Boston principle and propriety.

Perhaps the best example of Nikisch's power and the orchestra's skill was Berlioz's extraordinary marvellous symphony. The work was the more interesting and enjoyable because it has been so seldom played here. It demands the subtlest *finesse* in interpretation, and it certainly received its full due last evening. Such a rendering, if he could have heard it, would go far toward compensating the poor, unhappy, misunderstood genius who made the lovely symphony for all his wretched and grievous life. What a wealth of imagination in that music; what pictures it paints; what variety of tone color! The ear can veritably gormandize and revel in such a generous, gorgeous feast of sound.

It is necessary to hear Mr. Nikisch's interpretations of Wagner more frequently before the best judgment of them can be given. While they are splendid from a technical point of view, it might be questioned whether, as a rule, they do not lack impulse and rhapsody—whether there is not too little of the tragic or whirlwind element in his conceptions. As yet no one has equalled Seidl as a conductor of Wagner. He always portrays the true inward meaning of those passionate phrases.

~~STAR~~, New York, N. Y.

Date

The programme for to-morrow evening's concert of the Boston Symphony Orchestra at Chickering Hall is as follows: 1, Concerto for strings and two wind choirs, Handel; 2, Symphony, "Harold in Italy," Berlioz; 3, Prelude to "Lohengrin"; 4, *Siegfried's* passage to *Bruennhilde's* Rock; Morning Dawn and Rhine Journey, from "Siegfried" and "Goetterdaemmerung," arranged by Hans Richter.

NEWS, Fall River, Mass.

2-12

Boston Symphony Orchestra.

Those people who, from force of habit put off buying tickets until the last moment feeling that there is no danger of a scarcity of good seats at a concert in Fall River, are likely to be disappointed next Tuesday. It is many a day since such an audience has assembled for any musical event in Fall River as will be present at the Academy on that evening. There are several reasons which may account for this. The demand for the orchestra, as it becomes more celebrated, is constantly increasing in the larger cities and its visits here are becoming less frequent. The programme announced for this concert is superior to any given here for some years, and much longer. It is almost certain that Mrs. Wyman will be a more popular soloist than any singer they have brought here since Agnes Huntington, years ago. As we have intimated, the demand for seats is almost unprecedented, the orchestra chairs being practically all sold the first day they were offered, and while there still remain some good parquette and balcony chairs they are being rapidly taken.

HERALD, Fall River, Mass.

Date 2/10

The Boston Symphony Orchestra.

The sale of seats for the great concert next Tuesday has opened with a rush, and there is every indication that an immense audience will greet this, the finest orchestra in America, on its first appearance here for two years. The program advertised today bids fair to excel in interest anything it has yet given us, as it certainly will in length.

The demand for tickets to these concerts in Boston is so great that a Fall River gentleman who recently wished to attend one, being unable to procure even "standing room" at the box office, was obliged to buy of a speculator on the street a ticket which gave him the opportunity to stand in the upper gallery for the moderate price of $1.50. This is an absolute fact. It is a pleasing fact that the sale of seats promises to be so large here that those who wait until the last moment before buying are likely to find little to select from except the dress circle and gallery.

NEWS, Fall River, Mass. 2-10

Date

Boston Symphony Orchestra.

We advertise to-day, in another column the full programme of the great concert to be given at the Academy next Tuesday evening. Such an entertainment is a musical event of great importance in this city, and we are glad that the opening sale of seats gives evidence that our citizens appreciate the fact. The programme is arranged to give a concert lasting a full hour and three-quarters, fifteen minutes longer than the average of their Boston concerts. This has been done at the urgent request of our local manager, as some complaint was made that their last programme here was too short.

The New York *Post* says: "As a Schumann conductor, Mr. Nikisch has no superior—perhaps no equal." Our public will have an opportunity to judge of the justice of this commendation, as the orchestra will play his magnificent first symphony entire. A new symphonic poem by the composer of the celebrated "Dance of Death," the beautiful prelude to "Lohengrin," and the well known but always welcome overture to "Tannhauser," are also among the most prominent features.

There are still an abundance of good seats unsold, but really choice ones are likely to be very scarce before the end of this week.

BULLETIN, Philadelphia, Pa.

Date

The Boston Symphony Orchestra.

The success of last evening's concert by Mr. Nikisch's orchestra was great in all senses. The Academy was crowded in every part, the programme was a choice one and the band was in splendid condition. Its strength in stringed instruments is unusual, for there were at least forty violins, violas, 'cellos and double basses. These produced a richness of tone that we have never before had in concerts here.

The opening number was Robert Schumann's magnificent Rhenish symphony, opus 97. For variety of themes and for masterly treatment by the composer nothing since Beethoven surpasses this grand work. Mr. Nikisch's reading of it shows thorough understanding, and his little army of artists obeyed his direction like one man. In the way of a symphony we have had no such good performance this season.

A concerto for violin by Bruch was the next piece on the programme. It is not remarkable for originality, and must be heard oftener to be fairly judged. The violinist was a young, fragile-looking American lady, Miss Geraldine Morgan. She has not yet arrived at the highest stage as a *virtuosa*. She lacks physical strength, as was shown by frequent weakness of tone, and a want of delicate finish in the more difficult passages. Nevertheless she showed decided talent and was awarded tumultuous applause.

Richard Strauss's symphonic poem, "Don Juan," was given by the orchestra with delightful elegance. It stamps its young composer as one of the best that lives; one who is rich in ideas and resources, and who imitates no one. The work at once caught the interest of the audience, and it will be more liked the more it is heard. Three curious, eccentric but very attractive Slavonic dances by the Bohemian composer, Dvorák, concluded this brilliant concert, and the great crowd went home fully satisfied with the treat they had had. The next concert (the fifth) by this splendid orchestra is announced for Monday evening, March 14th.

Clipping from

Date 2-9

BOSTON ORCHESTRA CONCERT.

Another fine audience was drawn to the Academy of Music last evening by the Boston Symphony Orchestra for the fourth concert of the series. The entertainment was scarcely as satisfactory as some which have preceded it. The orchestra played splendidly, but the programme was not especially strong. It included, to be sure, the great Symphony, No. 3, of Schumann (sometimes called "The Rheinish''), one of the monumental pieces of music, and which had an altogether efficient rendering. The variety, the ingenuity, and the magnetic force of this great composition have never been more entirely demonstrated here than they were on this occasion, and the performance was a pure and penetrating delight. This high plane, however, was not maintained, and the remainder of the entertainment was but indifferent. The Max Bruch Violin Concerto in D Minor is a work whose value is not commensurate with its length and difficulty. The solo part was taken by Miss Geraldine Morgan, a young and ambitious artist who was scarcely well advised in such an undertaking. The lady has marked gifts, but she was overweighted in this ponderous work, which is of a kind to tax the endurance of the strongest man. Madame Urso and Miss Powell are too wise to make such attempts. Miss Morgan succeeded creditably to the end of the Adagio, but in the Finale she was plainly overtaxed, and at the close was scarcely audible. Of her talent there can be no doubt, and we may hope to hear her again, in labors more appropriate. The Richard Strauss symphonic poem "Don Juan," which came next is a wild example of modern instrumentation run mad, without point or coherence. A group of Dvorak's "Sclavonic Dances" constituted the concluding number. They follow Brahms too closely for comfort, and are not very interesting in themselves.

TRIBUNE. New York, N. Y.

Date 2-10

CHAMBER MUSIC BY BOSTON MUSICIANS.

The Kneisel Quartet gave a fourth chamber concert last evening in the Chamber Music Hall. It was the last one of the current series by these admirable musicians, and ended a season that has been rich in artistic results and fruitful with a rare enjoyment for those who have heard their playing. Like the larger organization of which these four artists are also members, the Boston Symphony Orchestra, they have made an important and highly interesting contribution to the metropolitan musical season. Their four concerts have been an exemplification of all that is best in quartet playing and in fact have set a standard in this department of music of the loftiest range. Their programme last evening included two quartets by Beethoven op. 18 No. 2 and op. 74, and the wonderful variations from Schubert's in D minor. Their playing of these works was marked in the highest degree by the qualities that have been previously noted as lending so great distinction to their works—the most perfect symmetry and balance such as is attained only by long and thorough practice together, and by players completely imbued with the same spirit. Not only are an exquisite finish and lovely tonal quality never absent from their playing, but it is dominated by a sincerity of purpose and ripe artistic feeling that are always dedicated to the composition and never to a display of the abilities of the players themselves. Such playing is needed to bring to its full realization the two Beethoven quartets they chose last evening—works of his most melodious and beautiful style. The quartet was assisted by Mrs. Julie L. Wyman, who sang with delightful grace and feeling five French songs, by Chaminade Wekerlin, Delibes and an unknown composer. The audience indicated by the warmth and spontaneity of its applause how highly the music both of the quartet and of the soloist was appreciated.

World, Baltimore, Md.

Date 2-12

Conductor Nikisch has been descending considerably of late from the classic in selecting his concert compositions. Thursday night's program had several of what people call "popular selections," and such names as Beethoven, Mozart and Wagner, were conspicuously absent. But the audience enjoyed it all from the well worn "Freischuetz overture to Goldmark's symphony, which closed the evening.

The Liszt concerto, was the piece de resistance of the several numbers and local music lovers had an opportunity to hear Herr Richard Burmeister, as the piano solosist. It's a peculiar composition displaying wonderful variety of theme and well shows the eccentricities of the mind who conceived it, abounding in startling changes and touching almost every point in musical composition from the heavy fortissimo passages to the dreamy rippling movements which seem like the flowing of a brook in June. "The hearer notes Herr Burmeister's playing as sympathetic from the first. He is also master of technique—you might call him a model. But he seemed to lack in the force and vigor which are so required in the finale when the full orchestra accompanies the soloist in the grand march movement. Here the piano was not the solo instrument. Its music was too faintly outlined and its air not as clear and distinct as should be the case in this rendition. Otherwise Herr Burmeister's playing was superb and he deserved the applause so lavishly bestowed. A beautiful melody was the duet for piano and cello, which is one of the features of the concerto.

Mrs. Wyman the soloist possesses a strong well cultivated voice, though tis not very clear at the higher range. Her singing was aided by her sympathetic style, which found much favor with the assemblage.

A musical oddity is the march from Berlioz's symphony. It has a part for the fagots which is simply indescribable, and is orginality itself. Another features was the viola solo by Franz Kneisel, which was a delightful surprise to the listeners.

GLOBE, Fall River, Mass.

Date 2-10

Boston Symphony Orchestra.

When the sale of seats for the great concert of Feb. 16th opened at Talbot's yesterday morning, a line of about 50 people were in waiting, some of them having been there since 6 o'clock. Before noon several hundred dollars worth were taken, and it now looks as though the people were awake to the fact that America's finest orchestra will soon be here. Paderewsky, the great pianist, who is now making a tour of America and who has appeared all over Europe, says emphatically that the Boston Symphony Orchestra is the best in the world.

The programme which will be given next Tuesday, is advertised today, and it embraces many novelties, as well as one or two selections that will never become old. The great overture to "Tannhauser," perhaps the grandest ever written, and which alone must have made Wagner immortal, ends the long programme. Mr. Nikisch is credited with giving the finest rendering of this overture ever heard in Europe. In the opening number also, the Schumann symphony, this talented conductor will appear at his best. If you have not already secured tickets do so at once.

MAIL AND EXPRESS, New York, N. Y.

Date 8

NOTES.

Mrs. Arthur Nikisch has recovered from her recent indisposition, but to make her appearance in New York the more certain, her recital announced for Monday, February 8, at Chickering Hall, has been postponed until Monday, February 15.

The programme for the fourth and last of the Kneisel Quartet concerts at Music Hall, Fifty-seventh street and Seventh avenue, on Friday evening next, is as follows: 1, Quartet in G major, No. 2, op. 18, Beethoven; 2, songs by Chaminade; 3, Variations from quartet in D minor, Schubert; 4, songs by Wekerlin and Delibes; 5, Quartet in E flat major, opus 74, Beethoven. Mrs. Julia L. Wyman will be the vocalist.

The fourth concert this season by the Boston Symphony Orchestra, at Chickering Hall, will take place to-morrow evening. The programme is as follows: 1. Concerto for strings and two wind choirs, in F major, Handel; 2. Symphony, "Harold in Italy," Berlioz; 3. Prelude to "Lohengrin;" 4. Seigfried's Passage to Brunnhilde's Rock; Morning Dawn and Rhine Journey, from "Siegfried" and "Gotterdammerung," arranged by Hans Richter.

Clipping from ....

Date 2-13

BROOKLYN'S PHILHARMONIC.

The Brooklyn Academy of Music was not so well filled as it ought to have been at yesterday afternoon's rehearsal by the Boston Orchestra under Mr. Nikisch, for the fourth Philharmonic concert to-night. Brooklyn does not yet seem to realize that it is offered better music this year at these concerts than ever before.

The programme rehearsed yesterday consisted of Wagner's "Faust" overture, Tschaikowsky's andantino and scherzo from the symphony in F minor and Beethoven's "Heroic" symphony. Besides this list Mr. Schroeder, the 'cellist, played most admirably Saint-Saëns' violoncello concerto in A minor, the results being exquisite and partly due to the marvellous accompaniment furnished by Mr. Nikisch's band.

Mrs. Julie L. Wyman, of Boston, replaced Mrs. Nikisch, who is ill, and sang an air from Saint-Saëns' "Samson and Delila" and songs by Delibes, Massenet and Ferrari. Of these latter Massenet's exquisite "Bonne Nuit" especially delighted the audience and received great applause, for which Mr. Nikisch, who played the piano accompaniments, could justly claim a share.

The "Faust" overture and the Beethoven symphony were about as perfectly played as the most fastidious listener could desire. There is no better orchestral playing to be heard here or elsewhere.

GLOBE, Fall River, Mass.

Date 2-11

Paderewski on Nikisch and Orchestra.

At the last concert of the Brooklyn Philharmonic Society, Paderewski, who was the soloist, gave these words of praise:

"I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Mr. Nikisch directed the accompaniament, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."

At the Academy next Thursday evening.

....

Date ....

BOSTON SYMPHONY ORCHESTRA.

This celebrated organization, led by Arthur Nikish, will give its fourth concert at the Academy of Music this evening.

The orchestra is composed of eighty-five performers, and deserves the comment made upon it by a German friend from Europe, a short time since. He said: "There is no finer orchestra anywhere."

At to-night's concert Miss Geraldine Morgan, *violiniste*, will make her first appearance in America. She is said to play remarkably well.

Clipping from ....

Date 2-13

THE KNEISEL QUARTET.

The fourth and last of a series of chamber music concerts by the Kneisel Quartet was given last evening in the chamber music room at Music Hall, Seventh Avenue and Fifty-seventh Street. The members of this quartet are: Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola, and Alwin Schroeder, 'cello. These gentlemen all belong to the Boston Symphony Orchestra. In that organization, however, the three first named are all first violin players, Mr. Kneisel being what the French call *chef d' attaque* and the Germans concertmeister.

The compositions played by these gentlemen last evening were Beethoven's quartet in G major; No. 2, opus 18, variations from Schubert's D minor quartet, and Beethoven's quartet in E-flat major, opus 74. The soloist of the concert was Mrs. Julie L. Wyman, contralto. She sang five French songs. Two were by Chaminade—"Ritournelle" and "Chant d'Amour." The others were Wekerlin's "Au Bord d'Une Fontaine," an unknown author's "Mon Petit Cœur," and Delebes's "Regrets." There was a good-sized audience present and the applause was abundant.

HERALD, Fall River, Mass.

Date 2-12

Boston Symphony Orchestra.

Don't be deluded enough to think you can wait until the last moment and then get a good seat for next Tuesday's concert. You can, for that matter, in the gallery for only 25 cents, and you can hear just as well as though you had an orchestra chair which costs $1.50, or did cost that when there were any to sell. Those who wish good seats in the parquette or balcony must get them soon, for they will shortly be gone, too. Remember that for this concert every seat below the gallery is reserved, and you may as well secure your seat in advance as wait until the last moment and then pay the same amount for a poor one. This orchestra is one of the best, if not the very best in the world, and chances to hear it are becoming more and more rare.

ZETTE, Taunton, Mass.

2/16

We advertise to-day the program of the great concert to be given at Fall River next Tuesday evening by the Boston Symphony Orchestra. The sale of tickets opened with a rush yesterday morning and parties from this city who desire to attend should order seats at once. As will be seen, special rates have been made by the railroad officials and Manager Ellis writes that they have arranged for the 6.58 steamboat train to stop at the new Fall River station to accommodate Taunton patrons. The concert will be over about 9.45 and the special train will leave there shortly after ten o'clock.

MAIL AND EXPRESS, New York, N. Y.

Date 2-11

The last of the Kneisel Quartette's agreeable concerts this season will take place at the chamber music room of Music Hall on Friday evening. The programme is an excellent one and Mrs. Julie L. Wyman will be the soloist.

LEDGER AND TRANSCRIPT

Philadelphia, Tuesday, Feb. 9, 1892.

Academy of Music—Boston Symphony Orchestra Concert.

The Boston Symphony Orchestra had the largest audience it has attracted this season in attendance last night at its fourth concert of the current series, the seating capacity of the Academy of Music being fully tested, with a good standing contingent at the rear of each tier. It cannot be said that the audience was correspondingly cordial, and in two or three instances it was distinctly lacking in appreciation, so far as outward manifestation went, for Mr. Nikisch and his orchestra never better deserved hearty approval than in two movements of Schumann's No. 3 ("Rhenish") Symphony, with which the concert opened, and in the other orchestral numbers on the programme—Richard Strauss's "Don Juan" symphonic poem and Dvorak's familiar three Slavonic dances. The band was in fine form throughout, but it surpassed itself in the Strauss work, in which sensuous beauty and masses of tone-color of really remarkable warmth and loveliness are wrought with an originality and skill that no composer of to-day outrivals, adding, withal, an audacity of treatment that suggests Berlioz. The analytical programmes that were furnished were valuable in helping the listeners to perceive the purpose of the composer. Miss Geraldine Morgan, the soloist, made her début and a prompt and emphatic success together. In choosing the latest of Bruch's violin concertos she placed herself at a disadvantage. Repeated hearings of this work (Concerto in D minor, Op. 58) might win a better opinion for it, but, with all the advantage it had last night of an excellent soloist and an orchestra that was faultless, it seemed heavy and uninteresting, except in that it served to show Miss Morgan's ability to overcome very formidable technical difficulties and to play not particularly graceful music with distinct effectiveness. For a lady of almost fragile looking physical powers she displayed a surprisingly full and firm tone, and retained her powers in full to the last bar of extremely exacting work, in which she succeeded in keeping her instrument the centre of interest against the heavy scoring the author provided the orchestra. It should be added that Miss Morgan plays with elegance as well as with breadth, and that the audience emphasized its recognition of her sterling artistic qualities by extending to her repeated recalls.

The fifth concert will take place March 14.

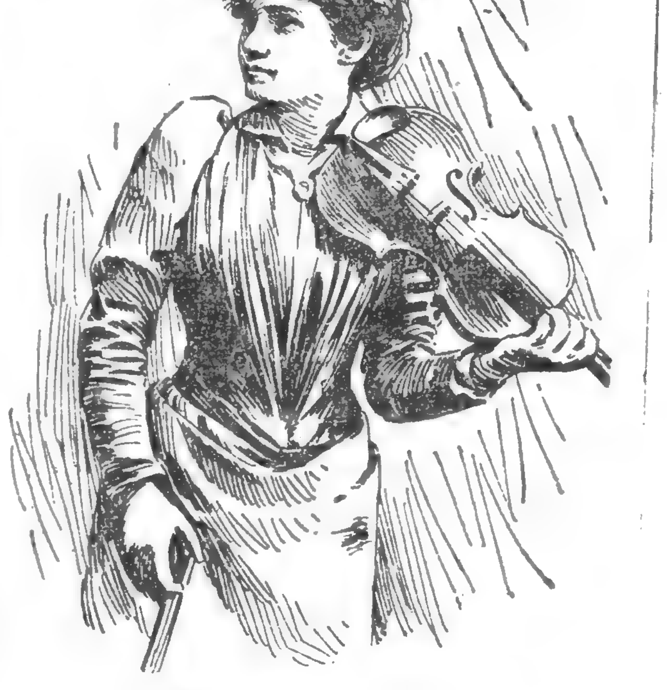
The Times

PHILADELPHIA, FEBRUARY 9, 1892.

THE BOSTON SYMPHONY CONCERT.

Schumann's Rhenish Symphony and Bruch's New Violin Concerto.

The Boston Symphony Orchestra, under Mr. Nikisch, has seldom given a more interesting and satisfactory concert than that which drew a crowd to the Academy of Music last evening. It was certainly the best of this season. Schumann's beautiful symphony in E flat, the Rhenish, was played in a manner that it can be no exaggeration to call perfect. This is music that Mr. Nikisch seems to feel completely, and its melody, its poetry, its religious sentiment he and his orchestra interpret with a purity and grace and an artistic power that are masterly. The treatment of the second movement was particularly brilliant in its entirety as well as in detail, and the elevated feeling given to the andante was very admirable. The "religious" movement Mr. Nikisch takes very slowly, almost as a funeral march, but the slowness is compensated for by a fine pomposity, and the finale was as bright and splendid as could be wished. It was altogether a noble execution of a noble work.



GERALDINE MORGAN.

The other important feature was Bruch's violin concerto in D minor, which had not been played here before, a composition of fine melodic inspiration and of masterly completeness. Large and broad in its ensemble effects, it is still what a modern concerto very often is not, essentially a solo work, the whole composition being developed directly from the violin part, which dominates it and which it constantly sustains. This very exacting work was taken by Miss Geraldine Morgan, a young American girl who has just returned from a period of European study lately under Joachim, and who made her home debut with gratifying success. To say that she showed the power which this large concerto called for would be absurd. It is work for a big masculine player. What she did show was a very exact and delicate technique, with a small, but pure and sweet singing tone and much tenderness and refinement of execution. Overweighted as she was with the concerto, she played it with astonishing accuracy and approved herself an artist of admirable training, entirely unaffected and true in her method, as she is modest and pleasing in appearance and with important possibilities before her.

The programme included also Richard Strauss' symphonic poem of "Don Juan" and some of Dvorak's Slavonic dances. The orchestra has never been heard to greater advantage than in this concert, especially in the symphony and the concerto.

Philadelphia Inquirer

TUESDAY, FEBRUARY 9, 1892.

THE SYMPHONY CONCERT.

A Large Audience at the Academy and a New Violinist.

The Academy of Music was completely filled in every part last night at the fourth concert of the Boston Symphony Orchestra. It is probable that the attendance exceded that of any former event by this organization. The audience, however, was not in all respects discriminating. The program:

Schumann—Symphony No. 3, in E-flat (Rhenish), Op. 97.
  Vivace.
  Molto moderato.
  Andante.
  Religioso.
  Vivace.
Bruch—Concerto for violin in D minor, Op. 58.
  Allegro energico.
  Adagio.
  Finale: Allegro molto.
    Miss Geraldine Morgan.
Richard Strauss—Symphonic Poem, "Don Juan."
Dvorak—Three Slavonic Dances.

The Rhenish symphony is a delightful composition, in which the composer seeks to record the impressions of a visit to Cologne during the installation of a cardinal archbishop, and the idea is well executed. The first vivace is a delightful piece of work, the religioso is full of rich harmony and the closing number is a deliciously free and rollicksome work. It was played magnificently throughout, being the most satisfactory work of this organization this winter.

The concerto of Bruch is a work of great musical beauty, full of opportunities for the virtuoso. Miss Morgan is a young artist of careful training. Her technique is excellent, but whether owing to nervousness or some other cause, she failed to put the warmth of feeling into her work which the composition demanded. She was warmly received by the audience. In truth, the work was too great for any one but a master to undertake. There are plenty of pleasing compositions for young artists which they can execute successfully, and the selection was unfortunate for Miss Morgan.

The "Don Juan" number is a poetic conception of a rising author. His "Italy" received great applause here, and "Don Juan" is of an equal grade of merit.

The work of the orchestra was highly successful last night. While there is room for honest differences as to the Mr. Nikisch's methods of producing great compositions, there is no doubt that he carries out his ideas wonderfully well. The accompaniment to the concerto last night was as perfect as could be conceived. On the whole it was the best concert given by the orchestra this season.

The North American

PHILADELPHIA, PA.

TUESDAY, FEBRUARY 9, 1892.

MUSIC AT THE ACADEMY.

The Boston Symphony Orchestra Gives Its Fourth Concert.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its fourth concert for the season at the Academy of Music last evening. As is now invariably the case at these concerts, the audience was very large and distinctly fashionable. Scarcely a vacant seat was anywhere to be seen, and even the steps in the balcony aisles all had their occupants. How different from the old days when Theodore Thomas began the musical education of the public! Mr. Nikisch's programme last evening was composed exclusively of modern romantic music. The symphony was that by Schumann known as the "Rhenish," and in addition there were played Richard Strauss' "Don Juan," a symphonic poem, to use the rather affected nomenclature of the day, but really a free fantasia, descriptive of the career and ending of the gay Spanish gallant, and three Slavonic dances by Dvorak. In all these the work of the orchestra was superlatively fine. Perhaps its extraordinary brilliancy was most striking and conspicuous in the Strauss number, but only because the daring, complex and richly-colored score of the composer was singularly well adapted to show off orchestral virtuosity. Mr. Nikisch is in close sympathy with Schumann, and his reading of the symphony was exceedingly imaginative and sympathetic. All the beautiful poetry and sentiment of the work were appreciatively apprehended and effectively expressed, and indeed, if one could be permitted the use of that hackneyed phrase about a "new revelation" it would be properly applicable here. The soloist of the evening was Miss Geraldine Morgan, a young violinist pupil of Joachim, who introduced a D minor concerto by Bruch. Miss Morgan produces a clear sweet tone, stops well in tune, possesses considerable brilliancy of execution and displays a technique which bespeaks her training. But she has very little power, and her bowing lacks the breadth and freedom distinctive of first-class work. She was no doubt nervous, but Bruch's long, difficult, and in every way exacting concerto is a heavier task than should have been imposed upon her. Her fatigue towards the end was unmistakable. Miss Morgan is clever and must have worked hard, but to put her forward as the soloist at a Boston Symphony Concert is in every way unfair.

THE RECORD.

Philadelphia, February 9, 1892.

Boston Symphony Orchestra Concert.

There was the usual overflowing house at the Academy of Music last evening, when the Boston Symphony Orchestra was heard here for the fourth time this season. The programme was strictly modern in type, containing nothing earlier than Schumann's "Rhenish" symphony, one of the most popular and most elaborate works of that great master of orchestral composition. The symphonic numbers, as well as Richard Strauss' "Don Juan" and three Slavonic dances by Dvorak, were superbly rendered by Director Nikisch's orchestra. Bruch's splendid violin concerto in D Minor introduced as solo violinist Miss Geraldine Morgan, a slip of a girl, who, although scarcely ranking as yet among violin virtuosi, possesses a brilliant technique and the firm touch and fine genius of the true artist.

The Philadelphia Press. Feb 9

Fourth Concert by the Boston Symphony Orchestra at the Academy.

Miss Geraldine Morgan, violinist, played the only solo at the Boston Symphony Orchestra concert last evening. She was enthusiastically received.

The audience was the largest that has attended a Boston Symphony Concert this season. Schumann's Rhenish Symphony and Strauss' "Don Juan" were beautifully played by the orchestra.

[124]

Washington Post

~~N[illegible]D,~~

~~NEW [illegible]DAY, FEB[illegible] 10, 1892.~~

CAPTURED HER HEARERS

An Ovation to One of Washington's Talented Daughters.

HOME DEBUT OF MISS VON STOSCH

The Young Musician Charms Her Audience with Her Skill—Men and Women, Old and Young, Wildly Applaud Her at Last Night's Concert.

The Boston Symphony concert at the Congregational Church last night was extremely interesting for several reasons and to many in the audience particularly attractive because it marked the home debut of another of Washington's talented daughters.

The programme had an immense amount of individuality, and the orchestral numbers consisted of Wagner's "Faust" overture, Berlioz's "Pilgrim's March" (third movement), from the symphony "Harold in Italy," and a Schuman overture, Scherzo and Finale Op. 52. The "Faust" overture was intended to have been the first movement of a symphony which never was written. The complete solitude of Faust and the intensity of his emotions fill every measure. The motive was magnificently developed in the latter part.

The Berlioz Symphony March was the most extraordinary selection given, and was a surprise to all but a few of the audience. It is played but rarely in America, and during the sway of Nikisch it has had hardly a half dozen performances. It is one of the purest examples of Berlioz' originality. It has an eccentric dignity in spite of the fact that one continually wonders where the phrases will bring up and what possibly can be ahead. The audience applauded in a surprised way. It had heard something that it wasn't accustomed to, and was both startled and gratified. Mr. Franz Kneisel's viola solo was recognized with vigorous applause.

The most ambitious work was that of Schuman. The overture is particularly varied and bright, while the scherzo is apt to please a majority, because of the lively rhythm that permeates it, and even winds it up after a decided change has been alternated with the prevailing movement. In the finale the most sustained and vigorous work appeared.

The vocal soloist was Mrs. Julie L. Wyman, who gave the aria, "O, Love, Aid Thou Me in My Weakness," from Saint-Saen's "Samson and Delilah," with the orchestra accompanying. She succeeded better, however, in a group of three French songs, for which Mrs. Wyman seemed in an appropriate mood, and probably the audience took more satisfaction in the sweet little "Bonne Unit" of Massenet than any of the group. Much of the effect of this group was due to the sympathetic accompaniments of Nikisch, who played them with the same leadership and guidance for the singer that he displays when waving the baton before his musicians.

The great feature of the night was the appearance of Miss Leonora von Stosch, a Washington girl, news of whose success had heralded her arrival here and made all violin lovers anxious to hear the new star, of whom it is said she has only to wait and work to taste the full measure that is accorded successful genius. Since her return to America Miss von Stosch has only played here for a few friends privately. She had chosen a Rondo Capricciosso of Saint-Saens. In itself it was varied and lace like enough to give the artiste every opportunity to display her ability. She plays with precision and well-regulated fervor, combined with brilliancy. There was also an unusual freedom of movement that is seen rarely.

A success was assured, for, beyond the welcome given on her appearance, the audience wouldn't wait, but filled the rests with outbursts of applause. It was the famous Stradivarius, about which so much has been said, on which she laid the bow, and Miss von Stosch is to be congratulated on having so rare and mellow an instrument.

When Miss von Stosch drew out the last note and dropped the violin it was an ovation. Not only men but women, old and young, swelled the applause that kept growing louder as she acknowledged the magnificent floral tributes brought forward and repeatedly returned to the stage to bow her acknowledgments. Miss von Stosch may have many triumphs in the years to come, but rarely will there be one more full of pride or a sincerer tribute than last night's. To complete it Nikisch broke his hitherto iron-clad regulation, and the young artist played the first prelude to a Bach sonata. At the close of the concert Miss von Stosch received the congratulations of many. She leaves to-day for an extended trip of some weeks.

The house was filled in every part, and if anything the concert was more successful even than the previous two.

The Evening Post.

New York, Wednesday, Feb. 10, 1892.

Boston Symphony Orchestra.

There was certainly nothing conventional about the programme of the Boston Symphony Society's concert at Chickering Hall last evening. Works more widely different in style could not have been easily found than a Handel concerto for string orchestra and two wind choirs (F Major), and Berlioz's Harold Symphony and Wagner's "'Lohengrin' prelude and selections from 'Die Götterdämmerung.'" The Handel concerto proved very old fashioned, indeed. In the first four movements there was little to arouse interest, and the audience damned them with faint applause. In the second movement, however, there was a pretty echo effect for the horns, while in the final movement a quaint and coquettish oboe duo roused the enthusiasm of the audience.

The Berlioz symphony, which, like the Handel concerto, was superbly conducted and played, once more called attention to the fact that, if only Berlioz could have occasionally had a few original *thematic* ideas, he would have been one of the greatest composers of all time. He has, indeed, an abundance of ideas, but they all relate to the style of expression and to original details of orchestration. In this respect the Harold symphony is as interesting as it is otherwise tedious. The most original feature is, of course, the solo viola part. Berlioz had intended this work at first for a concerto for the viola, to meet a wish of Paganini's. But the king of violinists found that there was not enough opportunity for display to suit his ambition, so Berlioz altered the plan of his work and made a programme symphony of it. As he says himself: "It came into my head to write a series of scenes for orchestra, in which the solo viola should take part as a more or less active *dramatis persona*, but always preserving its own proper character. By placing the viola in the midst of the poetic memories I had kept of my wanderings in the Abruzzi, I wished to make it a sort of melancholy dreamer, like Byron's Childe Harold." It certainly was a "melancholy dreamer" in the hands of Mr. Kneisel, who played this part in a simply exquisite manner, poetic in every bar, and with an astounding beauty of tonal coloring that made one wonder why we so often hear concertos for violin and for 'cello, but never any for the viola. Here is a hint for our American composers. Regarding the Wagner selections we need only say that they received the warmest applause of the evening, and that they were played in a manner that brought out all the themes clearly and impressively, but there was lacking a certain dramatic abandon and gradual working up of a climax to which we are accustomed in New York.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

WEDNESDAY AFTERNOON, FEB. 10, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

By all means the best orchestral concert which has been heard here this season, both in point of the intrinsic interest of the programme and the supreme excellence of its interpretation, was the one which was given in Chickering Hall last evening by Mr. Arthur Nikisch and his incomparable symphony orchestra. The concert opened with Handel's wonderfully interesting concerto for strings and two wind choirs, which was a source of unqualified enjoyment to those who are not wholly given over to the sensuousness and intricacy of modern musical compositions of a similar form. The entire concerto was played in strict obedience to the character of the music and traditional requirements. The work of the strings was as near perfection as such playing can possibly be, the work of the horns was excellent and the oboes mastered the extreme difficulties of the last movement with remarkable ease and precision. There are five movements in this concerto, of which the largo and the last allegro are particularly beautiful. It is replete with Handelian mannerisms, and the instrumentalism is frequently antiphonal in character, but it is full of a quaint charm and wonderfully beautiful in parts.

The symphony performed at this concert was Berlioz's "Harold in Italy," in which the viola solo was played with extraordinary skill and facility by Mr. Franz Kneisel, who infused into the entire work a large element of sentiment and poetic revery. The March of the Pilgrims, the Serenade of a Mountaineer and the frantic Orgy of the Brigands, with their striking contrasts and their marvellous beauties, were all given to perfection, and demonstrated more conclusively than anything else they have played here this year the unquestionable superiority of Mr. Nikisch's orchestra over any other in this country, or, as Mr. Paderewski affirms, in the world.

The remaining numbers were the over-overture to "Lohengrin" and selections from "Siegfried" and "Goetterdaemmerung," arranged by Hans Richter. While Mr. Nikisch's readings of Wagner may lack some of the fire and brilliancy which Mr. Seidl imparts to his, they are more scholarly and consistent, and technically are always more accurate.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, FEBRUARY 10, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

At the fourth concert of the Boston Symphony Orchestra in Chickering Hall last night, Mr. Nikisch treated his patrons to as sharp a contrast between new and old as the astronomers tell us exists between sunlight and shadow on the moon. Handel, Berlioz and Wagner were the composers drawn on. The first contributed one of those archaic compositions much affected by instrumental writers two centuries ago—a Concerto Grosso. But even among works of this class the Handel composition was something of an exception, for it is a concerto for strings with two accompanying choirs of wind instruments. We cannot recall that this music had ever been played in New-York before, and since it gave a glimpse of Handel from a rather unfamiliar point of view, Mr. Nikisch's experiment must be set down as successful. It might be questioned whether it was as much his purpose to give a lesson in musical history (the combination of pieces in the list looked a little that way), as to exhibit the skill of his horn and oboe players, for the composition exacts a great deal from those members of the band, and its exactions were met in a manner that increased the admiration which all judicious lovers of orchestral music have long felt for the musical itinerants from Boston. Nevertheless, the music was more interesting for its disclosure of Handel's skill as a writer for orchestral instruments, a skill which the ordinary concert-goer, who knows him chiefly, if not wholly, in his oratorios, has hitherto had to believe in on the authority of the musical historians. His treatment of the wind choirs (two horns, two bassoons and two oboes) in the concertante manner gave such unusual fulness and interesting color to the music, and brought up so many suggestions of devices which have popularly been supposed to date back no further than Weber, that despite the archaic form and the ingenuousness of the melodies, the concerto was heard with no small degree of curiosity and pleasure. The device of dialogue treatment which runs all through the work has a particularly striking exemplification in the last movement, a gigue, in which the cackling conversation of the oboes, their interruptions of each other and duets, has a deliciously humorous effect. Mr. Nikisch did not go outside his band for a solo attraction, but nevertheless gave us one of the most delightful solo treats of the season, in assigning Mr. Kneisel to play the viola obbligato in the smyphony which Berlioz labelled "Harold in Italy," and which was the second number on the concert scheme. We have frequently had occasion to speak in terms of warm praise of Mr. Kneisel, but his performance last night on the much-abused viola was so ravishing in its beauty that it seems as if scant justice had been done heretofore to the musicianly instincts, the exquisite taste and the faultless technical skill of the Boston principal Certain it is that the innate nobility of the instrument itself, its quality of dreaminess and tender melancholy, its luscious ripeness of tone, have never been exhibited here, for a dozen years, at least, as they were by Mr. Kneisel. His performance, coupled with the reading which Mr. Nikisch gave the work, went as far as anything could toward justifying the selection of the so-called symphony for performance. Berlioz's "Childe Harold" is not only the baldest kind of programme music, in which the imagination receives its impulse from the title and description, instead of the music—it is also a travesty on Byron's poem which a lover of poetry finds it hard to forgive. Nothing could better have held up its hollow pretentiousness and penury of idea to notice than the music which followed it last night: the prelude to "Lohengrin" and Hans Richter's arrangement for concert purposes of three scenes from "Siegfried" and "Die Goetterdaemmerung." Both of these pieces were performed superbly, and closed the evening with the enthusiasm of the audience wrought up to an exciting climax.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, FEB. 10, 1892.

THE BOSTON ORCHESTRA.

The fourth concert of the Boston Symphony Orchestra was given last night in Chickering Hall. This orchestra is to give only two more concerts in this city this season. The programme last night consisted of the following numbers: Concerto in F major for string orchestra and two wind choirs, Handel; symphony, "Harold in Italy," Hector Berlioz; prelude, "Lohengrin," Wagner; "Siegfried's Passage to Brunnhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Götterdämmerung," Wagner, arranged by Hans Richter.

Handel was born in 1685 and died in 1759, but the concerto which was played last night was unfamiliar to New-York audiences. It is supposed to have been written between 1737 and 1740, and in manuscript covers eighty-four pages of paper. It consists of nine movements. These were not all performed last night, only five being given.

The Berlioz symphony called "Harold in Italy" was inspired by Lord Byron's poem, "Childe Harold." The composer used a viola solo to represent the voice of the hero, while the orchestra played music intended to suggest the scenes through which he passed. The symphony consists of four movements named as follows: "Harold in the Mountains," "March of the Pilgrims," "Serenade of a Mountaineer," and "Orgy of the Brigands." The viola solo was played last night by Mr. Franz Kneisel, who is the leader of the first violins in the orchestra.

The audience quite filled the house, and the applause was very hearty, especially after the fourth movement of the Handel concerto, the second and third movements of the Berlioz symphony, and the prelude to Wagner's "Lohengrin."

—The fourth concert of the Kneisel Quartet will be given at Music Hall, Seventh Avenue and Fifty-seventh Street, on Friday evening. Beethoven's quartet in G major, Opus 18, the variations from Schubert's quartet in D minor, and Beethoven's quartet in E flat, Opus 74, will be played.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 63-63 Park Row.

WEDNESDAY, FEBRUARY 10, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The Handel Concerto Heard for the First Time in New York

The Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, gave their fourth concert at Chickering Hall last night. The following was the programme:

Concerto in F major.......................Handel
For String Orchestra and Two Wind Choirs.
Symphony, "Harold in Italy"..............Berlioz
(Viola Solo, Mr. Franz Kneisel.)
Prelude, "Lohengrin"......................Wagner
Concert Suite, from "Siegfried" and "Die Goetterdaemmerung"......................Wagner
(Arranged by Hans Richter.)

The novelty on the programme was the Handel Concerto, which was heard for the first time in New York. After having lain forgotten for over eighty years, this really spirited and original work, the date of whose composition and first production are alike unknown, was rescued from oblivion and again given to the world by Ernst Jchuch, Kappelmeister at Leipsic, about two years ago. It was performed for the first time in America during the present season in Boston. The work is written for the string quartet and two wind choirs, each consisting of two horns, two oboes and two bassoons.

The five movements of the work as played last night were condensed into the form of a concert suite from the nine original movements composed by Handel. While markedly Handelian in style and full of material which the composer has made use of in other and later compositions, the entire work is fresh and spontaneous to a degree, and in many ways surprisingly modern in spirit and treatment. There seems, indeed, nothing about it either formally stilted or old-fashioned, and its revival was a wise move on the part of Mr. Nikisch as a far more than merely antiquarian interest attaches to the work. The rare quality of tone, purity and precision of the strings were especially noticeable in the rendering of this number, while the exceedingly difficult passages allotted to the wind choirs, particularly for the oboes, were faultlessly played. The entire work was very well received.

Despite its many incidental beauties and an exceedingly vivid, picturesque and highly finished and forcible reading and interpretation on the part of Mr. Nikisch, Mr. Kneisel and the symphony orchestra the "Harold in Italy" symphony, once considered the acme of musical daring and eccentricity, it must be confessed struck one as somewhat dull and long drawn out. There is a certain languor and monotony about the viola part, beautiful and original as it is, which seems to both curtail and limit the composer's inspiration and prevent the work from reaching really great height.

With the original intention to compose a symphony at his request for Paginini where a solo violin should play an important part Berlioz for some reason changed his mind, and the symphony heard last night—which has little or nothing to do with the Byronic poem—was the result of an afterthought. The well-known "Marche des Pelerius," charmingly fantastic as it is, made its customary effect. The audience would evidently have heard it again with pleasure. The last movement, the "Brigand's Orgy," was exceedingly well played and acquired a quite new breadth, dignity and distinction at Mr. Nikisch's hands.

A better example of well-considered, balanced, artistic and enormously effective climax than the rendering of the "Lohengrin" Prelude could hardly be imagined. Mr. Nikisch, as of right, reads his Wagner from a purely dramatic standpoint, and his effects, viewed in this light, are not only striking but legitimate.

The last number on the programme was an arrangement by Dr. Richter for concert use of certain parts of "Siegfried" and "Die Götterdämmerung." It was described on the programme as "Siegfried's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey," which sounds like an exceedingly clumsy translation by an unskilled hand. The arrangement, though effective in parts, lacked continuity and cohesiveness and produced something of the effect of an operatic potpourri rather than that of a single orchestral number, which was doubtless tha intention. The length of the piece is relatively so short and the number of motives touched upon, singly and in contrapuntal combinations, so large that a certain feeling of diffuseness and disjointed interest was inevitable. Mr. Nikisch certainly made the most of the number, and was ably seconded by the orchestra. As a whole the concert was a trifle severe in tone, and lacked the contrast that a well-defined solo number or numbers always give to a programme of purely instrumental music.

N.Y. Herald Feb. '92

~~The Washington Post.~~

~~WASHINGTON, FEBRUARY 11, 1892.~~

BOSTON SYMPHONY CONCERT.

Certainly nothing could be added from my recollection last night which would have made the concert given by the Boston Symphony Society in Chickering Hall more perfect. The band, the conductor—Mr. Nikisch—and the audience were in that delightful harmony of sentiment which makes of a concert a memorable event.

The most delightful part of the programme was its closing number—Hans Richter's arrangement of Wagner's "Siegfried" and "Die Gotterdammerung," including the passage to Brunhild's rock, the dawn and the Rhine journey. The reading of Richter's arrangement was such as might have been expected from Mr. Nikisch, but it was nevertheless a surprise, inasmuch as its profoundly dramatic force was realized with an exquisite perception of all of the possibilities of this gloriou music of Wagner.

Apart from the novelty here of Berlioz's sym phony "Harold in Italy," the audience was quickl responsive to the solo work of Franz Kneisel o the viola. The first movement gave the artist th best opportunities to display his phrasing and th tonal possibilities of his instrument, and of thes he took ample advantage. The playing of the band especially in the fourth and final movement, th allegro frenetico, was so delightful in quality as t be beyond praise.

The programme opened with Handel's concert for string orchestra and two wind choirs in major, which was given a scholarly and particu larly interesting interpretation. The largo an allegro movements were given with especial grace The prelude to "Lohengrin" was the only othe number, and the work of the strings in the gra motifs of this was as delicate as has ever bee heard in this city.

AND COMMERCIAL ADVERTISER

FRIDAY, FEBRUARY 12, 1892.

THEY WERE ENTHUSIASTIC.

The Boston Symphony Orchestra Is in High Favor.

A packed house greeted the Boston Symphony Orchestra at its fourth concert last evening in the Academy of Music Concert Hall. The enthusiasm which followed the opening number—the overture to "Der Freischutz"—showed the temper of the audience, while the Berlioz march from the symphony, "Harold in Italy," with viola solo charmingly rendered by Mr. Franz Kusisel, had to be repeated. The soloists for the evening were Mrs. Julia Wyman, who made in this concert her first appearance before a Baltimore audience, and Mr. Richard Burmeister, who has made himself the favorite in this community, as well as in all others where he has been heard. Mrs. Wyman sang the grand aria, "O Love, aid thou me in my weakness," from Saint-Saens' "Samson and Delila," in superb style. She also gave three songs, which established her ability to render ballads as well. She has a full, round, rich contralto voice, under perfect control, and her singing is artistic in the highest degree.

Prof. Burmeister achieved one of the greatest triumphs of his life in the perfect rendition of the Liszt A major piano concerto with this fine band of musicians. The work is varied, capricious and almost fantastical as a concerto—somber one moment and brilliant the next, the movements closely connected and following without pauses; but the effects are masterly and in utter contrast with the set forms and methods of the old classic school. But throughout all the piano came out grandly, holding its own at every point. Prof. Burmeister received an ovation of enthusiasm at its close.

The concert ended with Goldmark's showy symphony, "The Rustic Wedding," which was also highly enjoyed. Although D'Albert is not yet in America, he is booked as the next soloist.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 14, 1892.

THE SYMPHONIES.

FIFTEENTH CONCERT.

The programme of the Symphony concert on Saturday evening, Feb. 6, was:

Handel.	Concerto for Strings and Two Wind Choirs, in F major. (By special request.)
Otto Floersheim.	Prelude and Fugue. (First time at these Concerts.)
Saint-Saëns.	Symphonic Poem. "Le Rouet d'Omphale."
Berlioz.	Symphony. "Harold in Italy." (Viola solo, Mr. Franz Kneisel.)

The Handel Concerto was played by this orchestra a few weeks since with a good degree of merit and musical effect, though it is not, generally speaking, a work of much orchestral interest. As a novelty, or, we should say, a reminder of Handel's style of writing, it furnishes a good example. Why any one should ask to have this concerto repeated, is one of the incomprehensible humors of the present time. That it was given the second time is no credit to the director or his superb orchestra, for we do not remember when this band has done such coarse, bad work. There was hardly a moment when the instruments seemed in tune or accord during its performance. The playing of this piece must have been undertaken at a moment's notice, as in no other way can such playing be accounted for.

The Prelude and Fugue by Floersheim furnished a pleasing novelty. The theme is interesting, especially where the two clarinets play a duet in fourths in rather fantastic style. We believe the author claims great religious fervency for his composition, but it would seem to be a too fanciful picture to be considered deeply religious. As an interesting composition it possesses merit, and is a success. The orchestra deserves praise for its careful attention in giving the piece a successful presentation. The clarinets particularly did themselves credit in their part.

"Le Rouet d'Omphale" is not one of St. Saëns's masterpieces; at least, it failed to produce that exhilarating effect usual with this master's writings. The orchestra, or, perhaps the director, failed to grasp its most salient points, and thus the hidden beauties of the author's thoughts were left concealed in the elaborate score placed on the conductor's stand.

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AMERICAN ART JOURNAL

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The symphony inspired partly by Byron's "Childe Harold," and partly by the composer's own experiences in Italy, received at the hands of Mr. Nikisch and his orchestra most excellent treatment, and it is well worth the 20,000 francs which Paganini gave for the dedication. Berlioz many-hued orchestral pictures and kaleidoscopic tonal combinations find their most appreciative interpreter in Mr. Nikisch, who seems to have a decided *penchant* for modern descriptive works.

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The Kyrie (quartet and chorus) is arranged for organ, strings wood wind, and two horns, and at once impresses you, not only with the strong character of the whole work, but with the composers careful indications on the score. For the second number four horns, three trombones, three trumpets, and a kettledrum are added, making the Gloria (tenor and chorus) vigorous as well as melodious. In the Laudamus (trio and alto solo) a fine effect is produced by the muted strings. It was noticeable (contrary to the common custom) that the soloist gave the hard sound to the letter *g* in *agimus* and *unigenite*, in her capital vocalization of this number. Better yet is the Qui Tollis (quartet and chorus) wherein the oboe and English horn give beautiful results toward the closing *Miserere;* and there is precious harmony in the quartet which follows the alto chorus, in six flats, and precedes, with modulation by the horns, the soprano chorus in D, which breaks the key for eight bars only. The *quoniam* chorus takes the full orchestra into its counsel, and is very spirited.

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It is said the singers found it hard to master the Mass, but this was not apparent in their finished performance. Zerrahn and other musicians also regard it as a difficult work, but the achievement was worth the pains.

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Not only the structure of Mrs. Beach's Mass, but the freshness of her themes has drawn high praise from the ablest judges.

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Chickering Hall, - - New York,

Tuesday Evening, February 9, at 8.

BOSTON SYMPHONY ORCHESTRA
SEASON 1891-92

PROGRAMME

4

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Baltimore American
AND COMMERCIAL ADVERTISER

FRIDAY, FEBRUARY 12, 1892.

THEY WERE ENTHUSIASTIC.

The Boston Symphony Orchestra Is in High Favor.

A packed house greeted the Boston Symphony Orchestra at its fourth concert last evening in the Academy of Music Concert Hall. The enthusiasm which followed the opening number—the overture to "Der Freischutz"—showed the temper of the audience, while the Berlioz march from the symphony, "Harold in Italy," with viola solo charmingly rendered by Mr. Franz Kusisel, had to be repeated. The soloists for the evening were Mrs. Julia Wyman, who made in this concert her first appearance before a Baltimore audience, and Mr. Richard Burmeister, who has made himself the favorite in this community, as well as in all others where he has been heard. Mrs. Wyman sang the grand aria, "O Love, aid thou me in my weakness," from Saint-Saens' "Samson and Delila," in superb style. She also gave three songs, which established her ability to render ballads as well. She has a full, round, rich contralto voice, under perfect control, and her singing is artistic in the highest degree.

Prof. Burmeister achieved one of the greatest triumphs of his life in the perfect rendition of the Liszt A major piano concerto with this fine band of musicians. The work is varied, capricious and almost fantastical as a concerto—somber one moment and brilliant the next, the movements closely connected and following without pauses; but the effects are masterly and in utter contrast with the set forms and methods of the old classic school. But throughout all the piano came out grandly, holding its own at every point. Prof. Burmeister received an ovation of enthusiasm at its close.

The concert ended with Goldmark's showy symphony, "The Rustic Wedding," which was also highly enjoyed. Although D'Albert is not yet in America, he is booked as the next soloist.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 14, 1892.

THE SYMPHONIES.

FIFTEENTH CONCERT.

The programme of the Symphony concert on Saturday evening, Feb. 6, was:

Handel.	Concerto for Strings and Two Wind Choirs, in F major. (By special request.)
Otto Floersheim.	Prelude and Fugue. (First time at these Concerts.)
Saint-Saëns.	Symphonic Poem. "Le Rouet d'Omphale."
Berlioz.	Symphony. "Harold in Italy." (Viola solo, Mr. Franz Kneisel.)

The Handel Concerto was played by this orchestra a few weeks since with a good degree of merit and musical effect, though it is not, generally speaking, a work of much orchestral interest. As a novelty, or, we should say, a reminder of Handel's style of writing, it furnishes a good example. Why any one should ask to have this concerto repeated, is one of the incomprehensible humors of the present time. That it was given the second time is no credit to the director or his superb orchestra, for we do not remember when this band has done such coarse, bad work. There was hardly a moment when the instruments seemed in tune or accord during its performance. The playing of this piece must have been undertaken at a moment's notice, as in no other way can such playing be accounted for.

The Prelude and Fugue by Floersheim furnished a pleasing novelty. The theme is interesting, especially where the two clarinets play a duet in fourths in rather fantastic style. We believe the author claims great religious fervency for his composition, but it would seem to be a too fanciful picture to be considered deeply religious. As an interesting composition it possesses merit, and is a success. The orchestra deserves praise for its careful attention in giving the piece a successful presentation. The clarinets particularly did themselves credit in their part.

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AMERICAN ART JOURNAL

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SEASON - 1891-92

PROGRAMME

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F. R. COMEE, Assistant Manager.
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UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Mrs. HELEN HOPEKIRK and Mr. LEO SCHULZ.

V. CONCERT.

MONDAY, FEBRUARY 15, AT 8 P. M.

PROGRAMME.

BEETHOVEN.	QUARTET in G major, op. 18. Allegro.—Adagio cantabile.—Scherzo (Allegro). Allegro molto, quasi presto.
MENDELSSOHN.	SONATA for PIANO and VIOLONCELLO.
SCHUBERT.	QUINTET in C major, op. 163. Allegro ma non troppo.—Adagio.— Scherzo.—Finale (Allegretto).

Sixth Concert, Monday Evening, March 7th.

The postponed Fourth Concert, with Mme. FANNY BLOOMFIELD ZEISLER, Soloist, will be given at the close of the season.

The Piano used is a Knabe.

Academy of Music, *Fall River.*

TUESDAY, FEBRUARY 16, AT 8, P. M.

SEASON 1891-92.

ONLY APPEARANCE OF THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

PROGRAMME.

SCHUMANN.	SYMPHONY No. 1, in B flat. Andante un poco maestoso. Allegro molto vivace.— Larghetto.— Scherzo.— Allegro animato e grazioso.
SAINT-SAENS.	ARIA. "O Love aid thou me in my weakness." from "Samson and Dalila."
SAINT-SAENS.	SYMPHONIC POEM. "Le Rouet d' Omphale."
TSCHAIKOWSKY.	LAST MOVEMENT. (Theme with Variations) from SUITE, op. 55.
	SONGS WITH PIANO.
DELIBES.	"REGRETS."
MASSENET.	"BONNE NUIT."
FERRARI.	"A UNE FIANCEE."
WAGNER.	PRELUDE. "Lohengrin."
WAGNER.	OVERTURE. "Tannhæuser."

SOLOIST:

MRS. JULIE L. WYMAN.

The Piano used is a Chickering.

[illegible]

Freitag, 12. Februar 1892.

Boſton Symphonie-Orcheſter. — Der große Conzertſaal der Muſik-Akademie an Nord-Howardſtr. war geſtern Abend wieder bis auf den letzten Platz gefüllt von einem enthuſiaſtiſchen Auditorium, um dem vierten Conzerte des Boſton Symphonie Orcheſters zu lauſchen. Die Conzerte dieſes Orcheſters ſind in Baltimore ſehr populär geworden. Alle Muſikfreunde ſehen denſelben mit Spannung entgegen. Das Spiel dieſes Orcheſters iſt aber auch von einer Feinheit und Gediegenheit, welche den ſchärfſten Kritiker befriedigen muß. Unter der Leitung ſeines genialen Dirigenten iſt es auf einer Höhe der Kunſt angekommen, die nur von wenigen anderen Orcheſtern erreicht wurde; wie könnte es aber auch anders ſein? Jeder Spieler iſt ein Künſtler auf ſeinem Inſtrumente, der die Schule des Zuſammenſpiels unter den früheren Dirigenten des Orcheſters, Henſchel und Gericke, und jetzt unter Nikiſch durchgemacht hat. Geſtern Abend gab ſich die Befriedigung des dankbaren Publikums in beſonders ſtürmiſchem Beifall kund.

Die „Freiſchütz"-Ouvertüre von C. M. von Weber, in der der deutſche Geiſt ſo recht ausgeprägt wird, wurde von dem Orcheſter in vollendeter Schönheit wiedergegeben. Der „Pilger-Marſch" aus der Symphonie „Harold in Italien", mit einem obligaten Bratſchen-Solo, vorgetragen von Hrn. Franz Kneiſel, bildete den Glanzpunkt des Abends. Der Marſch iſt nicht nur durch ſein ſtoiſches Tempo beſonders anziehend und packend, ſondern das Viola- oder Bratſchen-Solo verlieh ihm beſonderen Reiz und Eleganz. Es iſt dies eine der wenigen Compoſitionen, in denen dem untergeordneten Inſtrumente, der Viola, eine hervorragende Rolle zugetheilt iſt. Dieſelbe wurde auch von Hrn. Kneiſel mit Bravour wiedergegeben, wofür ſich das Publikum durch wiederholten Applaus erkenntlich zeigte. Größerer Applaus iſt wohl noch keinem Muſikſtücke in dem Conzertſaale geſpendet worden. Es zeigte ſich ſo recht deutlich, daß nicht die lärmende und geräuſchvolle, ſondern die gediegene Muſik den meiſten Anklang findet. Mit der Wiedergabe der hier noch nie gehörten Symphonie „Ruſtic Wedding" von Goldmark erwarb ſich Hr. Nikiſch ein beſonderes Verdienſt.

Hr. Richard Burmeiſter, Baltimore's beliebter Piano-Soliſt, erntete mit dem Vortrage des Liszt'ſchen Piano-Conzertes in A-Dur wohlverdienten Beifall. Das Tonwerk an ſich iſt reich an originellen Melodien und Verſchlingungen, Cello-Soli wechſeln mit den Piano-Vorträgen vortheilhaft ab. In den Solo-Cadenzen zeigte Hr. Burmeiſter ſeine ganze meiſterhafte Technik und Brillanz, und im Zuſammenſpiel mit dem Orcheſter ſeine künſtleriſche Auffaſſungsgabe, die mit der des Orcheſterdirigenten ſich zu verſchmelzen ſchien. Das Conzert erfordert einen Meiſter von vollendeter Technik und Auffaſſungsgabe, und Hr. Burmeiſter hat ſich ſeiner Aufgabe glänzend entledigt, wofür ihn auch ein dreimaliger Hervorruf belohnte. Als Geſangs-Soliſtin des Abends trat Frau Julie L. Wyman auf, die nur in franzöſiſcher Sprache ſang. Frau Wyman beſitzt eine wunderſchöne Altſtimme, die ſelbſt die höheren Lagen beherrſcht. In der Arie aus „Samſon und Delia" gewann ſie ſich die Zuhörer im Sturme; in den drei Liedern mit Klavierbegleitung von Delibes, Moſſenet und Ferrari, „Reue," „Gute Nacht," und „Eine Verlobte," bezauberte ſie das Publikum, das ſie mit wiederholten Hervorrufen auszeichnete. Wenn immer das Boſton Symphonie-Orcheſter hier ſein Erſcheinen macht, ſo darf es des dankbarſten und aufmerkſamſten Publikums verſichert ſein. Das nächſte Conzert findet am 17. März ſtatt.

[illegible]

SATURDAY EVENING, FEBRUARY 13, 1892.

PHILHARMONIC CONCERT.

The Boston symphony orchestra—matchless among all the orchestras of the country—is in Brooklyn again this week, and it gave a splendid concert at the Academy of Music yesterday, that it will repeat at the same place to-night. It was the fourth in a series that is always too soon ended, and the programme was a blending of the magnificent and popular that should have satisfied everybody in the building, and probably did. The "Faust" overture of Wagner's—that colossal fragment of a work, the incompletion of which is one of the palpable losses to art—was the first number. If Mr. Nikisch put less fire into it than Mr. Seidl does he perhaps developed its intellectual side more fully, for this is not the fantastic Faust of Berlioz, nor the emotional Faust of Gounod, but the thinker, the thwarted questioner, and the impression of the work is that of vastness, typical of the problems that the metaphysician has foregone the hope of solving in the hope of death. The painting of the subject is in dark colors, though the incidental touches are vivid and beautiful, and the way in which the themes thunder up to the tragedy is overwhelming. The love episode is gracious, the will o' wisp light and playful and the conclusion expressive of the peace that ends the fever of inquiry and experience. Mrs. Nikisch was to have given four songs, but her continued illness compelled the substitution of Mrs. Julie L. Wyman, who is well known in Boston and much liked there, for she sings smoothly, agreeably and with good taste. She introduced yesterday an air from Saint Saens' "Samson and Dalila," the suavity and grace of which were in contrast with the earnestness of the Wagner piece, and three of those piquant, dainty little bits that the French and Italians can write better than anybody else: the "Regrets" of Delibes, the "Good Night" of Massenet and "To a Fiancee" by Ferrari. These she gave so neatly and expressively that the orchestra applauded as heartily as anybody. Mr. Nikisch played the accompaniments for the three short numbers on the piano, and his execution was marked by the same deftness that he puts into his orchestral work, together with propriety of tone volume. Alwin Schroeder, the leading violoncello player of the band, delivered the solo in the concerto by Saint Saens, in A minor, that contains exhibitions of muscle and of skill, but that is of less artistic value than almost any other number on the programme. Some of its melody is beautiful and occasionally one hears a decorative passage that is agreeable, but, as it is nearly all decoration, with not much to decorate, less of it would suffice. Mr. Schroeder is a good player, remarkably agile of hand and arm, who develops a strong tone with little of the nasal quality usual to violoncellos and that is varied as well as resonant. He plays, too, with artistic quietude and composure. 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The contemporaneousness of Beethoven is felt and understood in every movement of the work, for he wrote for all time, and, therefore, for this time, just as Shakspeare and Emerson wrote for the world and for the ages in writing for their year and their townsmen. The next appearance of the orchestra here will be to-night, when the same bill is to be repeated, and the band will then remain absent until March 18.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

TUESDAY MORNING, FEB. 16, 1892.

The fifth Kneisel Quartet concert, given in Union Hall last night, was the best of the course thus far. The Beethoven quartet in G major, op. 18, was performed with marvelous effects of light and shade, with smoothness of tone and precision. The Mendelssohn concerto for piano and violoncello introduced Mme. Hopekirk as the pianist. It was very difficult but apparently offered no obstacles which Mme. Hopekirk could not overcome, for her technique is admirable. The Schubert quintet in C major, op. 163, was the best number on the programme. Some splendid effects were obtained in the Scherzo. The sixth concert will be given Monday evening, March 7.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin.	*Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin.	*Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Mrs. HELEN HOPEKIRK and Mr. LEO SCHULZ.

V. CONCERT.

MONDAY, FEBRUARY 15, AT 8 P. M.

PROGRAMME.

BEETHOVEN.	QUARTET in G major, op, 18. Allegro.—Adagio cantabile.—Scherzo (Allegro Allegro molto, quasi presto.
MENDELSSOHN.	SONATA for PIANO and VIOLONCELLO.
SCHUBERT.	QUINTET in C major, op. 163. Allegro ma non troppo.—Adagio.— Scherzo.—Finale (Allegretto)

Sixth Concert, Monday Evening, March 7th.

The postponed Fourth Concert, with Mme. FANNY BLOOMFIELD ZEISLER. Soloist, will be given at the close of the season.

The Piano used is a Knabe

Academy of Music, *Fall River.*

TUESDAY, FEBRUARY 16, AT 8, P. M.

SEASON 1891-92.

ONLY APPEARANCE OF THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

PROGRAMME.

SCHUMANN.	SYMPHONY No. 1, in B flat. Andante un poco maestoso.—Allegro molto vivace.— Larghetto.— Scherzo.— Allegro animato e grazioso
SAINT-SAENS.	ARIA. "O Love aid thou me in my weakness." from "Samson and Dalila."
SAINT-SAENS.	SYMPHONIC POEM. "Le Rouet d' Omphale."
TSCHAIKOWSKY.	LAST MOVEMENT. (Theme with Variations) from SUITE, op. 55.
	SONGS WITH PIANO.
DELIBES.	"REGRETS."
MASSENET.	"BONNE NUIT."
FERRARI.	"A UNE FIANCEE."
WAGNER.	PRELUDE. "Lohengrin."
WAGNER.	OVERTURE. "Tannhæuser."

SOLOIST:

MRS. JULIE L. WYMAN.

The Piano used is a Chickering.

Stadt Baltimore.

Freitag, 12. Februar 1892.

Boſton Symphonie-Orcheſter. — Der große Conzertſaal der Muſik-Akademie an Nord-Howardſtr. war geſtern Abend wieder bis auf den letzten Platz gefüllt von einem enthuſiaſtiſchen Auditorium, um dem vierten Conzerte des Boſton Symphonie Orcheſters zu lauſchen. Die Conzerte dieſes Orcheſters ſind in Baltimore ſehr populär geworden. Alle Muſikfreunde ſehen denſelben mit Spannung entgegen. Das Spiel dieſes Orcheſters iſt aber auch von einer Feinheit und Gediegenheit, welche den ſchärfſten Kritiker befriedigen muß. Unter der Leitung ſeines genialen Dirigenten iſt es auf einer Höhe der Kunſt angekommen, die nur von wenigen anderen Orcheſtern erreicht wurde; wie könnte es aber auch anders ſein? Jeder Spieler iſt ein Künſtler auf ſeinem Inſtrumente, der die Schule des Zuſammenſpiels unter den früheren Dirigenten des Orcheſters, Henſchel und Gericke, und jetzt unter Nikiſch durchgemacht hat. Geſtern Abend gab ſich die Befriedigung des dankbaren Publikums in beſonders ſtürmiſchem Beifall kund.

Die „Freiſchütz"-Ouvertüre von C. M. von Weber, in der der deutſche Geiſt ſo recht ausgeprägt wird, wurde von dem Orcheſter in vollendeter Schönheit wiedergegeben. Der „Pilger-Marſch" aus der Symphonie „Harold in Italien", mit einem obligaten Bratſchen-Solo, vorgetragen von Hrn. Franz Kneiſel, bildete den Glanzpunkt des Abends. Der Marſch iſt nicht nur durch ſein ſtoiſches Tempo beſonders anziehend und packend, ſondern das Viola- oder Bratſchen-Solo verlieh ihm beſonderen Reiz und Eleganz. Es iſt dies eine der wenigen Compoſitionen, in denen dem untergeordneten Inſtrumente, der Viola, eine hervorragende Rolle zugetheilt iſt. Dieſelbe wurde auch von Hrn. Kneiſel mit Bravour wiedergegeben, wofür ſich das Publikum durch wiederholten Applaus erkenntlich zeigte. Größerer Applaus iſt wohl noch keinem Muſikſtücke in dem Conzertſaale geſpendet worden. Es zeigte ſich ſo recht deutlich, daß nicht die lärmende und geräuſchvolle, ſondern die gediegene Muſik den meiſten Anklang findet. Mit der Wiedergabe der hier noch nie gehörten Symphonie „Ruſtic Wedding" von Goldmark erwarb ſich Hr. Nikiſch ein beſonderes Verdienſt.

Hr. Richard Burmeiſter, Baltimore's beliebter Piano-Soliſt, erntete mit dem Vortrage des Liszt'ſchen Piano-Conzertes in A-Dur wohlverdienten Beifall. Das Tonwerk an ſich iſt reich an originellen Melodien und Verſchlingungen, Cello-Soli wechſeln mit den Piano-Vorträgen vortheilhaft ab. In den Solo-Cadenzen zeigte Hr. Burmeiſter ſeine ganze meiſterhafte Technik und Brillanz, und im Zuſammenſpiel mit dem Orcheſter ſeine künſtleriſche Auffaſſungsgabe, die mit der des Orcheſterdirigenten ſich zu verſchmelzen ſchien. Das Conzert erfordert einen Meiſter von vollendeter Technik und Auffaſſungsgabe, und Hr. Burmeiſter hat ſich ſeiner Aufgabe glänzend entledigt, wofür ihn auch ein dreimaliger Hervorruf belohnte. Als Geſangs-Soliſtin des Abends trat Frau Julie L. Wyman auf, die nur in franzöſiſcher Sprache ſang. Frau Wyman beſitzt eine wunderſchöne Altſtimme, die ſelbſt die höheren Lagen beherrſcht. In der Arie aus „Samſon und Delia" gewann ſie ſich die Zuhörer im Sturme; in den drei Liedern mit Klavierbegleitung von Delibes, Moſſenet und Ferrari, „Reue," „Gute Nacht," und „Eine Verlobte," bezauberte ſie das Publikum, das ſie mit wiederholten Hervorrufen auszeichnete. Wenn immer das Boſton Symphonie-Orcheſter hier ſein Erſcheinen macht, ſo darf es des dankbarſten und aufmerkſamſten Publikums verſichert ſein. Das nächſte Conzert findet am 17. März ſtatt.

Brooklyn Daily Eagle

SATURDAY EVENING, FEBRUARY 13, 1892.

PHILHARMONIC CONCERT.

The Boston symphony orchestra—matchless among all the orchestras of the country—is in Brooklyn again this week, and it gave a splendid concert at the Academy of Music yesterday, that it will repeat at the same place to-night. It was the fourth in a series that is always too soon ended, and the programme was a blending of the magnificent and popular that should have satisfied everybody in the building, and probably did. The "Faust" overture of Wagner's—that colossal fragment of a work, the incompletion of which is one of the palpable losses to art—was the first number. If Mr. Nikisch put less fire into it than Mr. Seidl does he perhaps developed its intellectual side more fully, for this is not the fantastic Faust of Berlioz, nor the emotional Faust of Gounod, but the thinker, the thwarted questioner, and the impression of the work is that of vastness, typical of the problems that the metaphysician has foregone the hope of solving in the hope of death. The painting of the subject is in dark colors, though the incidental touches are vivid and beautiful, and the way in which the themes thunder up to the tragedy is overwhelming. The love episode is gracious, the will o' wisp light and playful and the conclusion expressive of the peace that ends the fever of inquiry and experience. Mrs. Nikisch was to have given four songs, but her continued illness compelled the substitution of Mrs. Julie L. Wyman, who is well known in Boston and much liked there, for she sings smoothly, agreeably and with good taste. She introduced yesterday an air from Saint Saens' "Samson and Dalila," the suavity and grace of which were in contrast with the earnestness of the Wagner piece, and three of those piquant, dainty little bits that the French and Italians can write better than anybody else: the "Regrets" of Delibes, the "Good Night" of Massenet and "To a Fiancee" by Ferrari. These she gave so neatly and expressively that the orchestra applauded as heartily as anybody. Mr. Nikisch played the accompaniments for the three short numbers on the piano, and his execution was marked by the same deftness that he puts into his orchestral work, together with propriety of tone volume. Alwin Schroeder, the leading violoncello player of the band, delivered the solo in the concerto by Saint Saens, in A minor, that contains exhibitions of muscle and of skill, but that is of less artistic value than almost any other number on the programme. Some of its melody is beautiful and occasionally one hears a decorative passage that is agreeable, but, as it is nearly all decoration, with not much to decorate, less of it would suffice. Mr. Schroeder is a good player, remarkably agile of hand and arm, who develops a strong tone with little of the nasal quality usual to violoncellos and that is varied as well as resonant. He plays, too, with artistic quietude and composure. Tschaikowsky's Fourth symphony is drawn on for its second and third movements, that are the most characteristic in the work and that are Russian enough, in all conscience. There are memories of folk song in the andantino, mingled with the delicate and the barbaric, but in the scherzo, which is unique in music, the Russian reveals himself a Tartar. One might even trace a Chinese origin for the Slavs in this piece, for who but a Russian, would have thought of playing a whole movement in a symphony with Chinese instrumentation. The scherzo is "picked" on the strings from end to end, with little dashes from other instruments and is carried at a rush that reveals the excellent drill of the strings. It is like the whirl of a mountain torrent that glooms through shadow and sparkles in sunshine in swift alternation; yet in spite of the joyous tempo the impression that it leaves is of something wild and dark. It takes the fancy and holds it with a kind of evil fascination, and one is whirled along upon it as in a Brocken dance, he knows not how and cares not whither. The "Heroic" symphony of Beethoven closes the programme, and the interpretation that it receives from Mr. Nikisch is almost the ideal. It is pure music if you wish to so regard it, and it is picturesque and suggestive music if you wish to bestow a literary quality on it. The rendering that it had yesterday was strong, manful, beautiful. The sorrow of the funeral march, that wonderful expression of grief, excelled only in artistic efficiency by the Siegfried death music, was as perfectly represented as the sport of the scherzo that directly followed, and that disclosed to special advantage the live, bright, pure, innocent, lucid quality of the strings, while the full majesty of Beethoven's thought was brought out in the finale. The contemporaneousness of Beethoven is felt and understood in every movement of the work, for he wrote for all time, and, therefore, for this time, just as Shakspeare and Emerson wrote for the world and for the ages in writing for their year and their townsmen. The next appearance of the orchestra here will be to-night, when the same bill is to be repeated, and the band will then remain absent until March 18.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

TUESDAY MORNING, FEB. 16, 1892.

The fifth Kneisel Quartet concert, given in Union Hall last night, was the best of the course thus far. The Beethoven quartet in G major, op. 18, was performed with marvelous effects of light and shade, with smoothness of tone and precision. The Mendelssohn concerto for piano and violoncello introduced Mme. Hopekirk as the pianist. [illegible] was very difficult but apparently offered no obstacles which Mme. Hopekirk could not overcome, for her technique is admirable. The Schubert quintet in C major, op. 163, was the best number on the programme. Some splendid effects were obtained in the Scherzo. The sixth concert will be given Monday evening, March 7.

Daily Globe.

TUESDAY, FEB. 16.

The Kneisel Quartet.

The Kneisel quartet gave their fifth concert last evening at Union Hall before a large and fashionable audience. The first number of the concert was Beethoven's quartet in G major, opus 18, consisting of the allegro—adagio cantabile; scherzo (allegro) and allegro molto, in which Messrs. Kneisel, Rorh, Srecenski and Schroeder took part.

Mendelssohn's sonata for piano and violoncello made up the second number. Mrs. Helen Hopekirk presided at the piano, and Mr. Schroeder assisted with the 'cello, a decided feature of the evening, which was warmly applauded.

The third and last number was made up of that ever delightful quintet in C major, opus 163, Mr. Leo Schulz's 'cello being added to complete the quintet. It comprised an allegro ma non troppo, adagio; scherzo and finale (allegretto).

The sixth concert will take place in the same hall Monday evening, March 7.

Boston Transcript

TUESDAY, FEBRUARY 16, 1892.

Union Hall: Kneisel Quartet.

The Kneisel Quartet, assisted by Mrs. Helen Hopekirk and Mr. Leo Schulz, gave its fifth concert in Union Hall last evening, the programme being as follows:

Beethoven: Quartet in G major, op. 18, No. 2.
Mendelssohn: Sonata for pianoforte and 'cello.
Schubert: Quintet in C major, op. 163.

The feeling of quasi-boredom that comes over one on seeing one of the Lobkowitz quartets announced on a programme is more than compensated for by the pure contentment and delight with which one listens to the music when the performance has once begun. The case-hardened concert-goer may feel a little sceptical about his power of enjoying one of these quartets for the thousand-and-first time; but the experiment shames his little faith. The one in G given last evening—which, from the frequent unison and octave passages it contains might be called the "quartet in octaves" —is surely a thing of beauty that might well be a joy forever. It was admirably played, and enthusiastically received by the audience.

The Mendelssohn sonata for pianoforte and 'cello makes one think once more of a phase of Mendelssohn's classicism which we are all too liable to forget nowadays. Even those of us who have taken and well digested the significance of Bülow's dictum that "Mendelssohn is to be recognized as the most complete master of musical form since Mozart," have to be reminded from time to time that this is not the only side of his classicism. There is another, almost equally remarkable one: his fine instinct for making all instruments speak strictly in accordance with their own nature, his never forcing an instrument beyond the boundaries of its own native domain. Today, when virtuosi and composers aid and abet each other in "extending the field" of every possible instrument, from the pianoforte to the cymbals, this fine and intrinsically classical instinct is growing more and more uncommon. It were hard to find a more splendid example of it than this sonata of Mendelssohn's. Apart from the melodic invention, purely organic development, and beauty of form there is to be found in it, what an admirable, thrice admirable, piece of pure pianoforte and 'cello writing it is! How each instrument is always made to say just what it can say best! It were well for our modern instrumental conjurers to see to it that this sort of thing do not become entirely a lost art. The sonata was splendidly played by Mrs. Hopekirk and Mr. Schroeder; there is no new praise to be heaped upon Mr. Schroeder either for his solo or quartet playing; but we had never heard Mrs. Hopekirk do any concerted playing before, and her performance last evening was such as to place her very high in the ranks of concerted players.

Schubert's C major quintet is written for a selection of instruments uncommon both in his day and since, but by no means new in the history of chamber music for strings; for two violins, viola, and two 'celli. The two-'celli scheme was habitual with Boccherini, one of the earliest writers in this form. But Boccherini's purpose was different from Schubert's; he was a brilliant 'cellist, and meant the first 'cello part in his quintets for himself, making it as prominent and elaborate as possible; some of his quintet movements are really nothing but 'cello solos with quartet accompaniment. Schubert's object in using two 'celli was evidently to get a stronger and deeper bass from the second 'cello than could be got from a second viola, while the first 'cello played prominent melodic phrases, or doubled the first violin in the lower octave.

This C major quintet shows Schubert in his most Hellenic ideal mood. Doubtless the development of each one of the four movements is excessive; as is too often the case with Schubert, the whole thing is overgrown. But, long as it is, it is a "heavenly length." And what an original idea that profound, almost tragic, *Trio* is, in the midst of the hearty, rustic joviality of the *Scherzo!* The whole work was admirably played and thoroughly enjoyed.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, FEB 16, 1892.

The Kneisel Quartette Concert.

The Kneisel Quartette gave the fifth concert in their series at Union Hall, last evening, with the assistance of Mme. Helen Hopekirk, pianist, and M. Leo Schulz, 'cellist. The following programme was presented: Quartette in G major, op. 18, Beethoven; sonata for piano and 'cello, Mendelssohn; quintette in C major, op. 163, Schubert. The Beethoven quartette was well rendered, the ensemble attack and shading being wellnigh perfect, while the interpretation was artistic and in perfect sympathy with the character of the music.

The Mendelssohn sonata for piano and 'cello was finely rendered and was heartily applauded. Mme. Hopekirk has played too often and is too well known in Boston to call for extended comment here. Suffice it to say that she fully upheld her reputation in last evening's performance. The beautiful Schubert Quintette was rendered in a manner that was thoroughly [illegible] every one away [illegible] The sixth concert [illegible] March 7. [illegible] with Mme. [illegible] will be [illegible]

TUESDAY, FEBRUARY 16, [illegible]

THE KNEISEL QUARTET.

The Kneisel Quartet gave the fifth concert of the series '91-'92 in Union Hall last evening. Mrs. Hopekirk was the pianist, and Mr. Leo Schulz took the second 'cello part in the quintette. The programme was as follows: Beethoven's quartette, G, op. 18; Mendelssohn's sonata for 'cello and pianoforte; Schubert's quintette, C, op. 163.

There have been many fables told about the origin of the first set of Beethoven quartettes and the reception of the six by the critics and the public. It is generally said that they were written in 1800, the year before publication, but Thayer has shown that they were, in all probability, composed at intervals during the five years preceding their appearance, and played in private circles that Beethoven might judge of them. To gain a more intimate knowledge of the violin, he studied that instrument under Krumpholz; and about the end of 1799 he carefully revised his written work, rejecting and adding. After the quartettes were published, a friend told him that only the second (the one played last evening) and the fourth met with public approval. Beethoven's answer was vigorous and terribly coarse. The unfavorable reviews that are said to have appeared in the Leipzig music journal were written about the quartettes of another man and the only notice taken of Beethoven's set was by a correspondent who described them as excellent; "but they should be often played, as they are very difficult and in no sense popular music."

Schubert wrote his great string quintette in 1828, the year of his death. It is regarded by many as the finest piece of his chamber music, and the German critics have almost exhausted the language of praise, finding in it, according to their wont, all manner of things: "Stars," and "sombre woods" and "the dark shadow of death." Hanslick, on the contrary, calls it the summing up of the strength and weakness shown by Schubert in his instrumental compositions. The learned thus disagree; but the concert-goer who is charmed by spontaneous and beautiful melody and by rich harmonies listens with delight. To him the scherzo is not weak, nor is the finale too light.

The playing of the members of the quartette was characterized last evening by the many artistic qualities that make their ensemble work so famous, and the sonata by Mendelssohn was thoroughly enjoyed by the large audience.

BOSTON HERALD.

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VOL. XCI., NO. 47.

TUESDAY, FEB. 16, 1892.

THE KNEISEL QUARTET.

The fifth of the season's programmes by the Kneisel quartet was given at Union Hall last evening, the works performed being Beethoven's quartet, G major, op. 18; Mendelssohn's sonata for piano and violoncello; and Schubert's quintet, C major, op. 163. Mme. Helen Hopekirk and Mr. Schroeder did excellent work in the piano and 'cello sonata, winning a ready recognition of their artistic interpretation of the composition. Mr. Kneisel and his associates had the assistance of Mr. Schulz as the second 'cello of the quintet, and in both their ensemble numbers the good record of the quartet was fully maintained.

Clipping from Telegram
New York City
Date 2/13

With the exception of the concert of the Boston Symphony Society, under the direction of Mr. Nickish, at Chickering Hall, on Tuesday evening, the last week has been distinguished for musicales and chamber concerts, of which there have been several good ones and one very dull one; the latter being the Hubbard song recital at "Chamber Music" Hall. The Nickish programme was purely orchestral, and tested the patience of one of the largest audiences ever gathered in Chickering Hall, that seemed to be charmed with every number rendered. It is rarely that a symphony concert is given without a soloist, but in this instance, although the selections were of the most severely classic type and one would think a vocal number might have been hailed as a pleasant relief to what, with any other orchestra, would have been a tiresome succession of instrumental numbers, such was not the case. Long as the programme was, several numbers were redemanded. The first number was the old fashioned concerto for strings, by Handel, given with a delicacy and nicety of detail unsurpassed. It is safe to say that no such splendid orchestral playing has ever been heard in this city. This composition, as rendered under Mr. Nickish's direction, was a novelty, and indeed the whole programme was of a rare character. The "Harold in Italy" symphony, by Berlioz, one of the most difficult and scholarly of compositions, was played as only the Boston Symphony Orchestra can play it. Mr. Nickish deserves great credit for producing this symphony, which is rarely given.

* * *

The Kneisel Quartet, of Boston, assisted by Mrs. Julie L. Wyman, the charming mezzo soprano, gave their last concert of the season at Music Hall on Friday evening. The programme was an excellent one, including Beethoven's G major quartet of 18, op. 2; Schubert's lovely variations in G minor; and Beethoven's E flat quartet. Mrs. Wyman sang delightfully several songs by Wekerlin, Delibes and Chaminade.

* * *

THE FOURTH REHEARSAL.

Boston Symphony Orchestra at the Academy.

The fourth rehearsal of the Boston Symphony Orchestra took place Friday afternoon at the Academy of Music under the direction of Mr. Arthur Nikisch, in the presence of a large though not crowded audience.

For once the Academy was chilly and the audience hard to enthuse. The programme included the following: Wagner, A "Faust" overture; Mozart, (a) Page's Canzenetta, (b) Page's Aria, from the "Marriage of Figaro;" Saint-Saens, concert for violoncello in A minor, Tschaikowsky, andante, and sherzo, second and third movements from Symphony No. 4, in F minor; songs with piano; (a) Goldmark, "Die Quelle;" (b) Gensen, "Am Manzanares;" (c) Brahms, "Vergebeliches Staendchen;" Beethoven, Symphony No. 3, "Heroic;" Allegro con bria, Adagio assai (marcia funebre), Sherzo (allegro vivace); finale; soloists, Mrs. Arthur Nikisch and Mr. Alvin Schroeder. Much curiosity had been excited in the city by the announcement of the appearance of the wife of the famous director as a vocal soloist, and when that lady stepped to the front, richly though plainly clothed, modest and almost shy in demeanor, but pretty beyond a peradventure, some disappointment was felt because of her avoidance of showy stage habiliments, but as soon as she commenced to sing every musician present recognized at once that she was an artist as well as a lady, lacking, perhaps, in emotion, scarcely aggressive and demonstrative enough, but an undeniably capable singer, correct in intonation and faultless in phrasing; a little cold, like the day and the audience, but pleasant to listen to. When Mr. Schroeder left his place among the violincellos to play his difficult solo, one could tell by the configuration of his head, which bears a striking resemblance to the Chandos portrait of Shakespeare, that good work would be heard, nor were they disappointed. Mr. Schroeder is not a phenomenal executant, though he is eminently a legitimate and conscientious performer, deft in his execution, broad and expressive in tone, thoughtful and picturesque in his phrasing; he was warmly applaueed.

The principal orchestral number was the "Heroic" Symphony No. 3 by Beethoven on which the great tone poet spent years of incessant labor, embodying in it the ripened experience of a long, eventful and useful life, and surely a more ample and satisfactory display of this masterpiece could scarcely be desired. It was almost as superb in its execution as in its conception.

The second and third movements from Tschaikowsky's Symphony No. 4 in F minor, were simply perfect in both conception and execution, and in Wagner's "A Faust Overture" the orchestra was equally at home. This "Faust" is a complicated study by the most complicated of all writers and requires to be heard at least a dozen times in order to be understood.

It presents so many ever varying aspects that to the intelligent mind new beauties and new sources of admiration are ever discoverable. It required Wagner to paint this beautiful, though illusory picture, a many sided man, a poet, a musician, philosopher and artist, and all that belongs to the grand creation of Goethe is utilized with that critical care and skill only shown in minds of vast capacity; pleasing it certainly is not, but vivid, life-like and true to nature it is, and must be so considered by those who will make the necessary sacrifices of time and prejudice to correctly gauge its merits.

Feb 2/13
Commercial
Buffalo

—More than one European musician traveling in this country has taken occasion to speak in most emphatic terms of praise of the now famous Boston Symphony orchestra, and its accomplished conductor Mr. Nikisch, and now read what Paderewski said after playing with the Symphony Orchestra at the recent concert of the Brooklyn Philharmonic Society. He said: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."

GLOBE, Fall River, Mass.

te 2/12

Boston Symphony Orchestra.

Good seats are scarce at Talbot's for Tuesday's concert. People are apt to be altogether too apathetic when a really first class musical entertainment is offered them, an occurrence rather rare. Manager C. A. Ellis, of the Symphony Orchestra has done more than almost all other out of town managers together to offer the public first class music; and the public seem to be awakening to that fact.

Any one now who desires to purchase two orchestra chairs, back of section C, will find it an absolute impossibility and from the rapidity of the sale it looks as though the balance of the house would be in about the same condition before Tuesday night. If you want to hear one of the greatest and best orchestras in the world, in one of their choicest programmes get your seats now. Those who cannot afford the best seats can hear this great concert in the gallery just as well, and at a price as low as they pay for third rate minstrel shows.

Date

PHILHARMONIC REHEARSAL.

A Fine Programme Given at the Academy of Music.

The fourth rehearsal of the Philharmonic Society took place yesterday afternoon at the Academy of Music under the direction of Mr. Nikisch. Though the programme was a rich one, the attendance was slim, and the audience rather cold. Women are decidedly in the majority at the rehearsals, and when the high teas just before Lent are in progress, a decided falling off in the attendance is perceptible. Those who were fortunate enough to be at the rehearsal, however, heard a very fine concert. The soloists announced were Mrs. Arthur Nikisch and Alwin Schroeder, the first 'cellist of the orchestra. Owing to a severe cold, however, Mrs. Nikisch was unable to appear, and Mrs. Julia L. Wyman sang in her place. This necessitated a change in the programme, and the aria, "Oh, Love, Aid Thou Me in My Weakness," from Saint-Saens' "Samson and Delilah," was substituted for the selections originally chosen from Mozart's "Marriage of Figaro." Three French songs—"Regrets," by Delibes; "Bonne Nuit," by Massenet, and "A une Fiancee," by Ferrari—were put on in place of the three German songs by Goldmark, Jensen and Brahms, chosen by Mrs. Nikisch.

The concert opened with Wagner's "Faust Overture." This work, not as well-known as it ought to be, is overflowing with rich coloring, and was intended to form the first movement to a "Faust" symphony. One not aware of this latter fact, is apt to suppose that the whole idea of "Faust" is contained in this single so-called overture. The first part explains itself sufficiently as portraying the meditations of "Faust" alone, but in the latter half occur several tender passages, which are often supposed to refer to Gretchen. This, however, is said not to have been the composer's idea, except as these passages happen to express in a general way the loneliness and longing of "Faust." It is a pity that the title Wagner gives the piece in a letter to Liszt, that of "Faust in Solitude," has not been retained. Mr. Nikisch gave a broad and masterly rendering of it.

Mrs. Wyman, a popular singer, with a well-placed, sweet mezzo-soprano voice, sang the Saint-Saens aria faultlessly enough, but with very little dramatic effect. Her interpretation might almost have been called monotonous. The three little French songs were delightfully accompanied on the piano by Mr. Nikisch, who in assuming the task, followed the popular example of Mr. Seidl. Mrs. Wyman's singing of these songs was excellent. She was refined and sympathetic. The songs by Massenet and Ferrari, are gems of their kind.

Mr. Schroeder's fine rendering of the Saint-Saens' violoncello concerto in A minor was heard attentively. The work is, of course, a "show-piece," like many concertos, but it is unusually rich in attractive themes. Some exquisite alternating passages between the violins and the soloist were remarked in the course of its development, and a delicate sort of perpetual motion movement in one part rather suggested the movement of the "Rouet d'Omphale," by the same composer.

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The entire programme will be repeated this evening, commencing at 8:15, instead of [illegible] as formerly.

Feb 14
Brooklyn
Eagle 2/14

Those delightful artists, the Henschels, will begin their American tour on March 15, under direction of Charles A. Ellis, who is likewise managing the Boston symphony orchestra, the Kneisel quartet, Eugen D'Albert and Mrs. Nordica. The first appearance this season of Mr. D'Albert will be made on the 11th of March. It is noticed in the circulars that Mr. D'Albert is called Herr, though he was born in Glasgow and his father was an alleged Frenchman and it is said that his real name is Jones. But he can play on the piano, so what does it matter.

J. N. Pattison was one of the best known of concert pianists in the country fifteen years ago and he wrote operatic fantasias and waltz songs that were popular everywhere, beside a "Niagara" symphony that never was popular because it never was played. Recently, however, he composed a "Patti Waltz Song" and dedicated it to Patti, who is alleged to have been so pleased with it that she is alleged to have given an alleged diamond of large size and much brilliancy to the composer. Such conduct is most unusual with Patti.

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Boston Daily Globe.

TUESDAY, FEB. 16.

The Kneisel Quartet.

The Kneisel quartet gave their fifth concert last evening at Union Hall before a large and fashionable audience. The first number of the concert was Beethoven's quartet in G major, opus 18, consisting of the allegro—adagio cantabile; scherzo (allegro) and allegro molto, in which Messrs. Kneisel, Rorb, Srecenski and Schroeder took part.

Mendelssohn's sonata for piano and violoncello made up the second number. Mrs. Helen Hopekirk presided at the piano, and Mr. Schroeder assisted with the 'cello, a decided feature of the evening, which was warmly applauded.

The third and last number was made up of that ever delightful quintet in C major, opus 163, Mr. Leo Schulz's 'cello being added to complete the quintet. It comprised an allegro ma non troppo, adagio; scherzo and finale (allegretto).

The sixth concert will take place in the same hall Monday evening, March 7.

Boston Transcript

TUESDAY, FEBRUARY 16, 1892.

Union Hall: Kneisel Quartet.

The Kneisel Quartet, assisted by Mrs. Helen Hopekirk and Mr. Leo Schulz, gave its fifth concert in Union Hall last evening, the programme being as follows:

Beethoven: Quartet in G major, op. 18, No. 2.
Mendelssohn: Sonata for pianoforte and 'cello.
Schubert: Quintet in C major, op. 163.

The feeling of quasi-boredom that comes over one on seeing one of the Lobkowitz quartets announced on a programme is more than compensated for by the pure contentment and delight with which one listens to the music when the performance has once begun. The case-hardened concert-goer may feel a little sceptical about his power of enjoying one of these quartets for the thousand-and-first time; but the experiment shames his little faith. The one in G given last evening—which, from the frequent unison and octave passages it contains might be called the "quartet in octaves"—is surely a thing of beauty that might well be a joy forever. It was admirably played, and enthusiastically received by the audience.

The Mendelssohn sonata for pianoforte and 'cello makes one think once more of a phase of Mendelssohn's classicism which we are all too liable to forget nowadays. Even those of us who have taken and well digested the significance of Bülow's dictum that "Mendelssohn is to be recognized as the most complete master of musical form since Mozart," have to be reminded from time to time that this is not the only side of his classicism. There is another, almost equally remarkable one: his fine instinct for making all instruments speak strictly in accordance with their own nature, his never forcing an instrument beyond the boundaries of its own native domain. Today, when virtuosi and composers aid and abet each other in "extending the field" of every possible instrument, from the pianoforte to the cymbals, this fine and intrinsically classical instinct is growing more and more uncommon. It were hard to find a more splendid example of it than this sonata of Mendelssohn's. Apart from the melodic invention, purely organic development, and beauty of form there is to be found in it, what an admirable, thrice admirable, piece of pure pianoforte and 'cello writing it is! How each instrument is always made to say just what it can say best! It were well for our modern instrumental conjurers to see to it that this sort of thing do not become entirely a lost art. The sonata was splendidly played by Mrs. Hopekirk and Mr. Schroeder; there is no new praise to be heaped upon Mr. Schroeder either for his solo or quartet playing; but we had never heard Mrs. Hopekirk do any concerted playing before, and her performance last evening was such as to place her very high in the ranks of concerted players.

Schubert's C major quintet is written for a selection of instruments uncommon both in his day and since, but by no means new in the history of chamber music for strings: for two violins, viola, and two 'celli. The two-'celli scheme was habitual with Boccherini, one of the earliest writers in this form. But Boccherini's purpose was different from Schubert's; he was a brilliant 'cellist, and meant the first 'cello part in his quintets for himself, making it as prominent and elaborate as possible; some of his quintet movements are really nothing but 'cello solos with quartet accompaniment. Schubert's object in using two 'celli was evidently, to get a stronger and deeper bass from the second 'cello than could be got from a second viola, while the first 'cello played prominent melodic phrases, or doubled the first violin in the lower octave.

This C major quintet shows Schubert in his most Hellenic ideal mood. Doubtless the development of each one of the four movements is excessive; as is too often the case with Schubert, the whole thing is overgrown. But, long as it is, it is a "heavenly length." And what an original idea that profound, almost tragic, *Trio* is, in the midst of the hearty, rustic joviality of the *Scherzo!* The whole work was admirably played and thoroughly enjoyed.

BOSTON DAILY ADVERTISER

Established 1813.

TUESDAY MORNING, FEB 16, 1892.

The Kneisel Quartette Concert.

The Kneisel Quartette gave the fifth concert in their series at Union Hall, last evening, with the assistance of Mme. Helen Hopekirk, pianist, and M. Leo Schulz, 'cellist. The following programme was presented: Quartette in G major, op. 18, Beethoven; sonata for piano and 'cello, Mendelssohn; quintette in C major, op. 163, Schubert. The Beethoven quartette was well rendered, the ensemble attack and shading being wellnigh perfect, while the interpretation was artistic and in perfect sympathy with the character of the music.

The Mendelssohn sonata for piano and 'cello was finely rendered and was heartily applauded. Mme. Hopekirk has played too often and is too well known in Boston to call for extended comment here. Suffice it to say that she fully upheld her reputation in last evening's performance. The beautiful Schubert Quintette was rendered in a manner that was thoroughly enjoyable, and sent every one away with a feeling of real pleasure. The sixth concert will be given Monday evening, March 7.

The postponed fourth concert, with Mme. Fanny Bloomfield Zeisler, soloist, will be given at the close of the season.

Boston Journal.

TUESDAY, FEBRUARY 16, 1892.

THE KNEISEL QUARTET.

The Kneisel Quartet gave the fifth concert of the series '91-'92 in Union Hall last evening. Mrs. Hopekirk was the pianist, and Mr. Leo Schulz took the second 'cello part in the quintette. The programme was as follows: Beethoven's quartette, G, op. 18; Mendelssohn's sonata for 'cello and pianoforte; Schubert's quintette, C, op. 163.

There have been many fables told about the origin of the first set of Beethoven quartettes and the reception of the six by the critics and the public. It is generally said that they were written in 1800, the year before publication, but Thayer has shown that they were, in all probability, composed at intervals during the five years preceding their appearance, and played in private circles that Beethoven might judge of them. To gain a more intimate knowledge of the violin, he studied that instrument under Krumpholz; and about the end of 1799 he carefully revised his written work, rejecting and adding. After the quartettes were published, a friend told him that only the second (the one played last evening) and the fourth met with public approval. Beethoven's answer was vigorous and terribly coarse. The unfavorable reviews that are said to have appeared in the Leipzig music journal were written about the quartettes of another man and the only notice taken of Beethoven's set was by a correspondent who described them as excellent; "but they should be often played, as they are very difficult and in no sense popular music."

Schubert wrote his great string quintette in 1828, the year of his death. It is regarded by many as the finest piece of his chamber music, and the German critics have almost exhausted the language of praise, finding in it, according to their wont, all manner of things; "Stars," and "sombre woods" and "the dark shadow of death." Hanslick, on the contrary, calls it the summing up of the strength and weakness shown by Schubert in his instrumental compositions. The learned thus disagree; but the concert-goer who is charmed by spontaneous and beautiful melody and by rich harmonies listens with delight. To him the scherzo is not weak, nor is the finale too light.

The playing of the members of the quartette was characterized last evening by the many artistic qualities that make their ensemble work so famous, and the sonata by Mendelssohn was thoroughly enjoyed by the large audience.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 47.

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Clipping from [illegible]

Date

With the exception of the concert of the Boston Symphony Society, under the direction of Mr. Nickish, at Chickering Hall, on Tuesday evening, the last week has been distinguished for musicales and chamber concerts, of which there have been several good ones and one very dull one; the latter being the Hubbard song recital at "Chamber Music" Hall. The Nickish programme was purely orchestral, and tested the patience of one of the largest audiences ever gathered in Chickering Hall, that seemed to be charmed with every number rendered. It is rarely that a symphony concert is given without a soloist, but in this instance, although the selections were of the most severely classic type and one would think a vocal number might have been hailed as a pleasant relief to what, with any other orchestra, would have been a tiresome succession of instrumental numbers, such was not the case. Long as the programme was, several numbers were redemanded. The first number was the old fashioned concerto for strings, by Handel, given with a delicacy and nicety of detail unsurpassed. It is safe to say that no such splendid orchestral playing has ever been heard in this city. This composition, as rendered under Mr. Nickish's direction, was a novelty, and indeed the whole programme was of a rare character. The "Harold in Italy" symphony, by Berlioz, one of the most difficult and scholarly of compositions, was played as only the Boston Symphony Orchestra can play it. Mr. Nickish deserves great credit for producing this symphony, which is rarely given.

* * *

The Kneisel Quartet, of Boston, assisted by Mrs. Julie L. Wyman, the charming mezzo soprano, gave their last concert of the season at Music Hall on Friday evening. The programme was an excellent one, including Beethoven's G major quartet of 18, op. 2; Schubert's lovely variations in G minor; and Beethoven's E flat quartet. Mrs. Wyman sang delightfully several songs by Wekerlin, Delebes and Chammade.

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[illegible]

CITIZEN, Brooklyn, N. Y.

Date 1/14

THE FOURTH REHEARSAL.

Boston Symphony Orchestra at the Academy.

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For once the Academy was chilly and the audience hard to enthuse. The programme included the following: Wagner, A "Faust" overture: Mozart, (a) Page's Canzenetta, (b) Page's Aria, from the "Marriage of Figaro;" Saint-Saens, concert for violoncello in A minor, Tschaikowsky, andante, and sherzo, second and third movements from Symphony No. 4, in F minor; songs with piano; (a) Goldmark, "Die Quelle;" (b) Gensen, "Am Manzanares;" (c)Brahms, "Vergebeliches Staendchen;" Beethoven, Symphony No. 3, "Heroic;" Allegro con bria, Adagio assai (marcia funebre), Sherzo (allegro vivace); finale; soloists, Mrs. Arthur Nikisch and Mr. Alvin Schroeder, Much curiosity had been excited in the city by the announcement of the appearance of the wife of the famous director as a vocal soloist, and when that lady stepped to the front, richly though plainly clothed, modest and almost shy in demeanor, but pretty beyond a peradventure, some disappointment was felt because of her avoidance of showy stage habiliments, but as soon as she commenced to sing every musician present recognized at once that she was an artist as well as a lady, lacking, perhaps, in emotion, scarcely aggressive and demonstrative enough, but an undeniably capable singer, correct in intonation and faultless in phrasing; a little cold, like the day and the audience, but pleasant to listen to. When Mr. Schroeder left his place among the violincellos to play his difficult solo, one could tell by the configuration of his head, which bears a striking resemblance to the Chandos portrait of Shakespeare, that good work would be heard, nor were they disappointed. Mr. Schroeder is not a phenomenal executant, though he is eminently a legitimate and conscientious performer, deft in his execution, broad and expressive in tone, thoughtful and picturesque in his phrasing; he was warmly applaueed.

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GLOBE, Fall River, Mass.

te 272

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STANDARD-UNION, Brooklyn, N. Y.

Date 2-13

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Post
Louisville Ky.
2/12

Mr. C. A. Ellis, Manager of the Boston Symphony Orchestra, has charge of the American tour of the renowned pianist, Eugen D'Albert, who has been called a second Liszt. He comes to America in March, and after appearing with the Boston Symphony, will go on a tour of recitals through the large cities.

☐

Mr. and Mrs. George Henschel will come to this country next month for a tour of vocal recitals under the same management, and will also sing in oratorio. They will have a warm reception in Boston where they are well known, Mr. Henschel having been conductor of the Boston Symphony Orchestra for three years.

☐

Brooklyn, N.Y.
Date 2/13

MUSICAL.

Boston Symphony Orchestra.

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HERALD, Fall River, Mass.
Date 2-13

The Boston Symphony Orchestra.

This great band, which arrived home yesterday after one of the most successful trips it has ever made, will be with us tomorrow night. Last Tuesday it gave a concert in New York city which awakened the greatest enthusiasm, the musical critic of the Sun saying the next day: "No more beautiful concert ever was or ever could be given." It is no every day event for such an entertainment to be offered our citizens, and it should not, nor will it be, overlooked.

The immense expense of giving this concert necessitates a higher price for seats than for most concerts, but the managers have wisely concluded to put the extra price on the orchestra chairs, keeping the gallery at 25 cents, thus giving the poor an opportunity to hear the very best music at as low a price as they frequently pay for the worst. The lower portions of the house will be packed tomorrow evening, and it is probable that the gallery too will be filled by an appreciative audience.

Chicago Ill.
Times 2/4

Charles A. Ellis, manager of the Boston Music hall, Boston Symphony orchestra, etc., is arranging another American tour for the eminent pianist, Eugen D'Albert, to begin March 11 next, and also a tour for Mr. and Mrs. George Henschel, in song recitals, to begin March 13. Of course, they will include Chicago in the list of cities to be visited.

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 17, 1892.

The Boston Symphony Orchestra

THE fourth concert of our Boston visitors saw Chickering Hall crowded with a most fashionable and enthusiastic audience on Tuesday night of last week.

The first portion of the program consisted of the Händel concerts for string orchestra and two wind choirs in F major and Berlioz's "Harold in Italy" symphony, about both of which we can only repeat what was said in last week's MUSICAL COURIER after the performance in Boston of these works:

> The concert opened with a concerto in F major for strings and two wind choirs by Händel. It was repeated on this occasion by special request, and we must confess that, although we are not as carried away by Händel's genius as some of his English admirers are, this concerto is so charming and at times so fresh, especially in harmonies, that it can easily carry away even the most blasé of modern audiences. As it was to have been played also last night in New York, one ventures to predict that it will in no less degree delight our metropolitan public than it did the vast Boston audiences who enthusiastically applauded each of the five movements of the concerto on the aforementioned occasions. The work of the two oboe players was especially admirable in the last movement, and the strings, flute and horns did beautiful work throughout.
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> Exquisitely played and also much applauded was Berlioz's best symphonic work, his "Harold in Italy." It received loving and most intelligent treatment at Mr. Nikisch's hands, and Concertmaster Franz Kneisel's playing of the viola solo part was simply admirable, pure throughout in intonation and beautiful in tone quality.

The prediction about the success of the Händel concerto came true to the letter. But still more success did Mr. Nikisch and his artists attain with the beautifully, though a trifle too slowly, interpreted "Lohengrin" Vorspiel. Hans Richter's orchestral arrangements of "Siegfried's Passage to Brünnhilde's Rock," "Morning Dawn" and "Rhine Journey," from Wagner's "Siegfried" and "Die Götterdämmerung" were the vastly appreciated closing numbers of this interesting concert. The selection has been heard here before under local conductors and also by the Boston Symphony Orchestra under Mr. Gericke's direction; but it never before sounded as fresh, fiery and fine as it did on this occasion, as, although Gericke had his men trained down to a fine point of finish, his awful left hand used to choke every attempt at joyous force in the brass, and without these outbreaks a vigorous interpretation of Wagner cannot be imagined.

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THE fourth, and one is sorry to say the last, of the present season's chamber music soirées of the Kneisel Quartet, of Boston, took place at the Carnegie Chamber Music Hall on last Friday night, and was, one regrets to have to state, like its predecessors, not adequately well attended. The quality of the audience, however, was of the most desirable, and it certainly made up in enthusiasm what it lacked in numbers. It is to be hoped that these delightful and instructive entertainments will be renewed next season, and that the taste for this highest class of musical performances may have developed in New York at least so far as to assure to Messrs. Kneisel, Roth, Svecenski and Schroeder an attendance worthy of their efforts. Certainly New York has never before heard such chamber music playing; and as for refinement of interpretation, exquisite finish and absolutely flawless ensemble the Kneisel Quartet stands unrivaled to-day, not only in this country, but also abroad.

The program embraced last Friday two Beethoven string quartets, the early one, op. 18, No. 2, in G, which plainly shows the influence of Mozart, and that gem among quartets, even Beethoven's, the "Harp" quartet, op. 74, in E flat. The latter was especially beautifully and purely played, in spite of its great technical and other difficulties.

Between the Beethoven quartets, and entirely worthy of their position on the program, were Schubert's G minor variations from the posthumous D minor quartet, and they were interpreted in a touchingly beautiful manner. Especial mention, besides of course Kneisel, must be made of Schroeder, whose tone on a most valuable genuine Amati violoncello, in a perfect state of preservation, was exquisite.

Interspersed among these German chamber music treasures were some very small (in every way) French songs, viz.:

"Ritournelle" "Chant d'Amour"	Chaminade
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NEWS, Fall River, Mass.
Date 2/17

THE SYMPHONY.

**Finest Concert Ever Given in Fall River.
A Large and Appreciative Audience.**

For once a concert by the Boston Symphony Orchestra drew a satisfactory and a paying audience to the Academy. The gathering was both large and fashionable, and if any among them were not satisfied they did not say so. The concert has been universally pronounced by critics to be the best that was ever given in this city. Not only were the critics pleased, but those among the audience who love music for itself, and not because of any technical knowledge of it, enjoyed every note. The whole concert was a musical treat of the richest description, and it will go a great way toward making such events popular in this city. The strongest evidence of the pleasure of the audience was the character of the applause which followed each number. There was nothing thunderous about them, for the effect of the music was against any demonstrations. The expressions of approval were, however, earnest and very honest, and that no encores were given was owing to the fact that the time for the completion of the rather long program was limited, as the orchestra was due to start on the return to Boston at 10:30 o'clock.

Naturally the central figure last night was Mr. Arthur Nikisch, acknowledged to be one of the greatest conductors living. He was warmly applauded when, a few minutes after 8 o'clock he advanced to the center. He evidently appreciated the enthusiasm with which the numbers were received. Only one other singer has ever created so favorable an impression in Fall River as did Mrs. Julie L. Wyman last night. That singer was Emma Juch. Mrs. Wyman's voice is called an alto, but she sang soprano solos splendidly and without the least apparent effort. Her best number was the aria from "Samson and Dalila," when her alto was heard in all its richness. The songs were of a lighter character, but were given with wonderful feeling and sympathy, and would have been duplicated had the audience been consulted. In response to the continuous and persistent applause the singer would not go beyond a courtesy in acknowledgment, although after one number she was called out twice.

The arrangement of the programme was satisfactory to everybody and could hardly have been improved upon. Placing the symphony first assures strict attention to its close without any possibility of tiring those unfamiliar with the score. The longer selection was followed by the short ones, and in these the variety was so great and the execution so perfect that there was neither excuse nor chance for becoming tired.

The symphony was Schumann Symphony No. 1 in B flat, which ranks as one of his best, if not his very best work. It is one of the best of the symphonies and is new to Fall River people. It probably gave the most general satisfaction of any symphony ever given here. The following five movements occurred in the number: Andante un poco maestoso, allegro molto vivace, larghetto, scherzo, allegro animato e grazioso. The classical composition was only understood by the educated musicians present, but to the uneducated music lovers it appealed through the contrasting movements and the finish and brilliancy of the rendering.

The numbers following, with the exception of the two from Wagner, were also new in this city. They are favorites now, and the sight of their titles on a programme in the future will arouse happy recollection and pleasant anticipation. While the feature of the second number—aria, "O Lord, aid thou me in my weakness," from "Sampson and Delila," Saint-Saen,—was the singing, the accompaniment by the full orchestra probably excited fully as much admiration. The personal appearance of the singer proved as attractive as did her singing. The selection gave her opportunity for splendid work in the lower register, her tones being full and clear without being forced.

The third selection, also from Saint-Saen's works, was the most general favorite. It was the symphonic poem, "The Spinning Wheel of Omphale," a wonderfully descriptive work. The selection was given very brilliantly and with great delicacy and expression. Those who were familiar with the story could follow the progress of the Lydian Queen Omphale in her triumphant victory, with all her weakness, over Hercules with his terrible strength.

The "Last Movement," by Tschaikowsky, was particularly good in showing the technical work of the orchestra. Their precision had been noticeable before, but in this selection it was particularly prominent. The number was marked from its contrast in its power and impressiveness with the number just preceeding it.

The violin solo by Mr. Kneisel was very fine, showing great technique and excellent and pure tone.

The songs with Mr. Nikisch accompanying at the piano followed. In the three the singer had ample opportunity to exhibit her capabilities. The first, "Regrets," by Delibes, was pathetic, and brought tears to the eyes of some of the more sympathetic, even though they did not understand the words. "Bonne Nuit," by Massenet, was tender [illegible] The clear enunciation of the singer was especially praiseworthy. While the words were in a foreign language their meaning was most clearly conveyed by the singer even to those who would not have been able to read them.

The concert closed with those selections by Wagner that are everywhere such favorites, the prelude from "Lohengrim" and the overture from "Tannhæuser." The selections are known to all patrons of music, and only the brass in the overture needs particular mention. This part was given with a prompt and pure tone and at the same time with a force that has seldom been equalled. In the prelude it was the string work that was prominent.

Now that the success of last night's concert is fresh in everybody's mind a number of people prominent in musical circles in the city are talking up subscriptions for two or more such concerts for next year.

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ping from Herald
Washington D.C.
2-14

IN MUSICAL CIRCLES.

At the concert of the Boston Symphony Orchestra on Wednesday evening the chief interest was naturally centred in the first appearance, since her return from abroad, of Miss Leonora Von Stosch, the reports of whose triumphs in New York and Boston had prepared her hearers for a rich treat. They were not disappointed. Miss Von Stosch has returned to the scene of her first studies, an artist already, and with the positive assurance that with continued study, she will become one of the very first in her line. The writer is unable to recall any female violinist except the great Camilla Urso, who uses the bowing arm with such poetic force—uniting a man's strength with a woman's tenderness—and as it is years since Urso has appeared at her best, Miss Von Stosch may be said to be without a rival among women of her profession. When the announcement was made of her engagement with Mr. Nikisch's orchestra, there was much disappointment expressed that she should not have first appeared with her old associates in the Georgetown Orchestra, but those who were present on Wednesday night clearly saw that the young artist was "in her set" on that occasion, and gladly withdrew their objections. The Wilhelmj Club paid a graceful compliment to their former associate, in sending Miss Von Stosch a beautiful basket containing a rose for each member. Her selection was Saint-Saen's Rondo Capriciosso, and it is a high tribute to her interpretation of this difficult work to say that she played it "like a man." Indeed, her fine physique enables her to impart a broadness of tone even in the passages requiring rapid execution, which is seldom given by female players. Responding to a most emphatic encore, the young artiste played a movement of one of Bach's sonatas, without accompaniment, giving an exhibition of techique which was entirely satisfying. Miss Von Stosch has a future before her which will beyond doubt bring her many ovations and much lucre, but in years to come she will look back upon last Wednesday's performance before her friends with feelings of pride which no subsequent success will ever dim.

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Post
Louisville Ky
2/12

Mr. C. A. Ellis, Manager of the Boston ymphony Orchestra, has charge of the American tour of the renowned pianist, Eugen D'Albert, who has been called a second Liszt. He comes to America in March, and after appearing with the Boston Symphony, will go on a tour of recitals through the large cities.

□

Mr. and Mrs. George Henschel will come to this country next month for a tour of vocal recitals under the same management, and will also sing in oratorio. They will have a warm reception in Boston where they are well known, Mr. Henschel having been Conductor of the Boston Symphony Orchestra for three years.

□

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NEWS, Fall River, Mass.

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* * *

HERALD, Fall River, Mass.

Date 2/17

MUSIC'S CHARMS.

Big Success of the Symphony Concert

AT THE ACADEMY OF MUSIC

An Audience That was Representative Gathers to Welcome and Applaud Boston's Famous Orchestra—A Marvelous Revelation of Good Work.

Fall River did itself proud in the support it gave America's greatest musical organization Tuesday night. A truly representative audience filled the academy of music and listened to the concert by the Boston Symphony orchestra, 60 musicians, Arthur Nikisch, conductor. The audience was a representative one for the reason the concert patrons were not confined to that class of people who attend such an affair because it is the proper thing to do, or to the coterie who are intensely and scientifically musical, and who have carefully studied the program beforehand to be certain that no false notes should pass undetected. There was a large number of people in the house who were there because, while they were not up to perfection in the technicalities of the program, the grand harmony of 60 instruments, directed by a master mind, gave them a great many pleasant sensations, and it did not matter much whether major or minor chords awoke those sensations. The painfully musical people were there, of course, and the passiveness with which they accepted the program led one to wonder if the music of the spheres or the songs of the heavenly hosts could break through their reserve and induce them to share in the applause by which the fickle multitude showed their appreciation of the performance. The aforementioned fickle multitude and the wearers of new opera bonnets formed the remainder of the unusually large concert audience and overflowed in goodly numbers into the gallery.

Nobody but the "heavies" among the musical public care for a scientific analysis of the program, and they have made one for themselves. To the ordinary concert patron the performance of the orchestra was wonderful. The perfect harmony, the lights and shadows, executed by 60 men as one hand upon a single instrument, were a marvelous revelation of what a small host of musical talents can do under the guidance of a genius. The program opened with the symphony, No. 1, in B flat, by Schumann, in five movements, and the larghetto probably gave the most general satisfaction. Mrs. Julia L. Wyman then came forward to sing the aria, "O Love, aid thou me in my weakness," from "Samson and Dalila," by Saint-Saens, with the orchestral accompaniment. Mrs. Wyman has a rare contralto voice, of unusual power and sweetness, and a naturalness that makes it equally delightful to look at her as to hear her. She sang the number in a manner that called out signs of approbation on all sides and a demand for a response to the encore. A bow and a sweet smile for everybody were the only reward for the continuous hand clapping.

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The Fall River Daily Globe Publishing Co.,

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BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 22, 1892.

The Symphony Concert.

Our orchestra has returned from its Southern tour crowned with the laurels which the Washington, Baltimore and New York press always shower upon them. It is singular that the pæans of praise cannot always be re-echoed in Boston, but it is just possible that, as we are behind New York in operatic matters, we may be in advance of that city in orchestral work, and allow a higher criterion to rule. Be that as it may, the first impression made on Saturday, after two weeks of silence, was a poor one. The Mozart G minor symphony is a tender violet among symphonies, but the most gorgeous sunflower could not have made more display that its first movement did on this occasion. It was given with pomp and slowness, instead of with *naiveté* and simplicity; the geniality was changed into turgidity, and everything seemed to go in a "King Cambyses" vein that was altogether out of place. The second movement followed the first in its too ambitious path, but the third began to show improvement, and if one found but little contrast in the minuet, the trio at least was all grace and delicacy. The finale was still better, and the figure in imitations was well balanced and intelligible as it threaded its way from instrument to instrument, the contrabasses doing exceptionally excellent work.

Mr. Sherwood's high professional rank was never better illustrated than by his performance of the Raff C minor concerto. He seemed to entirely grasp the character of the composition, the best points of his instrument and the just value of the ensemble effects, and the orchestra seconded him in grand style, Mr. Nikisch appearing at his best in the conducting of the work. The concerto begins in the style established by Mendelssohn and Schumann, by allowing the piano to enter at once with thematic material. It is brimful of staccato and chord work, and the pianist in these passages and in octave runs seemed to have wrists of steel. Not less effective, however, was the legato work of the second movement, which was given with a degree of expression entirely commendable. The finale again turned to the bravura school and began with a solo display that seemed like a cadenza occurring in an unexpected place. The presentation of themes entirely unaccompanied, followed by others wholly orchestral, gave a peculiarly antiphonal effect to this movement that militated against that perfect union of forces which should obtain in a concerto. Only Beethoven and Brahms have thoroughly attained this intertwining, and Raff has followed Chopin and Rubinstein in making a concerto which at times seems like a piano solo with an orchestra obligingly filling in the waits between the themes. There was some fine trumpet work in the first movement, but it was a trifle too loud for the piano part which was balanced against it. The oboe work in the second movement deserves recognition, and the *fioriture* woven around the theme by the piano were exquisitely performed. The only faults to be found with the performance were that the bass passages were too light and seemed to lack sustaining power, while the composition as a whole leaned too much toward martial effects, being a sort of military fantasie in its finale, and decidedly lacking depth and subtlety. Mr. Sherwood was recalled with an enthusiasm that was but a just tribute to his merit as an artist.

And now there followed a composition in the old forms, but in the most modern style—three movements from a suite by our newly arrived pianist, Busoni. The suite might also be called a *suite de spectres*, so weird, uncanny and ghost-like are many of its effects. It began with a gigue that came much nearer to Berlioz than to Bach. All the percussion, from triangle to glockenspiel, were kept busy in this "Queen Mab" like number, and the speed was that of a Tarantelle. The Gavotte also was in the spirit of the new school, while observing the shape of the old. It began with an English horn theme which was very musette like in character, but the real Musette appeared in proper place as Trio, with plentiful horn-playing, and an appropriate drone bass. This movement was altogether charming in its delicate rusticity and its playful syncopations. If the first movement suggested an elf in revel rather than a hilarious gigue, this Gavotte portrayed shepherds and shepherdesses *a la Watteau*, on the sylvan scene, and the contrast was a delightful one. The final allegro fugato was not so inspired as the two preceding movements, although the musicianly knowledge of the young composer was evinced in every measure, and the scoring throughout was of wonderful efficacy.

The concert ended with Wagner's "Huldigungs March." Even Homer sometimes nodded, and it is not very heterodox to say that the world would not be very much the poorer if Wagner's marches were allowed to fall into obsolescence. They are frequently bombastic and overswollen. But if they passed away, how could our conductor get his *fortisissisissimo* effects? Such clatter could not be introduced into Beethoven, or Mozart, or Haydn, and even Liszt is only sporadically deafening! It is the highest compliment that can be paid to the orchestra to say that they played louder in this work than they have ever played before. Their whole attention was directed towards this end, and it is but justice to say that they achieved it; I do not think that any band on this Continent, or any other, could have played louder. The injunction of the psalmist to "play skilfully and with a loud noise" was carried out at least in its latter portion. I do not pretend to say that the tumult was out of place; perhaps the blame should rest on Wagner only, but since the extreme possibilities of uproar have been overcome let us now try to achieve a few good *diminuendo* efforts, and see what may be done in the direction of perfect ensemble.

LOUIS C. ELSON.
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HERALD, Fall River, Mass.

Date 2/17

MUSIC'S CHARMS.

Big Success of the Symphony Concert

AT THE ACADEMY OF MUSIC

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MONDAY MORNING, FEB. 22, 1892.

The Symphony Concert.

Our orchestra has returned from its Southern tour crowned with the laurels which the Washington, Baltimore and New York press always shower upon them. It is singular that the pæans of praise cannot always be re-echoed in Boston, but it is just possible that, as we are behind New York in operatic matters, we may be in advance of that city in orchestral work, and allow a higher criterion to rule. Be that as it may, the first impression made on Saturday, after two weeks of silence, was a poor one. The Mozart G minor symphony is a tender violet among symphonies, but the most gorgeous sunflower could not have made more display that its first movement did on this occasion. It was given with pomp and slowness, instead of with *naiveté* and simplicity; the geniality was changed into turgidity, and everything seemed to go in a "King Cambyses" vein that was altogether out of place. The second movement followed the first in its too ambitious path, but the third began to show improvement, and if one found but little contrast in the minuet, the trio at least was all grace and delicacy. The finale was still better, and the figure in imitations was well balanced and intelligible as it threaded its way from instrument to instrument, the contrabasses doing exceptionally excellent work.

Mr. Sherwood's high professional rank was never better illustrated than by his performance of the Raff C minor concerto. He seemed to entirely grasp the character of the composition, the best points of his instrument and the just value of the ensemble effects, and the orchestra seconded him in grand style, Mr. Nikisch appearing at his best in the conducting of the work. The concerto begins in the style established by Mendelssohn and Schumann, by allowing the piano to enter at once with thematic material. It is brimful of staccato and chord work, and the pianist in these passages and in octave runs seemed to have wrists of steel. Not less effective, however, was the legato work of the second movement, which was given with a degree of expression entirely commendable. The finale again turned to the bravura school and began with a solo display that seemed like a cadenza occurring in an unexpected place. The presentation of themes entirely unaccompanied, followed by others wholly orchestral, gave a peculiarly antiphonal effect to this movement that militated against that perfect union of forces which should obtain in a concerto. Only Beethoven and Brahms have thoroughly attained this intertwining, and Raff has followed Chopin and Rubinstein in making a concerto which at times seems like a piano solo with an orchestra obligingly filling in the waits between the themes. There was some fine trumpet work in the first movement, but it was a trifle too loud for the piano part which was balanced against it. The oboe work in the second movement deserves recognition, and the *fioriture* woven around the theme by the piano were exquisitely performed. The only faults to be found with the performance were that the bass passages were too light and seemed to lack sustaining power, while the composition as a whole leaned too much toward martial effects, being a sort of military fantasie in its finale, and decidedly lacking depth and subtlety. Mr. Sherwood was recalled with an enthusiasm that was but a just tribute to his merit as an artist.

And now there followed a composition in the old forms, but in the most modern style—three movements from a suite by our newly arrived pianist, Busoni. The suite might also be called a *suite de spectres*, so weird, uncanny and ghost-like are many of its effects. It began with a gigue that came much nearer to Berlioz than to Bach. All the percussion, from triangle to glockenspiel, were kept busy in this "Queen Mab" like number, and the speed was that of a Tarantelle. The Gavotte also was in the spirit of the new school, while observing the shape of the old. It began with an English horn theme which was very musette like in character, but the real Musette appeared in proper place as Trio, with plentiful horn-playing, and an appropriate drone bass. This movement was altogether charming in its delicate rusticity and its playful syncopations. If the first movement suggested an elf in revel rather than a hilarious gigue, this Gavotte portrayed shepherds and shepherdesses *a la Watteau*, on the sylvan scene, and the contrast was a delightful one. The final allegro fugato was not so inspired as the two preceding movements, although the musicianly knowledge of the young composer was evinced in every measure, and the scoring throughout was of wonderful efficacy.

The concert ended with Wagner's "Huldigungs Marsch." Even Homer sometimes nodded, and it is not very heterodox to say that the world would not be very much the poorer if Wagner's marches were allowed to fall into obsolescence. They are frequently bombastic and overswollen. But if they passed away, how could our conductor get his *fortissississississimo* effects? Such clatter could not be introduced into Beethoven, or Mozart, or Haydn, and even Liszt is only sporadically deafening! It is the highest compliment that can be paid to the orchestra to say that they played louder in this work than they have ever played before. Their whole attention was directed towards this end, and it is but justice to say that they achieved it; I do not think that any band on this Continent, or any other, could have played louder. The injunction of the psalmist to "play skilfully and with a loud noise" was carried out at least in its latter portion. I do not pretend to say that the tumult was out of place; perhaps the blame should rest on Wagner only, but since the extreme possibilities of uproar have been overcome let us now try to achieve a few good *diminuendo* efforts, and see what may be done in the direction of perfect ensemble.

LOUIS C. ELSON.
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Boston Journal.

MONDAY, FEBRUARY 22, 1892.

THE SYMPHONY.

Mozart's Music Arranged for Modern Use.

An Interesting Suite by Ferrucio Busoni.

The programme of the sixteenth concert of the Symphony Orchestra in Music Hall, Saturday evening, was as follows: Mozart's symphony in G minor, Raff's concerto for pianoforte in C minor, three movements from Busoni's symphonic suite op. 25 (first time), and Wagner's Huldigungs March. Mr. William H. Sherwood was the pianist.

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The first movement of Mozart's famous G minor symphony is an allegro molto. The first subject is a simple melody, passionate and intense; its whole effect is in the sincerity of the appeal to the hearer. The composer was terribly in earnest, he wasted no time in preparing or introducing it; he struck directly at the heart of the hearer. But Mr. Nikisch was not satisfied Saturday evening with the music of Mozart, its simplicity was apparently abhorrent to his genius. He therefore adorned and embellished it to suit his taste. He turned the allegro of Mozart into an allegretto; he coquetted with each phrase; he so exaggerated the penultimate note of each phrase that it became a hiccough; and the whole sentence, which is a rapid flow of melody until the entrance of the first forte, was broken into spasmodic jets. Thus he thought to gain in expression; and he was so pleased with his own inventions that he displayed them at every opportunity. In the andante he was not content with the Mozartian serenity of the opening statement; he used italics and capitals; and so when he came to the first sforzando of the first violins the effect of Mozart was already discounted. The menuetto was taken at such a pace that it might have been an ultra-modern scherzo; the entire character of the movement was lost, although the conductor no doubt thought that the trio would gain by the treatment, and the strongly marked phrases of Mozart were almost a jumble. The exaggerations of Mr. Nikisch were without any musical excuse—they often prevented the proper exposition of the melos, and Wagner claimed, and justly, that the proper tempo is merely the finding out the movement which best suits the melody; they were often directly opposed to the spirit of Mozart and the intentions as explicitly expressed by him. From the standpoint of mechanism the performance, as a whole, was excellent, and these exaggerations of the conductor were, therefore, the more to be regretted.

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It may be said that a conductor should be granted a certain liberty; that he should not be the slave of traditions; that his own individuality should have play. There is a vast difference, however, between liberty and licentiousness. When a conductor deliberately chooses a tempo which is contrary to that of the composer, when he reads and punctuates the sentences so that the meaning of the composer is distorted or made false, when in dealing with the masterpieces of such men as Mozart his most earnest endeavor is apparently to make all things new, when the hearers find a greater pleasure in discussing the caprices of the conductor than in the music itself, then the musical sincerity of that conductor may well be questioned.

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Extracts from a Symphonic Suite by Mr. Ferruccio Busoni were played for the first time. It is said that in this Suite Mr. Busoni tried to "emancipate himself from the influence of the Italian style." "Italian style" is a vague term. It is here probably used as a reproach; for it is the fashion with many to say openly that music is peculiarly a German invention. We are apt to forget that in Italy the opera and the oratorio first saw the light; that the influence of Italian musical art and song is the leaven of the whole lump; that this influence was felt by Haydn, Mozart, Beethoven, Schubert and Wagner; that last year the one opera that was given most frequently in the Imperial Opera House of Berlin was the work of a young Italian, who did not expatriate himself in his music. The Italians that resolutely turn their backs on melody, which seems their birthright, and strive after German profundity, are apt to make a sad mess of it; for in their endeavors to write German music they out-German their models, and their music is too often pretentious, ugly and dull. When, on the contrary, Italians cling fast to that which is already their own, and clothe melody with the substance of Germany and the grace of France, they are still loyal to their country. Mr. Busoni studied chiefly in Germany, but his blood is Italian; and the temperament of the composer as revealed in the fragments of this work, written when he was about eighteen years of age, is Southern. The jig, evidently shaped after the old and approved models, has Southern fire. The unexpected and effective pauses, the sense of color that warms the contrapuntal devices, the unerring sense of rhythm—all these turn that which might have been merely a school-task into a thing of beauty. The gavotte opens with a delightfully quaint melody for the oboe, and throughout the movement charming effects are gained by the simplest of means—and yet this simplicity is so difficult, as Carissimi said years ago. The finale, an allegro fugato, is broadly built, and interesting to musician and layman. For the counterpoint of Mr. Busoni seems so natural, so inevitable, that the knowledge of the composer is almost overlooked on account of the grace of his expression. These movements are melodically and harmonically strong; the counterpoint is fluent and effective; the instrumentation is rich without ostentation, and again, it is often very ingenious without strainings after effect, without whimsicalities. Mr. Busoni knows the peculiarities and the speech of each instrument, and he also knows the value of occasional silence, so that when the trumpet or the clarionet enters into the conversation it is because it has something to say. Mr. Nikisch read these fragments with an evident appreciation of their value, and they were sympathetically treated by the orchestra. They were very favorably received by the audience, and the applause was hearty and long-continued.

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Mr. William H. Sherwood gave in many respects a remarkably fine performance of the Raff concerto. His scales, arpeggio work, chord attack and use of pedals have long excited the admiration of musicians. His playing Saturday evening was broad and brilliant, bold and free in the first and last movement; and in the andante he played with marked elegance. The concerto made certain demands on him to which his response was more than adequate; it did not call for any expression of deep emotion. Mr. Sherwood was enthusiastically applauded and he was several times recalled.

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Louis II. of Bavaria was an unfortunate monarch. He was undoubtedly insane, and his death was tragic; Catulle Mendes wrote a most unpleasant book about him; and Richard Wagner dedicated to him a "March of Homage" [illegible] played at his coronation. This march [illegible] pompous noise; there is one short phrase [illegible] the entrance of the riders in the [illegible] of the old fashioned circus; [illegible] the apotheosis of blatant

The sixth concert of the Cambridge series, by the Boston Symphony Orchestra, will be given in Sanders Theatre Thursday evening. Mrs. Julie L. Wyman is the soloist. She will sing numbers by Delibes, Godard, Massenet and Ferrari. The orchestral programme includes the overture "Der Freischutz," Weber; one movement from the suite "Peer Gynt," Grieg; Pilgrim's March from the symphony "Harold in Italy," Berlioz, and the symphony in (Italian) Mendelssohn.

The programme of the Symphony Orchestra rehearsal and concert of this week Friday and Saturday is as follows: Mendelssohn's "Ruy Blas" overture, Dvorak's Symphony No. 4 in G minor, and Liszt's "Les Preludes."

The extra concert by the Symphony Orchestra for the benefit of the members of the orchestra will be given Wednesday evening, March 2. The programme to be performed includes Massenet's "Esclarmonde" suite, and Nicodé's symphonic poem, "The Sea." A "distinguished soloist," to be announced later, but generally believed to be Mr. Paderewski, will appear. Tickets may be procured at the Music Hall.

The recital to have been given by Mr. and Mrs. Arthur Nikisch, with the assistance of Master Alexander Friedmann, has been postponed from the evening of Wednesday, February 24, to that of Thursday, March 10, in consequence of the continued indisposition of Mrs. Nikisch.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

MONDAY MORNING, FEB. 22, 1892.

Symphony Concert.

The Symphony Orchestra scored a success in the rendition of Saturday night's programme, beginning with Mozart's symphony in G minor. Music Hall was well filled by an audience which pleasantly remembered Mr. William Sherwood's last appearance in Boston, and which could not possibly have been disappointed at the manner in which he gave Raff's concerto in C minor, with its beautiful orchestral accompaniment. It cannot be said that he has improved, for he had already established his position as a master of the pianoforte, with an absolute command of technical detail.

The novelty of the programme was Busoni's symphonic suite, three movements of which were given. It was written when the composer was but 18 years old, but shows a master hand in its treatment; it is full of harmony and unexpected grace of effect.

The three movements were gigue, gavotte and allegro fugato, the last somewhat more interesting than the other two, for it is broad in style and replete with brilliant orchestral effects.

Wagner's Huldigungs march was a fitting close to the programme. The next concert will be purely orchestral, composed of Mendelssohn's overture, "Ruy Blas"; Dvorak's symphony No. 4, in G minor, first time in America; Liszt's symphonic poem, "Les Preludes."

VIVIAN.

Boston Sunday Globe.

SUNDAY, FEB. 21, 1892.

Symphony Concert.

Last evening's Symphony concert gave a great deal of pleasure to one of the largest audiences of the season. A varied programme of enjoyable selections was offered by Director Nikisch, and admirable interpretation of all was given by his orchestra.

Mr. William H. Sherwood was the soloist, and he very naturally received an enthusiastic greeting from a host of admirers, who were delighted at the opportunity of hearing him again. Until a few years ago Mr. Sherwood was a resident of Boston, and was esteemed as one of the most talented and popular pianists of the city. He now resides in Chicago.

He played Raff's concerto in C minor yesterday, and gave the work a masterly and finished interpretation. At the conclusion of the number he was recalled four times by the enthusiastic and thoroughly delighted audience.

The novelty on the programme was the first hearing here of three movements from a symphonic suite Op. 25, by F. B. Busoni, a pianist and composer, who has during a residence of but a few months here gained the cordial regard of the Boston musical public.

Although the "Symphonic Suite" was written when the composer was 18 years old, it is a scholarly composition, full of agreeable melodies, and is treated in a thoroughly musicianly manner. The three movements played were Gigue, Gavotte and allegro fugato. The Gigue is vivaciously written and treats with many novel effects, a pleasing sprightly theme.

The Gavotte is rather severe in style, and its chief motive is sombre until near the close of the movement, when it becomes more cheerful. The allegro fugato is the most interesting of the three movements. It is broad in style and the several themes are developed in a masterly way.

Mozart's charming symphony in G minor proved a welcome offering and was finely played by the orchestra. Wagner's "Huldigungs March," also splendidly performed, brought the concert to a close.

Next Friday afternoon and Saturday evening the programme will be as follows:

Overture, Ruy Blas................Mendelssohn
Symphony No. 4, in G minor..............Dvorak
(First time in America.)
Symphonic poem, Les Preludes..............Liszt

The sixth concert of the Cambridge series by the Boston Symphony orchestra will be given at Sanders Theatre next Thursday evening. Mrs. Julie L. Wyman is the soloist.

Owing to the continued illness of Mrs. Nikisch, the concert announced for Wednesday evening, Feb. 24, by Mr. and Mrs. Nikisch has been postponed until Thursday evening, March 10.

—At the Kneisel concert Monday night, Mr. and Mrs. H. L. Higginson, Mrs. Agassiz, Mrs. Gardner, Mrs. Apthorp, Mr. Foote, Mr. Clayton Johns, Mr. Loeffler, Mr. B. L. Whelpley, Mr. G. W. Chadwick and Mr. Nathan Haskel Dole were in the large audience.

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SUNDAY, Feb. 21, 1892.

AT A SYMPHONY REHEARSAL.

One of the Most Noted Features of Boston Life.

Remarkable Way in Which These Concerts Have Grown Away from Their Original Purpose—Fashion Made Them Her Own—An Audience Analyzed—Listeners Who Nod.

Of all Boston institutions of the present day there is no doubt that the symphony concerts are the most famous.

Their renown has reached from Dan to Beersheba, and not a stranger ever comes within the gates who does not insist upon being taken to one, at least, to feast his eyes upon the delicious spectacle of the hub of the universe sitting rapt and reverent at its favorite shrine.

Music Hall on a Friday afternoon is the city in little, well worth a visit from the the social philosopher, apart from the music, which in itself will afford him a rare treat.

To begin with, it is amusing to reflect how thoroughly and perversely the concerts have grown away from the original purpose of their founder. Mr. Higginson's avowed object some 10 years ago, when he first began to consider the scheme, was to provide the best of classical music at a price which should bring it within the reach of all.

In the memory of man there has never been a time when good music was not to be heard in Boston, but not everybody could afford to listen to it, and there seemed to be no really sensible reason why a series of subscription concerts should not be possible here on the same plan as that so successful abroad at the Gewandhaus in Leipsic and at a hundred other places in Germany.

So it came about, Mr. Higginson agreeing to make up any deficit which this philanthropical idea might leave at the end of the season. The subscriptions for the series of 24 concerts were placed at a figure which put them practically in reach of every one. Single tickets could be bought for 25 and 50 cents, and it seemed as if a new era of bliss were opening out before music lovers.

But hardly two years had gone by before it began to be apparent that fashion had marked the Symphony concerts, and especially the rehearsals, for her own. Vast as the audiences were, they

Took on a Back Bay Tone,

noticeable at the hastiest glance. The seats on the floor were occupied almost wholly by people whose names are rolled like sweet morsels under the Boston tongue. To secure these places, they paid large premiums on the regular price, which grew greater and greater with each succeeding year.

It was the thing to be seen at the rehearsal. There was a scramble for tickets. The auction sales in the fall came to be a competition between millionaires, and at the present moment it is not often that a good seat on the floor, in the midst of the elect, can be bought for less than $50 for the 24 concerts, which is not too dear, perhaps, for the satisfaction it gives, but certainly proves that the music, marvellous as it is, is not at a marked-down figure.

The same with the balconies. In the top, places not reserved are still to be had according to the original plan at the price of admission, 25 cents, but to secure one of them it is necessary to wait for an hour or so outside in an impatient, pushing crowd, to fight one's way up stairs tooth and nail, and finally to fall into a seat so breathless and cross and tired that not even Beethoven has charms enough to sooth the savage breast.

If the programme happen to be a popular one, the chances are against one getting a seat at all. You are far more likely to be obliged to stand during the entire afternoon. For once in a way this is worth while, but, persisted in, will ruin the sweetest disposition and cause curses, not loud, but deep, to be breathed against symphonies and all play therein.

However, nobody cares whether the 25-cent people are pleased or not. Beacon street and Commonwealth avenue are happy. Every Friday 2 o'clock finds them rustling into place, with all those noddings and greetings and whispered inquiries about Aunt Jane and Cousin Curtis which give to every select Boston symposium the air of a large family party.

To be in Boston without relations is very much like being

In Heaven Without Wings.

An outsider stumbling into this network of connections, feels himself a helpless intruder with blushes mounting to the roots of his hair and an involuntary desire to get up and explain the reason of his being there. Nowhere is this more noticeable than at the rehearsals, which have come to wear very much the air of a large afternoon reception with music, where, seeing an awning up at the door, a few waifs and strays from the street, of no social value or position, have wandered in.

Alas! poor woman from the wrong side of the avenue, you may have money enough to buy your ticket and to adorn yourself with the most gorgeous attire in town, but when you sit week after week surrounded by people who calmly ignore your very existence, talking over and around you as if you were an empty chair, about their most intimate personal concerns, how can you help your soul growing smaller and ending that 24 afternoons of torture crushed by a sense of your own insignificance?

But you, stranger, must not by any means think of going alone. Take somebody with you, if it is only the letter carrier, who knows who is who, and who can let you into all the secrets of society. Otherwise the audience will lose half its savor. For instance, why should you know or how should you guess that the portly lady in black, who always sleeps through the andante movements, has a pedigree longer than your arm, and belongs to a family which speaks of Columbus as a Cook's tourist? Is there any outward and visible sign to tell you which is the celebrated Mrs. Jack Gardner, the accomplished Mrs. Monty Sears, the gentle Mrs. Gray, or to point out the noble army of Lymans, and Salstonstalls, and Lowells, and Cabots, and Amorys, and Winthrops, who are the pillars of the commonwealth?

Dr. Holmes everybody recognizes from the photographs and engravings sown broadcast over the land. The Autocrat of the Breakfast Table rarely misses a concert. His familiar figure, straight and apparently strong as ever, appears Friday after Friday in its accustomed place [illegible] whimsical [illegible] for his dear [illegible]. People often stand stock still and watch him as he goes out with a tender affection and admiration.

There are Harvard professors by the dozen, musicians of all ages, degrees, nationalities and accomplishments, editors of magazines and newspapers, artists,

A Host of Dilettanti

with more brains than money, and to offset them the nouveaux riches with more money than brains, scribblers by the hundreds, for every soul in Boston has written, is writing or means to write a book. School teachers with a flock of damsels in tow, and all that vast indescribable miscellany of men and women who live the busy Boston life, full of intellectual enjoyment and philanthropic work.

The faces of the women are generally refined, delicate and placid. They dress generally with the greatest simplicity, which may be either costly or inexpensive, and in a quiet taste affording the greatest contrast to an audience of similar quality in New York or Philadelphia or Chicago where gay colors take the feminine fancy and the house blooms like a fairy flower garden.

As for the men, they have the thin nervous features of New England, and the wiry figures, too. They are always in the proper cut of coat and trousers, with a careful attention to the prevailing tying of cravats, and they look like gentlemen, which is saying a great deal. To glance over that sea of human beings you cannot help fancying in each long line the traces of a direct descent from the Puritan settlers whose influence is still felt in this corner of the land.

While you are taking all this in, and feeling the subtle Boston atmosphere penetrating the inmost fibres of your being with a sort of lifting up, as it were, the orchestra is gradually occupying the chairs on the platform over which the bronze Beethoven keeps guard. Do realize that it is he, dear stranger, and don't be deluded, as many have been before, into thinking those mighty features belong to a local celebrity, such as Prof. J. K. Paine or Jonas Chickering.

There is a subdued scraping of strings and fluttering of music books. The audience looks into its neat little programme books to refresh its memory as to the afternoon's menu, and feels a thrill of pride that those programmes are so different from any others with their analyses of the various numbers, and the sketches of the musicians who have furnished the coming entertainments. Even the advertisements boast a certain literary merit and are furtively studied during the intricate passages of the concerts by the very young and the very old.

Presently in slips Nikisch himself, and a little bustle of applause greets

The Idol of the Hour.

The pretty girls nudge one another and smile ecstatic rapture. The Harvard boys silently notice that he wears light trousers and a frock coat. The great conductor mounts his perch, turns over the pages of the score, for he no longer keeps up the mighty feats he performed in days of yore in leading his orchestra without a note outside his memory. He raises that magical baton. A hush settles over the whole house, and, with the first wave of his hand, the enchantment begins. It may be Beethoven, Mozart, Mendelssohn—perhaps the glorious overture to "Ruy Blas," given with a verve and precision that sets every pulse to thrilling. Then comes one of St. Saen's symphonic poems, "Le Rouet d'Omphale," played as no other orchestra in America ever has played it, or ever will, for only Nikisch can elicit those exquisite crescendoes diminuendoes. Then something else—what you will—always perfectly rendered, and then the intermission.

Buzzes of conversation rise all over the hall. People get up and shake themselves. There is a good deal of criticism whispered—some of the music, but more of the neighbors' bonnets and back hair. The girls exchange enraptured comments about that first violin, who is supposed to have half the susceptible hearts in town in his toils. He sits back in his chair languidly, apparently unconscious that several hundred pairs of eyes are focussed upon him admiringly, and bends such affectionate glances upon his fiddle that many a foolish young woman grows wildly jealous of that thing of wood and catgut. Why is it that first violins are always irresistible? Upon the curl of their mustaches a good deal of the success of an orchestra depends—yes, even in Boston.

At last the leader is back again. All the old maids assume the expression of absorbed rapture supposed to be especially suited to symphonies. Old Moneybags who comes because his wife wants to be fashionable and who hates any music above the "Annie Rooney" order, with difficulties suppresses a groan as he settles himself uncomfortably in his leathern chair. Mrs. Moneybags grasps her silver-cornered pocketbook tightly and sits up as straight as a ram-rod. Her tailer advises it strongly. Does she adore symphonies? She says so. The real music-lovers prepare for a rich treat, and an hour of happiness begins for them with the opening strains of the Eroica.

And you, stranger, must not be so absorbed by the noble rendering of that noble symphony that you forget to glance around you while it is going on. Choose a moment when the harmonies are too complex and intricate to be intelligible to common clay—the moment in which the student and the musician above all others delight, and look about.

Oh, for the sake of Boston and of culture, tell it not in Gath, nor breathe it in Askelon, how many of the first families are sound asleep! Not only old Moneybags, who, to do him justice, is not a bit of a hypocrite, and honestly declares that he means to get a wink or two if he can, but the gifted and great of the land are unconscious that

Their Heads Are Nodding

like so many apples stuck on knitting needles.

What a howl of denial and indignation would go up if they were accused of dozing during a Beethoven symphony.

But there they are, row after row, napping beyond all manner of doubt. Naughty Maud Pinckney amuses herself every week by making a list of the people in her neighborhood who go to sleep. She says that at the end of the season she shall give it to a reporter to publish in a Sunday newspaper, and if she puts that dreadful threat into execution, it is safe to predict that the Back Bay will witness such scenes of excitement as never before in its career.

There is a far-away look in some faces that the enthusiastic believer in Boston might mistake for æsthetic transfiguration. But it is not æsthetic transfiguration—it is just what it appears to be, far away. The mothers of families, who wear it, are busy arranging the family meals for weeks ahead, planning whom they shall ask to stay with them next summer at Nahant or Pride's Crossing, and when, making over the children's clothes and wondering if by any possible manœuvring they can get Charley and Emily into the Friday afternoon dancing class. Something inexpressibly soothing lies in Beethoven's music, and by the time the slow movement ends these thrifty matrons have smoothed their paths in life for a long time to come, and straightened out a good many tangles that have somehow crept into their households.

To hint that there are other ladies who choose this ill-advised time for the planning of their spring and summer wardrobes would be [illegible] for anything. [illegible]

[illegible] could be persuaded to set down honestly what their thoughts were during a single number of a Symphony, let us say! O what shrieks of delight would be heard all over this wicked, flippant land of ours, and what a laugh at Boston humbuggery! I take it there would not be any too much about counterpoints and harmony in those records.

Coming Out After the Finale

has awakened the sleepers and covered the retreat of the players and conductor with tremendous applause, there is plenty of amusing conversation to be overheard by those who keep their ears open; and still more as the crowd surges along through Hamilton place into the Back Bay cars. It certainly seems as if almost the entire audience goes home in those blue vehicles or in the smart broughams waiting along Tremont street.

The criticisms by really intelligent women would convulse Nikisch if he could hear them. Here there comes in more humbuggery. All sorts of stock expressions are tugged in right and left. They give a flavor to talk, and it is well to be able to find fault with the strings and the wood-wind, even if you don't know one from the other. Very few, very, very few have the courage to come out and declare with our friend, Moneybags what in the bottoms of their souls they are most likely saying. "Well," he announces, while the whole car looks properly horrified at these vulgar sentiments, "give me tunes; that's what I like. Who wants to sit all the afternoon, and listen to the same little air played over and over again, first on one side of the band, and then on the other, first fast, and then slow? I call it pretty poor fun. I wouldn't give a cent to hear a band that can't turn a tune! Why don't they bring in something jiggy now and then?"

The idea of mentioning tunes and something jiggy after a Symphony concert! It is a wonder the electricity doesn't come right down from the trolley wire and annihilate old Moneybags.

Humbug! All humbug!

But the Girls,

bless their hearts! It would never do to mention the rehearsals without a word for that lovely rosebud garden which makes the dim old hall bright. There never were anywhere in the world such pretty, sweet young things as these genuine Boston maidens, never such rosy cheeks, such white, even teeth, such bright eyes and such glossy curls as theirs.

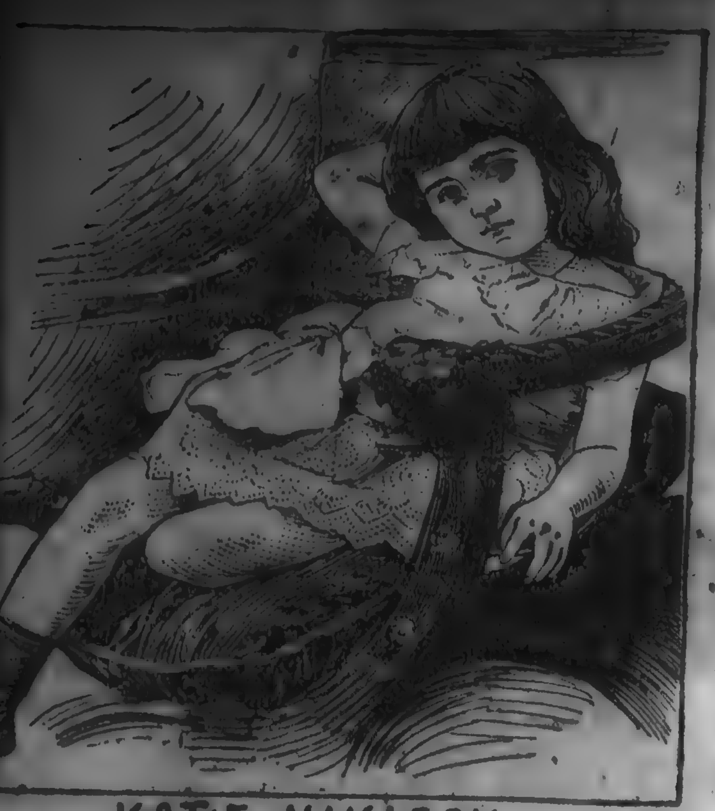
From Brookline, Longwood, Cambridge, from Roxbury, Dorchester, and even farther away, they come in laughing flocks to join those other bevies from the new-made land. Tremont street and Winter street suddenly become alive with youth and prettiness, and the air is full of merry chatter, often clever enough to surprise one.

They may be lacking in style—their New York cousin says so—but they have certainly no want of charm.

The sourest old cynic smiles in spite of himself as he looks at them, and feels his heart growing light again when they surround him on the way out, sweeping him along in a resistless current toward the great rendezvous at Huyler's, where they all repair to revive themselves after the concert with ice cream soda. The shop is crammed. The atmosphere is faint with the fragrance of violets, for every lassie wears a bunch of them. They are all talking and laughing at once. Chaos is come again, but such a fresh, cheery, blushing, smiling chaos that it seems quite delightful. To see your Symphony rehearsals properly ended this is the place. You will go home with a glow of rapture which you will attribute to the music, but the Boston witches will account for it all. While the concerts bring out such a beauty-show every Friday may their success never grow less!

M. E. W.

MONDAY, FEB. 22.



KATIE NIKISCH.

Boston Transcript

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TIMES, Philadelphia, Pa.

Date 2/21

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Gazette

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JOURNAL, Chicago, Ill.

Date 2/20

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Boston Daily Traveller

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Mr. W. H. Sherwood's playing of the Raff Concerto was characterized by the elegance, brilliancy, freedom and virility that mark the efforts of this eminent pianist, whose return to our concert halls, after a long absence, is an event for congratulation. The list of players counts many, yet are they few, f real artistic value is considered. It was gratifying to observe the enthusiastic applause that followed Mr. Sherwood's performance. He was recalled several times. The accompaniment was overloud and coarse at times; it would have been a happy disappointment had it been otherwise.

The performance of the G minor symphony of Mozart was another specimen of the tawdriness and vulgar sentiment that are identical with Mr. Nikisch's efforts with the classics. As the superiority of Mr. Gericke was reflected in his musicianlike and discreet interpretations of the old masters, so also is the inferiority of Mr. Nikisch exhibited in his attempt to improve upon these models.

The opening movement was begun at as unreasonably slow pace and in a coarse, loud manner for a movement marked "Allegro Molto" and piano. As the movement went on the tempo was increased or diminished to suit the caprice of the conductor in his evident effort to better Mozart, resembling the fluctuating rhythm of a circus band keeping time to the canterings of the calico horse that carries the rider on his back in the performances of his lofty tumblings. The reprehensible "pumping" of every phrase, regardless of its character, so dear to the heart of Mr. Nikisch, if one is to judge by its iteration and reiteration upon every occasion, was displayed in all its sickly sentimentality.

The andante followed in the same vein of coarseness and exaggeration that characterized the first movement, without a touch of the serenity and delicacy that is demanded in contrast to the vigor of the forte passages. Both the menuetto and the finale were rasped off in the band's most degenerate style, regardless of the expression indicated by the composer, and it only needed the trombones, tuba and the athletics of the tympani player to have made it audible possibly on Long wharf. In order that our readers may not think that the writer is dealing harshly with this performance, we append the critical review of Mr. Woolf and Mr. Hale, the two eminent musical critics of Boston.

It will be seen that they are unsparing in their denunciation of such an exhibition. The Huldigung's March gave Mr. Nikisch the opportunity to let slip the dogs of war and revel in the roar and rumble of all the noise that could be evoked from the violent efforts of his lusty crew. It was an offering of pomposity and blatancy that might well usher in the morn of the day that we celebrate in honor of the birth of the Father of His Country. "Clang the bells! Let the cannon roar!"

WARREN DAVENPORT.

Boston Transcript

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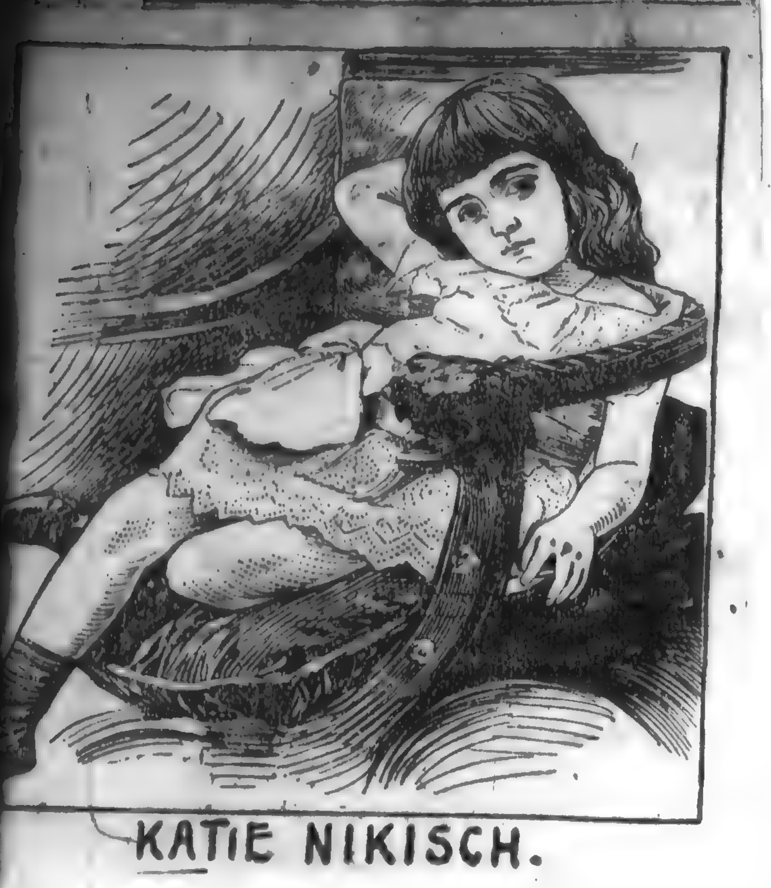
Boston Daily Globe.

MONDAY, FEB. 22.



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The opening movement was begun at as unreasonably slow pace and in a coarse, loud manner for a movement marked "Allegro Molto" and piano. As the movement went on the tempo was increased or diminished to suit the caprice of the conductor in his evident effort to better Mozart, resembling the fluctuating rhythm of a circus band keeping time to the canterings of the calico horse that carries the rider on his back in the performances of his lofty tumblings. The reprehensible "pumping" of every phrase, regardless of its character, so dear to the heart of Mr. Nikisch, if one is to judge by its iteration and reiteration upon every occasion, was displayed in all its sickly sentimentality.

The andante followed in the same vein of coarseness and exaggeration that characterized the first movement, without a touch of the serenity and delicacy that is demanded in contrast to the vigor of the forte passages. Both the menuetto and the finale were rasped off in the band's most degenerate style, regardless of the expression indicated by the composer, and it only needed the trombones, tuba and the athletics of the tympani player to have made it audible possibly on Long wharf. In order that our readers may not think that the writer is dealing harshly with this performance, we append the critical review of Mr. Woolf and Mr. Hale, the two eminent musical critics of Boston.

It will be seen that they are unsparing in their denunciation of such an exhibition. The Huldigung's March gave Mr. Nikisch the opportunity to let slip the dogs of war and revel in the roar and rumble of all the noise that could be evoked from the violent efforts of his lusty crew. It was an offering of pomposity and blatancy that might well usher in the morn of the day that we celebrate in honor of the birth of the Father of His Country. "Clang the bells! Let the cannon roar!"

WARREN DAVENPORT.

Boston Transcript

WEDNESDAY, FEBRUARY 24, 1892.

The sixth concert by the Boston Symphony Orchestra, at Sanders Theatre, will be given tomorrow night. The programme includes the overture to "Der Freischütz," Weber; a movement from Grieg's Suite "Peer Gynt;" the Pilgrim's March from the symphony "Harold in Italy," Berlioz, and the Symphony in A major (Italian), Mendelssohn. Mrs. Julie L. Wyman will sing with orchestra the song "Myrto," by Delibes, and the Berceuse from "Jocelyn," by Godard, and songs with pianoforte by Delibes, Massenet and Ferrari.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VI. CONCERT.

THURSDAY EVENING, FEBRUARY 25, AT 7.45.

PROGRAMME.

WEBER.	OVERTURE. "Freischuetz."
	SONGS with ORCHESTRA
a) DELIBES.	"MYRTO."
b) GODARD.	BERCEUSE from "Jocelyn." (First time.)
GRIEG.	"AASE'S DEATH," from SUITE, "Peer Gynt."
BERLIOZ.	"PILGRIM'S MARCH," (Second Movement,) from Symphony "Harold in Italy." (Viola Solo, MR. FRANZ KNEISEL.)
	SONGS with PIANO.
DELIBES.	"REGRETS."
MASSENET.	"BONNE NUIT."
FERRARI.	"A UNE FIANCEE."
MENDELSSOHN.	SYMPHONY, in A. (Italian). Allegro vivace.—Andante con moto.— Con moto moderato.—Saltarello.

SOLOIST:

MRS. JULIE L. WYMAN.

The Piano used is a Steinway.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 21, 1892.

The fifth of the season's programmes by the Kneisel quartette was given at Union hall Monday evening, the works performed being Beethoven's quartette, G major, op. 18; Mendelssohn's sonata for piano and violoncello; and Schubert's quintette, C major, op. 163. Mme. Helen Hopekirk and Mr. Schroeder did excellent work in the piano and 'cello sonata, winning a ready recognition for their artistic interpretation. Mr. Kneisel and his associates had the assistance of Mr. Schulz as the second 'cello of the quintette, and showed their usual excellent work.

BOSTON HOME JOURNAL.

Y, FEBRUARY 27, 1892.

A grand program of orchestral pieces and a concerto, with Paderewski as soloist, will make the benefit concert of the Boston Symphony orchestra a great event on Wednesday evening, March 2. Two of the orchestral numbers are Massenet's suite, "Esclarmonde," and Nicode's Symphonic poem, "The Sea," both of them new to Boston audiences. Tickets are now on sale.

Mr. and Mrs. Nikisch will give their postponed recital at Chickering Hall on Thursday, March 10th, and will also introduce the young violinist, Master Fiedermann. Tickets at Music Hall.

THE NEWS.

SATURDAY, FEB. 20, 1892.

Boston's Great Orchestra as an Educator.

We venture to say that but few actually realize that, according to the best and highest musical authorities in the land, we, Massachusetts people, have in our capital city the best musical organization in the country, if not in the whole world, and we also find, upon a careful perusal of the comments made by leading representative musicians in all departments, that this great musical body, the "Boston Symphony Orchestra," is under the skilful direction and training of one of the world's greatest conductors, in the person of Mr. Arthur Nikisch. And in the concert master, Mr. Franz Kneisel, we have one of the foremost violinists of the age. From a musical standpoint, this grand organization is, in its nature educational. This is no delusive statement, but a substantial fact, admitted as such by thousands of young musical students, from both far and near. Inasmuch as those seeking a thorough musical education, can for a small sum of money, and do, each and every Friday afternoon, during the season, enjoy the great privilege that the opportunity offers, namely, that of listening to and carefully studying the sublime works of the world's greatest masters, those of the dead and of the living, the ancient and the modern, the same being perfectly rendered by a body of 85 carefully selected musicians, all most thoroughly drilled and the force marshalled by a conductor, who is a thoroughly educated gentleman and artsit.

If a concert made up of selections from the works of great masters and rendered by a force as above described, is not an educator, I am at a loss to know what is, and if there are such as could not profit in some way by its hearing let them forever discard music, and all pertaining to the art.

To study music with a thorough teacher, and to practice faithfully two or three hours daily, is certainly commendable in any young aspirant for musical honors. But, in order to acquire a thorough musical education more yet is needed, namely, style, expression, finish, the rounding of the edges, as it were, and above all musical thought. To sum it all up, one must get to the very soul of music, in order to be very proficient in the art. As a very able writer has recently said:

"Of all the arts, music is practised most and thought about least." And futhermore adds: "I do not recall that anybody has ever tried to ground the popular ignorance about this art, of which, by right of birth, everybody is a critic."

In closing I would say to those who wish to feel music, to be impressed with thoughts of musical grandeur, to understand music as well as to play it, listen to, and study grand orchestra work. The best if you can.

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What is said of the Boston Symphony Orchestra.

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Trumpets	3
Trombones	3
Tuba	1
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Total,	87

The Beacon.

BOSTON, SATURDAY, FEB. 27, 1892.

THE SYMPHONY CONCERTS.

It is hardly possible to deny that the tours of the Symphony Orchestra, while they certainly increase its reputation and put money into their treasury, which must now show a solid balance to the good, are not to the artistic advantage of the band. The fulsome praises of people who have heard no other orchestral playing of distinction and the deliberate manipulation of the truth by some critics whose knowledge is more than their sincerity, have an effect upon the director against which the just and sensible criticism of Boston judges, far less desirous to find fault than anxious that this orchestra shall be perfect, cannot prevail. An eminent musical writer of New York said to us that Mr. Nikisch's directing was not always satisfactory by any means, and added that "if he does not do better next time, we shall really have to say something about it." But as there are prominent critics in New York who have allowed their peculiar interest in German opera to lead them into trivial or injurious comment upon the present Metropolitan season, so there are those who have an antipathy to Mr. Damrosch and his philharmonic orchestra, and make the concerts of the Seidl and the Boston bands the upper and nether millstones between which his enterprises are to be crushed. There is therefore given to Mr. Nikisch's work praise which he does not deserve and blame which he does deserve is withheld.

The sixteenth concert demonstrated this, when Mozart's G-minor symphony was delivered in opposition to tradition, practical sense interior evidence and the plain directions of all previous time. Technically the performance was fine, for the band obeyed their conductor implicitly. But for the unreasonable individualism of the reading there is no possible excuse.

Three movements—a gigue, a gavotte and an *allegro fugato*—from a symphonic suite begun by Mr. Basoni, when he was but a youth less than twenty years old, constituted the novelty of the evening, and a delightful novelty they were. The encyclopædic compiler of the programme-book, who seems to be a Wagnerian *acharné*, remarks enigmatically and contradictorily that Mr. Basoni wrote this when he was trying to "emancipate himself from the influences of the Italian style" and that this is proved by his "opulent contrapuntal work." The compiler has apparently forgotten that some of the chief forms of musical composition originated in Italy and that the early masters of counterpoint—than whom none have been greater—were Italians and taught the world. Be this as it may, Mr. Busoni's writing is no less opulent in beautiful and various melody and in fresh fanciful devices of orchestration than in genuine polyphony and free, graceful and powerful counterpoint. A touch of mystery is felt here and there or a bit of humor shines out; the scoring is full, but not heavy or cloudy, and the leading themes and *obbligati* are agreeable in themselves and well set for the single instruments. Mr. Nikisch read and the orchestra played with sympathy and effectiveness.

The last number was that blatant commonplace, Wagner's "Huldigungs Marsch," which perhaps the United States Marine Band might play more vociferously and furiously, and which only needed a magic-lantern scene of a grand circus entry to make its din and vulgarity complete.

The soloist of the concert was Mr. W. H. Sherwood, whose playing had even more of the ardent force of mind and hand, the perfect intellectual grasp, the absolutely responsive technique and the emotional enthusiasm which have always characterized him. He was *en rapport* with his chosen work at every point and in every phase, and his vehement recalls were well won. He had taken Raff's concerto in C-minor, *opus* 185, which is so generous in melody, so brilliant in figuration, so favorable to both soloist and orchestra, and whose military spirit so often recalls the moods, if not the exact expressions of the "Lenore" symphony. Here again Mr. Nikisch and the orchestra were irreproachable.

It is not exactly in the concert-critic's province, perhaps, but we should like to say a word in honor of the Mason & Hamlin piano, heard for the first time in Music Hall, as a welcome addition to the list of worthy concert-grands. Put forward modestly and almost tentatively, it showed excellent staying qualities, was sweet, clear, even and strong; a little cool in the upper registers, but still agreeable; sufficient in the *ensembles* and easily modulated for solo passages. Taking this as their *coup d' essai*, it is probable that the grands of this long established house must obtain and hold a fine position among concert instruments.

Tonight's programme is: Mendelssohn's "Ruy Blas" overture and Liszt's "Preludes," with between them the first hearing in America of Dvorák's fourth symphony.

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FERRARI.	"A UNE FIANCEE."
MENDELSSOHN	SYMPHONY, in A. (Italian.) [illegible]

SOLOIST:

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 24, 1892.

BOSTON NEWS.

BOSTON OFFICE of THE MUSICAL COURIER,
157 Tremont street, February 20, 1892.

THE past week has been a particularly notable one musically. Damrosch, with his New York Symphony Orchestra in Tremont Temple, and the Kneisel Quartet in Union Hall, "opened the ball" on Monday evening, followed during the week by Mrs. Hopekirk, Mr. William Heinrich, the Apollo Club, the Molé Chamber Music Club, Mr. Max Heinrich, De Pachmann, the Boston Philharmonic Orchestra, an Operatic Festival Matinée (with a four hours' program), and last in chronological order but first in all other respects the concert by the Boston Symphony Orchestra.

The program, a most interesting one, was as follows:

Symphony in G minor, Mozart; concerto for piano in C minor, Raff; three movements from symphonic suite, op. 25, Busoni, and "Huldigung's" March, Wagner. The soloist was Mr. William H. Sherwood.

The particularly interesting feature of this concert was the reappearance of Mr. Sherwood, for so many years a resident of Boston.

His entrance upon the stage of Music Hall was a signal for a most emphatic demonstration of welcome from the immense audience.

Mr. Sherwood's performance of the Raff concerto was a most refined one. Beauties heretofore unnoticed in the composition were brought out in the clearest and most fascinating manner. Especially commendable was his work in the finale, at the close of which he was recalled again and again.

It may not be out of place here to speak of the instrument used by Mr. Sherwood, for upon it depends to a large degree the perfect *tout ensemble* of such a performance.

The piano was a Mason & Hamlin concert grand, and the most astonishing thing about it is the fact that it is the second concert piano ever turned out by the company. Its tone was full, round and even, and throughout its entire scale it possesses a richness and certain singing quality unexcelled. Such an instrument is an indispensable adjunct to any performance of a piano concerto, and upon this occasion Mr. Sherwood is to be congratulated upon having at his command a piano that meets every requirement.

The orchestra was not below its standard of excellence. There was one novelty on the program, the "Three Movements from a Symphonic Suite," by Mr. F. Busoni, a recent acquisition to the faculty of the N. E. Conservatory of Music. The three movements were in the forms of a gigue, gavotte and allegro fugato, and it would be difficult to say which one was the most original, delightful or the best written. The orchestration was peculiarly novel in its effects, coming, here and there, very close to the humorous. The composition was received with considerable enthusiasm.

* * * *

On Monday evening the Kneisel Quartet gave their fifth concert in Union Hall, assisted by Mrs. Helen Hopekirk. The program was: Quartet in G, op. 18, No. 2, Beethoven; sonata for piano and 'cello, Mendelssohn; quintet, in E, op. 163, Schubert.

If possible, each successive appearance of this organization seems more enjoyable than the previous one. At the beginning it gave us apparently everything looked for in quartet playing—pure intonation, faultless phrasing, absolute unanimity—in fact, all we were ever taught to expect in a perfect reproduction of a perfect creation.

The performance of the Beethoven sonata for piano and 'cello, by Mrs. Hopekirk and Mr. Schroeder, was in every way a most delightful one.

The sixth concert will be given on Monday evening, March 7. The postponed fourth concert, with Mrs. Fanny Bloomfield-Zeisler, soloist, will be announced later.

* * * *

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 27, 1892.

The feature of the sixteenth concert of the Boston Symphony Orchestra was a symphonic suite— or, more properly, extracts from a composition of that class—by Ferruccio Busoni, which was played for the first time. Mr. Busoni is an Italian who has studied in Germany; and it was stated that in this suite he endeavored to "emancipate himself from the influence of the Italian style." It is very doubtful that the fine distinction between 'styles' which this phrase implies was noticeable by any of the hearers; and it is enough to say that the work, or such fragments as were given on this occasion, is at once melodious and strong. It proved a very gratifying selection. The symphony given at this concert was that famous one of Mozart in G minor. The performance lacked something of the spirit of the composer, as we have come to understand it. There was an exaggeration and an absence of repose which indicated Nikisch rather than Mozart. Mr. William H. Sherman played the pianoforte part of Raff's concerto (C minor) in a way to excite admiration; and the concert closed with Wagner's coronation march of Ludwig II. of Bavaria. The performance of the concert to-day is: Mendelssohn's 'Ruy Blas' overture, Dvorak's Symphony No. 4 in G minor, and Liszt's 'Les Preludes.'

MUSICAL RECORD.

BOSTON, FEBRUARY, 1892.

Some Boston Music.

BOSTON SYMPHONY ORCHESTRA. — The program of the twenty-fifth and twenty-sixth concerts was the following: —

Wagner: "Eine Faust Overture;" Chopin: Concerto No. 2, in F-Minor, Op. 21; Beethoven: Symphony No. 3, in E-flat ("Eroica"), Op. 55. Mrs. H. H. A. Beach (Amy Marcy Cheney) was the soloist.

The Wagner number was admirably performed, but its obscure meaning remains as much in the dark as ever. Probably the composer knew what he intended to convey in this work, but no repetition of hearings can make it pleasing to those who are fond of clearness and directness in musical composition.

Mrs. Beach's playing of the Chopin concerto was graceful and pleasing. She has above all an intellectual grasp and an artistic sense which gives enjoyment to all who listen to her playing. She especially brings out the emotional phase of the composition.

The "Eroica" Symphony was grandly given. There were, to be sure, a few departures from the conventional *tempi*; but Mr. Nikisch is evidently determined to read all the works he gives according to his own ideas. It is in such works as this that the noble orchestra — which Paderewski pronounces the finest in the world — is heard to best advantage, and its playing is an unalloyed delight to every genuine music-lover privileged to hear it.

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Boston Transcript

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Dvořák: Symphony No. 4, in G major.
Borodin: "Eine Steppenskizze aus Mittel-Asien."
Liszt: Symphonic Poem. "Les Préludes."

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Of Dvořák's new symphony we can, with the best will in the world, find nothing good to say. No one can damn a work after a single hearing; but we mistake much if this one will not be found to have damned itself. To perform it, as a composition in an important form by a composer of Dvořák's prestige, was eminently proper; we doubt, however, if Mr. Nikisch or any member of the orchestra will care to look at it again. One is tempted to say, as a French critic once said of a certain requiem, "Brought out at its own funeral!"

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The orchestra played capitally throughout the concert, giving "The Preludes" with especial fire and brilliancy.

The next programme is: Tschaikowski, symphonic poem, "Hamlet;" Max Bruch, violin concerto No. 3, in D minor; Schumann, symphony No. 4, in D minor (first performance here of the original version). Mme. Camilla Urso will be the violinist.

Wednesday night, Music Hall, Boston Symphony Orchestra, benefit of members, Mr. Paderewski assisting.

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The Musical Courier.

NEW YORK, WEDNESDAY, FEBRUARY 24, 1892.

BOSTON NEWS.

BOSTON OFFICE of THE MUSICAL COURIER,
157 Tremont street, February 20, 1892.

THE past week has been a particularly notable one musically. Damrosch, with his New York Symphony Orchestra in Tremont Temple, and the Kneisel Quartet in Union Hall, "opened the ball" on Monday evening, followed during the week by Mrs. Hopekirk, Mr. William Heinrich, the Apollo Club, the Molé Chamber Music Club, Mr. Max Heinrich, De Pachmann, the Boston Philharmonic Orchestra, an Operatic Festival Matinée (with a four hours' program), and last in chronological order but first in all other respects the concert by the Boston Symphony Orchestra.

The program, a most interesting one, was as follows:

Symphony in G minor, Mozart; concerto for piano in C minor, Raff; three movements from symphonic suite, op. 25, Busoni, and "Huldigung's" March, Wagner. The soloist was Mr. William H. Sherwood.

The particularly interesting feature of this concert was the reappearance of Mr. Sherwood, for so many years a resident of Boston.

His entrance upon the stage of Music Hall was a signal for a most emphatic demonstration of welcome from the immense audience.

Mr. Sherwood's performance of the Raff concerto was a most refined one. Beauties heretofore unnoticed in the composition were brought out in the clearest and most fascinating manner. Especially commendable was his work in the finale, at the close of which he was recalled again and again.

It may not be out of place here to speak of the instrument used by Mr. Sherwood, for upon it depends to a large degree the perfect *tout ensemble* of such a performance.

The piano was a Mason & Hamlin concert grand, and the most astonishing thing about it is the fact that it is the second concert piano ever turned out by the company. Its tone was full, round and even, and throughout its entire scale it possesses a richness and certain singing quality unexcelled. Such an instrument is an indispensable adjunct to any performance of a piano concerto, and upon this occasion Mr. Sherwood is to be congratulated upon having at his command a piano that meets every requirement.

The orchestra was not below its standard of excellence. There was one novelty on the program, the "Three Movements from a Symphonic Suite," by Mr. F. Busoni, a recent acquisition to the faculty of the N. E. Conservatory of Music. The three movements were in the forms of a gigue, gavotte and allegro fugato, and it would be difficult to say which one was the most original, delightful or the best written. The orchestration was peculiarly novel in its effects, coming, here and there, very close to the humorous. The composition was received with considerable enthusiasm.

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On Monday evening the Kneisel Quartet gave their fifth concert in Union Hall, assisted by Mrs. Helen Hopekirk. The program was: Quartet in G, op. 18, No. 2, Beethoven; sonata for piano and 'cello, Mendelssohn; quintet, in E, op. 163, Schubert.

If possible, each successive appearance of this organization seems more enjoyable than the previous one. At the beginning it gave us apparently everything looked for in quartet playing—pure intonation, faultless phrasing, absolute unanimity—in fact, all we were ever taught to expect in a perfect reproduction of a perfect creation.

The performance of the Beethoven sonata for piano and 'cello, by Mrs. Hopekirk and Mr. Schroeder, was in every way a most delightful one.

The sixth concert will be given on Monday evening, March 7. The postponed fourth concert, with Mrs. Fanny Bloomfield-Zeisler, soloist, will be announced later.

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THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, FEBRUARY 27, 1892.

The feature of the sixteenth concert of the Boston Symphony Orchestra was a symphonic suite— or, more properly, extracts from a composition of that class—by Ferruccio Busoni, which was played for the first time. Mr. Busoni is an Italian who has studied in Germany; and it was stated that in this suite he endeavored to "emancipate himself from the influence of the Italian style." It is very doubtful that the fine distinction between 'styles' which this phrase implies was noticeable by any of the hearers; and it is enough to say that the work, or such fragments as were given on this occasion, is at once melodious and strong. It proved a very gratifying selection. The symphony given at this concert was that famous one of Mozart in G minor. The performance lacked something of the spirit of the composer, as we have come to understand it. There was an exaggeration and an absence of repose which indicated Nikisch rather than Mozart. Mr. William H. Sherman played the pianoforte part of Raff's concerto (C minor) in a way to excite admiration; and the concert closed with Wagner's coronation march of Ludwig II. of Bavaria. The performance of the concert to-day is: Mendelssohn's 'Ruy Blas' overture, Dvorak's Symphony No. 4 in G minor, and Liszt's 'Les Preludes.'

MUSICAL RECORD.

BOSTON, FEBRUARY, 1892.

Some Boston Music.

BOSTON SYMPHONY ORCHESTRA. — The program of the twenty-fifth and twenty-sixth concerts was the following: —

Wagner: "Eine Faust Overture;" Chopin: Concerto No. 2, in F-Minor, Op. 21; Beethoven: Symphony No. 3, in E-flat ("Eroica"), Op. 55. Mrs. H. H. A. Beach (Amy Marcy Cheney) was the soloist.

The Wagner number was admirably performed, but its obscure meaning remains as much in the dark as ever. Probably the composer knew what he intended to convey in this work, but no repetition of hearings can make it pleasing to those who are fond of clearness and directness in musical composition.

Mrs. Beach's playing of the Chopin concerto was graceful and pleasing. She has above all an intellectual grasp and an artistic sense which gives enjoyment to all who listen to her playing. She especially brings out the emotional phase of the composition.

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Wednesday night, Music Hall, Boston Symphony Orchestra, benefit of members, Mr. Paderewski assisting.

Gazette

BOSTON, SUNDAY MORNING, FEB. 28.

The Symphony Concert.

They programme played at the concert of the Boston Symphony Orchestra, last evening, was: Overture, "Ruy Blas," Mendelssohn; Symphony No. 4. in G, Dvorak (first time); "A Prairie Sketch in Central Asia," A. Borodin (first time); and "Les Preludes," by Lizst. Of all this, the Mendelssohn overture was, by far, the best music; and it is not one of its composer's finest works in its kind. The Dvorak Symphony ranges all the way from pretentious to dry and trivial. The opening movement is conventional and uninteresting; the adagio says nothing new, and the meaning of much that it says is unintelligible. The third movement is bright and daintily pretty generally, and was the first portion of the work that stirred the audience from the perfunctory applause that had hitherto attended the symphony. The finale has a sharply defined theme with a well-marked rhythm, and is tuneful and pleasing, but of no especial distinction. In fact the world is full of such symphonies as these which are less rigid but no better than Kapellmeister music, and not so good as much music of that class. The Borodin selection is a charming bit of tone color, original in effect and full of character. It was admirably played, as were also the overture and symphony. The Liszt selection was given with great fire and tremendous noisiness, the drum player revelling in the opportunities afforded him. The work sounded more cheap and vulgar than ever. Its day has passed, and it should be permitted to go to the eternal rest that it deserves, and to which so much worthier music has gone. The programme for the next concert is: Symphonic poem, "Hamlet," Tschaikowsky; Concerto, for violin, No 3, D-minor, Bruch; Symphony No. 4, D-minor, Schumann, according to the original version, for the first time here. The soloist is to be Mme. Camilla Urso.

MUSIC MAD.

The storm of music that has poured over Boston during the past few weeks has almost flooded it, and there is every prospect that it will rage to the end of the season. It has already begun to wear on the nerves of many lovers of the art, but there are enthusiasts who, undismayed by all that they are called on to hear, revel in the tone deluge and valiantly face it. Twelve concerts in one week, as was recently the case, would seem sufficient to fill to satiety the most hungry of music lovers; but the excess, instead of allaying, seemed to stimulate the appetite for more. Now and then three or four concerts a day have appealed to the musical public, and not in vain. There has been so much of pianoforte music that it would not be unnatural to imagine that the public ear had grown weary of the tones of the unsympathetic instrument. It has proved, however, far otherwise. At De Pachmann's three concerts the audiences were larger at each, the hall being packed at the last. Paderewski has given nine recitals, and at each succeeding recital the attendance increased until at length was seen that hitherto unprecedented circumstance, Music Hall packed to listen to performances given by one artist. It is true that these two players are among the greatest of the world's pianists; but so are Rubinstein and Von Bulow, and so is D'Albert, but they never played here to such large audiences, which would seem to indicate that we have either grown more appreciative or more sensitive regarding the proper thing to do when celebrities visit us. Two or three eminent pianists from abroad are yet to appear here; and it remains to be seen if the hunger for piano recitals will continue.

It is evident, however, that this is to be essentially a piano season, for chamber concerts have not been as numerous as they have been in past seasons, but vocal recitals have already reached and overtopped the record, and there are, as yet uncounted, more to come. Of these only few have attracted large audiences, and as few can have paid expenses. However, they have served to keep the names of their givers before the public, which was, perhaps, all that was expected from the larger proportion of them. The Symphony concerts, of course, are a regular and an expected feature of our season's music, but the wonder of it is that, after feasting for five days and nights of the week on music, people should have sufficient musical stomach left to partake of and to digest the heavy symphony plum pudding that is provided for dessert at the close of the week. Still, the symphony concerts are a matter of local pride; they have given us an art distinction elsewhere; and of all the proper things in things musical, they are the proper things par excellence. Then, too, they have a special interest in many ways. People discuss them with more or less fervor, and at present the discussion is concerned largely with the momentous question whether the orchestra is at present as finely trained as it has been in the past; whether or no it still deserves to rank among the perfect orchestras of the world.

This state of affairs makes the symphony concerts the nucleus of the musical season. Opinion is divided, and consequently a mild excitement is maintained. There are those who believe that the orchestra has steadily deteriorated since it passed from the charge of Mr. Gericke. There are some who believe that it has lost nothing under Mr. Nikisch's direction. There are none who argue that the latter has improved its efficiency. Then again, there are some who fancy that Mr. Gericke was wholly absorbed in the music he directed, and kept his own personality in the background as much as possible while Mr. Nikisch is notable for pursuing a diametrically opposite course. These, also, have an ardent yearning for the return of Mr. Gericke to the position he formerly held here at the head of this orchestra; and after all, it would not be a bad thing for the orchestra, by any means; and the chances are that he would be welcomed back with tremendous enthusiasm. This and other considerations in kind surround the Symphony concerts with a peculiar interest. In the meanwhile the question is, how much more music Boston is to have this season.

The members of the Boston Symphony Orchestra are to have a benefit concert on Wednesday evening next, March 2, at Music Hall, and it will be one of unusual attractiveness. Two works on the programme are Massenet's suite "Esclarmonde," and Nicode's symphonic poem, "The Sea," which will be heard then for the first time. An added interest will be appearance of Paderewski, who, to show his appreciation of the orchestra, has offered them his services, and will play Schumann's A-minor Concerto and Liszt's Hungarian Fantasie. This concert will give an opportunity for Bostonians to show their appreciation of a body of musicians who have done much to give them pleasure and to extend the fame of Boston as a musical centre. Tickets can be secured at Music Hall.

The sixth Kneisel Quartet concert will take place on Monday, March 7th, at Union Hall. Mme. Amalie Joachim is to be the vocal soloist.

Mr. and Mrs. Nikisch will give their song recital at Chickering Hall, Thursday, March 10. Master Alexander Fiedemann will appear.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 28, 1892.

THE SYMPHONIES.

SIXTEENTH CONCERT.

The programme of the sixteenth Symphony concert in Music hall, Saturday evening, Feb. 20, was:

Mozart. Symphony, in G minor.
Allegro molto.—Andante.—Minuet.—Allegro assai.
Raff. Concerto for pianoforte, in C minor, op. 185.
Allegro.—Andante,quasi larghetto.—Finale, allegro.
Busoni. Symphonic suite, op. 25. (Three movements)
Gigue.—Gavotte.—Allegro fugato. (First time.)
Wagner.—Huldigung's March.
Soloist: Mr. William H. Sherwood.

The symphony in G minor, which is musically interesting, by many thought to be Mozart's *liebling*, was read splendidly so far as the notes were concerned; but Mr. Nikisch imparted altogether too much modern thunder and lightning into it for a truthful representation of this poetic master. It has already been stated that, while Mozart, Haydn and Schubert's music is susceptible of Wagnerian coloring, such coloring takes away all the beauty, leaving scarcely any charm or reminder of what it was intended to be, what it would be without this transfiguration.

It may be true that Mr. Nikisch does not wish to be called old-fashioned,but may he not make a mistake in modernizing these heavenly inspired and gifted masters? He may think from his standpoint that the public desire sensational noise, but if he will bend his ear to the four corners of Music hall and attentively listen to what is said about his free modernizations, he will realize his error.

The allegro molto was too loud all the way through, but, as stated, well played. The andante was completely enveloped in brilliant effects, losing all its poetic beauty and identity. Why, and where, is the tradition for it? The minuet fared better, and, perhaps, the allegro assai was less impassioned than some other portions of the work. If Mozart had been present, he would have been greatly surprised at the vigorous treatment his symphony received at the hands of Mr. Nikisch, and without doubt, would have expostulated.

Considerable interest was manifested to hear Mr. Sherwood play again, for he is an American pianist who stands deservedly high; not alone in Boston, but throughout the country, as he is known far and near. Mr. Sherwood possesses a fine technique, acquired by faithful, diligent study with some of the best masters of Europe, and behind this lies a musical temperament which enables him to play with expression and fidelity to the master he interprets. For some reason there seemed to be a want of understanding between the soloist and the orchestra for they were not always together. Indeed, at one time it was a matter of doubt who would come out on top, the pianist or brass player, but it must be conceded the trumpeter was triumphant, although Mr. Sherwood gave him a good pull. Mr. Sherwood is one of the very best American pianists and perhaps, as a public performer, stands at the head. There is no occasion to speak in detail. Mr. Sherwood was heartily encored, and appeared several times on the stage to acknowledge the compliment.

Mr. Busoni's three movements from a symphony suite displayed his musical talent in a pleasant light. The music is more fantastic than deep, but is of such a joyous, light airy nature as to furnish interest and enjoyment to all. Better things may be expected of this young composer.

The concert closed with Wagner's "Huldigung's March." We presume Mr. Nikisch was happy during its performance, for it is a piece in which the brass and drums have full sway.

JAMES M. TRACY.

Mr. and Mrs. Nikisch will give their postponed recital at Chickering hall on Thursday, March 10, introducing the young violinist, Master Fiedermann.

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PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 59.

SUNDAY, FEB. 28, 1892.

THE SYMPHONY CONCERT.

The patrons of the symphony concerts had a most enjoyable programme performed for their entertainment at Music Hall last evening, and the absence of a soloist was lost sight of in the hearing of the brilliant novelties brought forward by Conductor Arthur Nikisch on this occasion.

Dvorak's fourth symphony made the leading feature of the programme, and the work was given its first American performance. Nothing in this class of composition has proved more pleasing than this symphony was to its hearers of last evening, its wealth of tuneful themes, the beauty of their development and treatment and the marked originality of the several movements all going to make the work a decided departure from the usual symphonic writings of modern composers.

In the opening allegro the nationality of the composer is made distinctly apparent by the strong Slavonic characteristics of the themes, and the odd, almost fantastic manner of their treatment, but there is not a dull moment in it all, and the breezy, independent fashion in which the movement is written is fairly captivating, even upon a first hearing.

The adagio, making the second movement, is a bit of a curiosity in its form, and its strong contrasts give it a charm which was instantly recognized by the audience. Its principal theme, a sombre march: the lovely episode, which is first stated by the flute and oboe, and the masterly ending of the movement, all making it a very notable portion of this most remarkable contribution from the Slavonic composer.

The third movement, allegretto gracioso, which does duty as the scherzo, is a veritable gem of orchestral writing; and the fanciful way in which the bright, tuneful ideas have been treated show the composer in quite a novel light, his work in this movement having a dainty grace and beauty that cannot be too highly commended.

Whatever freedom from conventionalities is shown in the first three movements is entirely eclipsed in the finale, allegro "Ma Non Troppo," for here the composer has not only thrown off all restraint, but amply justified himself by establishing new forms that charm at once by their originality and effectiveness. The leading theme has the simplicity of a folk song, but in its development it is treated with variations which are as quaint as they are enjoyable.

Mr. Nikisch gave his best efforts to the performance of the new work, and his reading brought out its beauties in strong relief.

Another novelty consisted of a contribution from the writings of the Russian composor Borodin, called, in plain English, "A Prairie Scene in Central Asia." No better idea of the style of the composition can be given than that supplied by Borodin, which reads as follows: "In the silence of the sandy steppes of Central Asia there is heard the first refrain of a Russian folk song, also the melancholy notes of the songs of the Orient, followed by the hoof beats of the approaching horses and camels. A caravan crossing the great desert, and escorted by Russian soldiers, pursues its long journey without fear, confidently relying on its military guard. The procession steadily advances. The voices of the Russians and of the natives blend in the same harmony; their songs are heard for a long time, and are finally lost in the distance."

The tone pictures of the composition show the masterly skill of the writer, and as a bit of "programme music" it is most enjoyable. It was admirably played and was heartily applauded.

Mr. Nikisch gave a splendid performance of the "Ruy Blas" overture to introduce the programme, and ended it with a strikingly effective reading of the Liszt "Les Preludes."

Next Saturday evening the soloist will be Mme. Camilla Urso, and the programme Tschaikowsky's Symphonic poem, "Hamlet"; Bruch's concerto for violin No. 3, in D minor, and Shumann's symphony No. 4, in D minor.

FOR THE ORCHESTRA'S BENEFIT.

Next Wednesday evening the Boston Symphony orchestra will be heard in a concert arranged for the benefit of its members, and for this occasion the following programme has been arranged:

Overture, "Tannhaeuser"	Wagner
Concerto for pianoforte in A minor	Schumann
Mr. Paderewski.	
Suite from "Esclarmonde"	Massenet
(First time.)	
Soli for violoncello:	
a. "Sarabande"	Bach
b. "Moment Musicale"	Schubert
c. "At the Fountain"	Davidoff
Mr. Schroeder.	
Andantino and scherzo from symphony in F minor, No. 4	Tschaikowsky
Hungarian fantasie for pianoforte and orchestra	Liszt
Mr. Paderewski.	

Mr. and Mrs. Nikisch will give their postponed recital at Chickering Hall on Thursday, March 10, and will also introduce the young violinist, Master Friedermann.

The concert announced to be given by Mr. and Mrs. Nikisch and Master Fiedemann at Chickering Hall, next Wednesday night, is postponed until the evening of March 10.

The sixth concert of the Kneisel quartet series will take place Monday evening, March 7, at 8 o'clock. Mme. Amalie Joachim will be the soloist. The opening number of the programme will be a quartet in E minor, by Ottaka Novacek, a viola player in the Symphony orchestra, who possesses undoubted talent as both musician and composer. The other orchestral numbers will be Beethoven's variations from quartet, A major, op. 18, and quartet, E flat, op. 74. Mme. Joachim's selections will be announced later.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, FEB. 29, 1892.

The Symphony Concert.

It is a pleasant task to acknowledge the amount of novelty which is given to the symphony programmes this season. One may not always like the new works, but it is none the less valuable to have the opportunity of hearing different schools and of knowing what the very latest additions to the repertoire are like. On Saturday the novelties were Slavonic, and it must be added that they were caviare to the general public, for the first and last numbers of the programme were the most appreciated features of the concert.

The opening number was Mendelssohn's "Ruy Blas" overture, which received a fiery and dramatic reading well suited to its character. The pomp and blare of the brasses was quite in place here, and the spirited interpretation was evidently relished by the audience. In the string passages there was something left to be desired in ensemble; the chief fault with our excellent string orchestra is that the first violins are allowed to dominate everything; their dash and enthusiasm are never restrained, and as a consequence one rarely hears the seconds or the violas, and as we possess an unusually large body of violas, one of the finest possible effects is lost. The first movement of the recently played G minor symphony by Mozart was an example of this, for it possesses a beautiful viola figure which was inaudible, and in the same manner the string portions of this overture seemed to be first violins, cellos and contrabasses, and nothing else; a little repression of the first violins, and corresponding encouragement of the seconds and the violas will make a wonderful change in many performances.

Dvorak's new symphony was a disappointment at its first hearing. It is not so much a symphony as a fantasie on Slavonic folk music. It is a hopeful sign in the instrumental music of the present that the composers are beginning to draw from the characteristic repertoire of folk-song and national dance, for from this broad field our classical music will derive a new virility, and many new effects of scale form, of weird and effective mode, will be acquired. Let the reader play for himself upon the piano these notes. C, D, E flat, F sharp, G, A flat, B, and C, and he will have a scale which can produce many a strange yet pleasing effect, the scale of the Hungarian folk music; in like manner, C, D, flat, E, F, G, A flat, B, and C, used harmonically or melodically, induct us into an almost untried field of composition, an Oriental mode; and a half-dozen other modes might be mentioned, were it not for the risk of becoming pedantic, that have influenced folk-music much, and classical music not at all. But the employment of such scales for theme-construction as, for example, in Brahm's slow movement of his last symphony, in E minor, does not preclude musicianly development, and this is just what one did not find in any movement of this work by Dvorak. It seemed a *pasticcio* of folk-music, each theme leading to a tame and commonplace ending, not far removed from the Italian cadence as exemplified by Verdi in those young days when he deserved his patronymic. The second movement, however, was a curiosity, not as the programme book said, because of its continuance in one key, but because of the strange intermezzo in which an interval of a third, sometimes major, sometimes minor, was repeated over and over, making one of the quaintest imaginable effects. This was by all odds the most interesting movement of the work, and its *bizarrerie* was attractive in the highest degree. The third movement was more of the same sort, and its strange final cadence, a veritable orchestral sigh, was finely given. The finale was more military, but suggested rather a Tartar horde going out to battle, than anything European. It dealt in every kind of semi-civilized scale. To sum up, then, the work errs in not having a clear development of its thoughts and in giving an overdose of the quaint and the weird, but it is interesting, viewed as a fantasie, and an orchestral study. It was generally well played, and certainly lost nothing of its effect in Mr. Nikisch's hands. The horn played badly, the trumpet overblew, and the flute work was excellent, while of course the phalanx of first violins carried everything before them in their impetuous charge.

A Russian picture by Borodin added to the savagery which seemed rampant in the programme. It was charmingly played and the woodwind instruments had abundant opportunities to display themselves, and used them well. The shading was excellent, but the work came to palates that had already been surfeited with odd progressions.

Liszt's best symphonic poem, "Les Preludes," was given with becoming breadth. Its chief theme is reminiscent, and that, too, in a very unexpected manner. An eminent Bostonian once exclaimed, after hearing the finale of Beethoven's ninth symphony for the first time, "That's only a glorified 'Yankee Doodle;'" in a similar manner the unregenerate can find in Liszt's work an apotheosis of "We won't go home till morning." But the climax is grand, and the breadth of the interpretation was undeniable, for here our conductor's intensity and enthusiasm found proper vent.

Gazette

BOSTON, SUNDAY MORNING, FEB. 28.

The Symphony Concert.

They programme played at the concert of the Boston Symphony Orchestra, last evening, was: Overture, "Ruy Blas," Mendelssohn; Symphony No. 4. in G, Dvorak (first time); "A Prairie Sketch in Central Asia," A. Borodin (first time); and "Les Preludes," by Liszt. Of all this, the Mendelssohn overture was, by far, the best music; and it is not one of its composer's finest works in its kind. The Dvorak Symphony ranges all the way from pretentious to dry and trivial. The opening movement is conventional and uninteresting; the adagio says nothing new, and the meaning of much that it says is unintelligible. The third movement is bright and daintily pretty generally, and was the first portion of the work that stirred the audience from the perfunctory applause that had hitherto attended the symphony. The finale has a sharply defined theme with a well-marked rhythm, and is tuneful and pleasing, but of no especial distinction. In fact the world is full of such symphonies as these which are less rigid but no better than Kapellmeister music, and not so good as much music of that class. The Borodin selection is a charming bit of tone color, original in effect and full of character. It was admirably played, as were also the overture and symphony. The Liszt selection was given with great fire and tremendous noisiness, the drum player revelling in the opportunities afforded him. The work sounded more cheap and vulgar than ever. Its day has passed, and it should be permitted to go to the eternal rest that it deserves, and to which so much worthier music has gone. The programme for the next concert is: Symphonic poem, "Hamlet," Tschaikowsky; Concerto, for violin, No 3, D-minor, Bruch; Symphony No. 4, D-minor, Schumann, according to the original version, for the first time here. The soloist is to be Mme. Camilla Urso.

MUSIC MAD.

The storm of music that has poured over Boston during the past few weeks has almost flooded it, and there is every prospect that it will rage to the end of the season. It has already begun to wear on the nerves of many lovers of the art, but there are enthusiasts who, undismayed by all that they are called on to hear, revel in the tone deluge and valiantly face it. Twelve concerts in one week, as was recently the case, would seem sufficient to fill to satiety the most hungry of music lovers; but the excess, instead of allaying, seemed to stimulate the appetite for more. Now and then three or four concerts a day have appealed to the musical public, and not in vain. There has been so much of pianoforte music that it would not be unnatural to imagine that the public ear had grown weary of the tones of the unsympathetic instrument. It has proved, however, far otherwise. At De Pachmann's three concerts the audiences were larger at each, the hall being packed at the last. Paderewski has given nine recitals, and at each succeeding recital the attendance increased until at length was seen that hitherto unprecedented circumstance, Music Hall packed to listen to performances given by one artist. It is true that these two players are among the greatest of the world's pianists; but so are Rubinstein and Von Bulow, and so is D'Albert, but they never played here to such large audiences, which would seem to indicate that we have either grown more appreciative or more sensitive regarding the proper thing to do when celebrities visit us. Two or three eminent pianists from abroad are yet to appear here; and it remains to be seen if the hunger for piano recitals will continue.

It is evident, however, that this is to be essentially a piano season, for chamber concerts have not been as numerous as they have been in past seasons, but vocal recitals have already reached and overtopped the record, and there are, as yet uncounted, more to come. Of these only few have attracted large audiences, and as few can have paid expenses. However, they have served to keep the names of their givers before the public, which was, perhaps, all that was expected from the larger proportion of them. The Symphony concerts, of course, are a regular and an expected feature of our season's music, but the wonder of it is that, after feasting for five days and nights of the week on music, people should have sufficient musical stomach left to partake of and to digest the heavy symphony plum pudding that is provided for dessert at the close of the week. Still, the symphony concerts are a matter of local pride; they have given us an art distinction elsewhere; and of all the proper things in things musical, they are the proper things par excellence. Then, too, they have a special interest in many ways. People discuss them with more or less fervor, and at present the discussion is concerned largely with the momentous question whether the orchestra is at present as finely trained as it has been in the past; whether or no it still deserves to rank among the perfect orchestras of the world.

This state of affairs makes the symphony concerts the nucleus of the musical season. Opinion is divided, and consequently a mild excitement is maintained. There are those who believe that the orchestra has steadily deteriorated since it passed from the charge of Mr. Gericke. There are some who believe that it has lost nothing under Mr. Nikisch's direction. There are none who argue that the latter has improved its efficiency. Then again, there are some who fancy that Mr. Gericke was wholly absorbed in the music he directed, and kept his own personality in the background as much as possible while Mr. Nikisch is notable for pursuing a diametrically opposite coure. These, also, have an ardent yearning for the return of Mr. Gericke to the position he formerly held here at the head of this orchestra; and after all, it would not be a bad thing for the orchestra, by any means; and the chances are that he would be welcomed back with tremendous enthusiasm. This and other considerations in kind surround the Symphony concerts with a peculiar interest. In the meanwhile the question is, how much more music Boston is to have this season.

The members of the Boston Symphony Orchestra are to have a benefit concert on Wednesday evening next, March 2, at Music Hall, and it will be one of unusual attractiveness. Two works on the programme are Massenet's suite "Esclarmonde," and Nicode's symphonic poem, "The Sea," which will be heard then for the first time. An added interest will be appearance of Paderewski, who, to show his appreciation of the orchestra, has offered them his services, and will play Schumann's A-minor Concerto and Liszt's Hungarian Fantasie. This concert will give an opportunity for Bostonians to show their appreciation of a body of musicians who have done much to give them pleasure and to extend the fame of Boston as a musical centre. Tickets can be secured at Music Hall.

The sixth Kneisel Quartet concert will take place on Monday, March 7th, at Union Hall. Mme. Amalie Joachim is to be the vocal soloist.

Mr. and Mrs. Nikisch will give their song recital at Chickering Hall, Thursday, March 10. Master Alexander Fiedemann will appear.

THE BOSTON TIMES

BOSTON, SUNDAY, FEB. 28, 1892.

THE SYMPHONIES.

SIXTEENTH CONCERT.

The programme of the sixteenth Symphony concert in Music hall, Saturday evening, Feb. 20, was:

Mozart, Symphony, in G minor.
Allegro molto.—Andante.—Minuet.—Allegro assai.
Raff. Concerto for pianoforte, in C minor, op. 185.
Allegro.—Andante, quasi larghetto.—Finale, allegro.
Busoni. Symphonic suite, op. 25. (Three movements)
Gigue.—Gavotte.—Allegro fugato. (First time.)
Wagner.—Huldigung's March.
Soloist: Mr. William H. Sherwood.

The symphony in G minor, which is musically interesting, by many thought to be Mozart's *liebling*, was read splendidly so far as the notes were concerned; but Mr. Nikisch imparted altogether too much modern thunder and lightning into it for a truthful representation of this poetic master. It has already been stated that, while Mozart, Haydn and Schubert's music is susceptible of Wagnerian coloring, such coloring takes away all the beauty, leaving scarcely any charm or reminder of what it was intended to be, what it would be without this transfiguration.

It may be true that Mr. Nikisch does not wish to be called old-fashioned, but may he not make a mistake in modernizing these heavenly inspired and gifted masters? He may think from his standpoint that the public desire sensational noise, but if he will bend his ear to the four corners of Music hall and attentively listen to what is said about his free modernizations, he will realize his error.

The allegro molto was too loud all the way through, but, as stated, well played. The andante was completely enveloped in brilliant effects, losing all its poetic beauty and identity. Why, and where, is the tradition for it? The minuet fared better, and, perhaps, the allegro assai was less impassioned than some other portions of the work. If Mozart had been present, he would have been greatly surprised at the vigorous treatment his symphony received at the hands of Mr. Nikisch, and without doubt, would have expostulated.

Considerable interest was manifested to hear Mr. Sherwood play again, for he is an American pianist who stands deservedly high; not alone in Boston, but throughout the country, as he is known far and near. Mr. Sherwood possesses a fine technique, acquired by faithful, diligent study with some of the best masters of Europe, and behind this lies a musical temperament which enables him to play with expression and fidelity to the master he interprets. For some reason there seemed to be a want of understanding between the soloist and the orchestra for they were not always together. Indeed, at one time it was a matter of doubt who would come out on top, the pianist or brass player, but it must be conceded the trumpeter was triumphant, although Mr. Sherwood gave him a good pull. Mr. Sherwood is one of the very best American pianists and perhaps, as a public performer, stands at the head. There is no occasion to speak in detail, Mr. Sherwood was heartily encored, and appeared several times on the stage to acknowledge the compliment.

Mr. Busoni's three movements from a symphony suite displayed his musical talent in a pleasant light. The music is more fantastic than deep, but is of such a joyous, light airy nature as to furnish interest and enjoyment to all. Better things may be expected of this young composer.

The concert closed with Wagner's "Huldigung's March." We presume Mr. Nikisch was happy during its performance, for it is a piece in which the brass and drums have full sway.

JAMES M. TRACY.

Mr. and Mrs. Nikisch will give their postponed recital at Chickering hall on Thursday, March 10, introducing the young violinist, Master Fiedermann.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 59.

SUNDAY, FEB. 28, 1892.

THE SYMPHONY CONCERT.

The patrons of the symphony concerts had a most enjoyable programme performed for their entertainment at Music Hall last evening, and the absence of a soloist was lost sight of in the hearing of the brilliant novelties brought forward by Conductor Arthur Nikisch on this occasion.

Dvorak's fourth symphony made the leading feature of the programme, and the work was given its first American performance. Nothing in this class of composition has proved more pleasing than this symphony was to its hearers of last evening, its wealth of tuneful themes, the beauty of their development and treatment and the marked originality of the several movements all going to make the work a decided departure from the usual symphonic writings of modern composers.

In the opening allegro the nationality of the composer is made distinctly apparent by the strong Slavonic characteristics of the themes, and the odd, almost fantastic manner of their treatment, but there is not a dull moment in it all, and the breezy, independent fashion in which the movement is written is fairly captivating, even upon a first hearing.

The adagio, making the second movement, is a bit of a curiosity in its form, and its strong contrasts give it a charm which was instantly recognized by the audience. Its principal theme, a sombre march: the lovely episode, which is first stated by the flute and oboe, and the masterly ending of the movement, all making it a very notable portion of this most remarkable contribution from the Slavonic composer.

The third movement, allegretto gracioso, which does duty as the scherzo, is a veritable gem of orchestral writing; and the fanciful way in which the bright, tuneful ideas have been treated show the composer in quite a novel light, his work in this movement having a dainty grace and beauty that cannot be too highly commended.

Whatever freedom from conventionalities is shown in the first three movements is entirely eclipsed in the finale, allegro "Ma Non Troppo," for here the composer has not only thrown off all restraint, but amply justified himself by establishing new forms that charm at once by their originality and effectiveness. The leading theme has the simplicity of a folk song, but in its development it is treated with variations which are as quaint as they are enjoyable.

Mr. Nikisch gave his best efforts to the performance of the new work, and his reading brought out its beauties in strong relief.

Another novelty consisted of a contribution from the writings of the Russian composor Borodin, called, in plain English, "A Prairie Scene in Central Asia." No better idea of the style of the composition can be given than that supplied by Borodin, which reads as follows: "In the silence of the sandy steppes of Central Asia there is heard the first refrain of a Russian folk song, also the melancholy notes of the songs of the Orient, followed by the hoof beats of the approaching horses and camels. A caravan crossing the great desert, and escorted by Russian soldiers, pursues its long journey without fear, confidently relying on its military guard. The procession steadily advances. The voices of the Russians and of the natives blend in the same harmony; their songs are heard for a long time, and are finally lost in the distance."

The tone pictures of the composition show the masterly skill of the writer, and as a bit of "programme music" it is most enjoyable. It was admirably played and was heartily applauded.

Mr. Nikisch gave a splendid performance of the "Ruy Blas" overture to introduce the programme, and ended it with a strikingly effective reading of the Liszt "Les Preludes."

Next Saturday evening the soloist will be Mme. Camilla Urso, and the programme Tschaikowsky's Symphonic poem, "Hamlet"; Bruch's concerto for violin No. 3, in D minor, and Shumann's symphony No. 4, in D minor.

FOR THE ORCHESTRA'S BENEFIT.

Next Wednesday evening the Boston Symphony orchestra will be heard in a concert arranged for the benefit of its members, and for this occasion the following programme has been arranged:

Overture. "Tannhaeuser" . . . . Wagner
Concerto for pianoforte in A minor . . . . . Schumann
Mr. Paderewski.
Suite from "Esclarmonde" . . . . Massenet
(First time.)
Soli for violoncello:
a. "Sarabande" . . . . Bach
b. "Moment Musicale" . . . . Schubert
c. "At the Fountain" . . . . Davidoff
Mr. Schroeder.
Andantino and scherzo from symphony in F minor, No. 4 . . . . Tschaikowsky
Hungarian fantasie for pianoforte and orchestra . . . . Liszt
Mr. Paderewski.

Mr. and Mrs. Nikisch will give their postponed recital at Chickering Hall on Thursday, March 10, and will also introduce the young violinist, Master Friedermann.

The concert announced to be given by Mr. and Mrs. Nikisch and Master Fiedemann at Chickering Hall, next Wednesday night, is postponed until the evening of March 10.

The sixth concert of the Kneisel quartet series will take place Monday evening, March 7, at 8 o'clock. Mme. Amalie Joachim will be the soloist. The opening number of the programme will be a quartet in E minor, by Ottaka Novacek, a viola player in the Symphony orchestra, who possesses undoubted talent as both musician and composer. The other orchestral numbers will be Beethoven's variations from quartet, A major, op. 18, and quartet, E flat, op. 74. Mme. Joachim's selections will be announced later.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, FEB. 29, 1892.

The Symphony Concert.

It is a pleasant task to acknowledge the amount of novelty which is given to the symphony programmes this season. One may not always like the new works, but it is none the less valuable to have the opportunity of hearing different schools and of knowing what the very latest additions to the repertoire are like. On Saturday the novelties were Slavonic, and it must be added that they were caviare to the general public, for the first and last numbers of the programme were the most appreciated features of the concert.

The opening number was Mendelssohn's "Ruy Blas" overture, which received a fiery and dramatic reading well suited to its character. The pomp and blare of the brasses was quite in place here, and the spirited interpretation was evidently relished by the audience. In the string passages there was something left to be desired in ensemble; the chief fault with our excellent string orchestra is that the first violins are allowed to dominate everything; their dash and enthusiasm are never restrained, and as a consequence one rarely hears the seconds or the violas, and as we possess an unusually large body of violas, one of the finest possible effects is lost. The first movement of the recently played G minor symphony by Mozart was an example of this, for it possesses a beautiful viola figure which was inaudible, and in the same manner the string portions of this overture seemed to be first violins, cellos and contrabasses, and nothing else; a little repression of the first violins, and corresponding encouragement of the seconds and the violas will make a wonderful change in many performances.

Dvorak's new symphony was a disappointment at its first hearing. It is not so much a symphony as a fantasie on Slavonic folk music. It is a hopeful sign in the instrumental music of the present that the composers are beginning to draw from the characteristic repertoire of folk-song and national dance, for from this broad field our classical music will derive a new virility, and many new effects of scale form, of weird and effective mode, will be acquired. Let the reader play for himself upon the piano these notes. C, D, E flat, F sharp, G, A flat, B, and C, and he will have a scale which can produce many a strange yet pleasing effect, the scale of the Hungarian folk music; in like manner C, D, flat, E, F, G, A flat, B, and C, used harmonically or melodically, induct us into an almost untried field of composition, an Oriental mode; and a half-dozen other modes might be mentioned, were it not for the risk of becoming pedantic, that have influenced folk-music much, and classical music not at all. But the employment of such scales for theme-construction as, for example, in Brahm's slow movement of his last symphony, in E minor, does not preclude musicianly development, and this is just what one did not find in any movement of this work by Dvorak. It seemed a *pasticcio* of folk-music, each theme leading to a tame and commonplace ending, not far removed from the Italian cadence as exemplified by Verdi in those young days when he deserved his patronymic. The second movement, however, was a curiosity, not as the programme book said, because of its continuance in one key, but because of the strange intermezzo in which an interval of a third, sometimes major, sometimes minor, was repeated over and over, making one of the quaintest imaginable effects. This was by all odds the most interesting movement of the work, and its *bizarrerie* was attractive in the highest degree. The third movement was more of the same sort, and its strange final cadence, a veritable orchestral sigh, was finely given. The finale was more military, but suggested rather a Tartar horde going out to battle, than anything European. It dealt in every kind of semi-civilized scale. To sum up, then, the work errs in not having a clear development of its thoughts and in giving an overdose of the quaint and the weird, but it is interesting, viewed as a fantasie, and an orchestral study. It was generally well played, and certainly lost nothing of its effect in Mr. Nikisch's hands. The horn played badly, the trumpet overblew, and the flute work was excellent, while of course the phalanx of first violins carried everything before them in their impetuous charge.

A Russian picture by Borodin added to the savagery which seemed rampant in the programme. It was charmingly played and the woodwind instruments had abundant opportunities to display themselves, and used them well. The shading was excellent, but the work came to palates that had already been surfeited with odd progressions.

Liszt's best symphonic poem, "Les Preludes," was given with becoming breadth. Its chief theme is reminiscent, and that, too, in a very unexpected manner. An eminent Bostonian once exclaimed, after hearing the finale of Beethoven's ninth symphony for the first time, "That's only a glorified 'Yankee Doodle;'" in a similar manner the unregenerate can find in Liszt's work an apotheosis of "We won't go home till morning." But the climax is grand, and the breadth of the interpretation was undeniable, for here our conductor's intensity and enthusiasm found proper vent.

MONDAY, FEBRUARY 29, 1892.

The Two Novelties of the Symphony Concert.

The programme of the seventeenth Symphony Concert was as follows: Mendelssohn's overture, "Ruy Blas;" Dvorak's Symphony No. 4 in G major (first time in America); "A prairie scene in Central Asia," by Borodin (first time at these concerts); and Liszt's symphonic poem, "The Preludes."

⁂

Borodin is a composer not utterly unknown in Boston. His first symphony was played under the direction of Mr. Nikisch in January, 1890, and it then provoked much comment. As a musician he was an amateur, an amateur of rare natural gifts and earnest purpose. He was born in St. Petersburg in 1834, and he died in 1886. He studied medicine and chemistry, was an army physician, and finally became a professor at the Imperial Academy of Medicine and Surgery. And he was honored by his Government in various ways. When he was a young man he fell in with Balakireff, who was the centre of the group of the composers of the new Russian school: Cui, Moussorgsky, Rimski-Korsakoff and others. He wrote two symphonies, the "Scene" played last week, some chamber music, including two string quartettes, and a few songs and pianoforte pieces. He left unfinished an opera, "Le Prince Igor;" an opera ballet, "Miada," and a symphony in A minor.

⁂

We are apt to associate the compositions of the modern Russian school with alcohol and dynamite. We have been warned against revolutionary principles, and we have been told that Russian musical Nihilism included even the rejection of the modern system of tonality. But certainly this "Scene from Central Asia" is neither amorphous nor Nihilistic. On the contrary, it is charming in its form, clearly written, full of an originality that attracts and does not repel. Its melancholy is not lugubrious; its apparent simplicity is never inane or infantile. The themes are characteristic; they are skillfully brought together, and, as Cui has well remarked in speaking of Borodin as a symphonic writer, "he crosses his melodic phrases with remarkable dexterity and with an irreproachable harmonic purity." The instrumentation is masterly. It is so discreet; it is also so full of color. The effects are gained by simple means, but each note, each instrument tells. And when the effect is gained, the composer is satisfied; he does not repeat it and repeat it, as though the hearer were a reluctant juryman. Although it is programme-music, it is eminently sane; Borodin leaves the hearer to his imagination, telling him first his own ideas concerning the music: he does not, however, put a cross under a measure, and say "This is a camel," or "This is the hoof-beat of a horse." If the "descriptive comments" were removed, the music itself would give delight; for as absolute music it is beautiful. It is to be hoped that in due time Mr. Nikisch will give us an opportunity of hearing some of the compositions of Rimski-Korsakoff, Balakireff and Glazounoff.

⁂

Dvorak's Symphony No. 4 in G was first played in Prague Feb. 2, 1890, under the direction of the composer and from the manuscript. It is, upon the whole, a disappointing work. It is true that there are a few pleasing themes, and the instrumentation is at times ingenious. But we have a right to demand something more than prettiness and clever instrumentation, when Dvorak offers to the world a symphony. The pedagogue might say with some justice to the composer, "I asked for a symphony and you gave me a suite." The amateur might also say, "Yes, that is a good tune in the finale, but it seems to me that I have heard it before; and as for the whole work it is not unlike a potpourri in which Bohemian folk-songs are contrasted with Bohemian dances. The second movement, I frankly admit, is unintelligible to me." Now it is possible, indeed probable, that neither of these two judgments is final, but there is truth in each. The first movement is curiously constructed, and as though Dvorak were hurried in the making of it; the adagio is perhaps "deep," and it is undeniably dull; the third movement is thoroughly delightful from beginning to end; and the bustle of the finale is dangerously near vulgarity. As a whole, the symphony will not add to the fame of the composer.

⁂

The "Ruy Blas" overture was well played, with the exception of an occasional lack of precision in the attack of the brass; and the symphony and the "Sketch" were finely played in spite of the horn-wabbling in the former. But is it not about time that Liszt's "Preludes" should be refused admission to our symphony concert hall, or at least admitted only once in ten years, and then as a shocking example? Its gilt is tarnished, its lace is tattered, its plume is broken. Time has turned its ornaments into derision; the stuff of its indispensable clothing is shoddy and through the gaping holes is seen a meagre, wretchedly nourished body.

⁂

The sixth concert of the Kneisel Quartette series will take place Monday evening, March 7. Mme. Amalie Joachim will be the soloist. The opening number of the programme will be a quartette in E minor, by Ottaka Novacek, a viola player in the Symphony Orchestra. The other numbers will be Beethoven's variations from quartette, A major, op. 18, and quartette, E flat, op. 74.

The concert announced to be given by Mr. and Mrs. Nikisch and Master Fiedemann in Chickering Hall next Wednesday night is postponed until the evening of March 10.

The programme for the eighteenth public rehearsal next Friday afternoon, and concert next Saturday night, of the Boston Symphony Orchestra, in Music Hall, is: Tschaikowsky, symphonic poem, "Hamlet," first time; Bruch, third concerto for violin, the first time; Mrs. Camilla Urso, solo violin; Schumann, fourth symphony, first time, with the original version.

Boston Courier.

SUNDAY MORNING, FEB. 28, 1892.

THE SYMPHONY.

Dvorak's latest symphony, and "A prairie scene in Central Asia," by Borodin, were the principal features of the seventeenth Symphony rehearsal and concert. The symphony is Dvorak's fourth, and was completed last year. Richter produced it at his concerts in Vienna and London, where it is said to have been warmly received. The word symphony arouses great expectations in the mind of the musician. It is difficult to get rid of the idea that a work bearing that name must be as elaborate in form and as weighty in matter as are the typical works of Beethoven, Schumann and Brahms. From this point of view this new symphony in G minor is disappointing. Neither in matter nor scope does it seem important enough to deserve so high sounding a title. As a whole it appears to be an attempt to lend new interest to the symphonic form by the avoidance of extended development, and by the introduction of rhythms and a general style of treatment that are associated with the orchestral suite. The work also shows a decided falling off on the part of Dvorak as a composer, when his D minor symphony is recalled. Nevertheless, it is in many respects very interesting; and not the least of its merits is that it is of reasonable length. The first theme of the opening allegro con brio given out by the 'cellos and horns makes an impressive beginning and suggests many possibilities of treatment. A lively episodic passage in the major and the second theme in the minor are well contrasted and all three are ingeniously if somewhat sparsely and conventionally developed, while the orchestral coloring is warm and varied. The adagio has a more pronounced vein of originality. Its two strongly opposing themes are treated with much skill and consistency, and the instrumental effects, which are largely confined to the wind, are well calculated to emphasize the intent of the movement. The allegretto grazioso, with its fascinating and unexpected rhythmical effects, suggestive of a *valse melancholie*, its charming modulations and odd orchestration is very attractive. The finale, which opens with a fanfare, is in strength and interest about on a level with the first movement. The symphony was effectively read and played, the two middle movements winning hearty applause.

The Borodin orchestral "scene" is intended to describe the passage of a caravan across the desert. It is programme music of a very realistic kind. The melancholy Russian folk-song is the key-note of this picture of monotony and desolation; and the orchestral devices employed to suggest the approach of the caravan, the tramp of the horses, the presence of the military escort, are those of a master of the modern orchestra. The scene was well played, and was thoroughly appreciated. The opening and closing numbers were Mendelssohn's overture to "Ruy Blas," and Liszt's "Les Preludes," both of which familiar works were performed in an exceedingly brilliant manner.

Mr. and Mrs. Arthur Nikisch give a recital at Chickering Hall on Thursday, March 10. Master Alexander Fiedermann, the young violinist, will make his Boston debut at this recital. Seats on sale at Music Hall.

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SUNDAY, FEB. 28, 1892.

SEVENTEENTH SYMPHONY.

Mendelssohn, Dvorak, Borodin and Liszt on the Programme.

Music Hall was crowded Friday afternoon at the 17th rehearsal of the Symphony orchestra. There was not much enthusiasm on the part of the audience, but the performance, as a whole, was good, and the performance of the several numbers on the programme was marked by considerable technical care. The audience at last night's concert was equally as large and was much more cordial in expressing approval of Mr. Nikisch's offerings.

The programme embraces the names of Mendelssohn, Dvorak, Borodin and Liszt, and the selections were at once classical and popular.

The "Ruy Blas" overture by Mendelssohn, and "Les Preludes" by Liszt, were without question the successful numbers. The "Ruy Blas" overture was well received and finely played by the orchestra.

The Dvorak symphony No. 4, in G major, was new, and, therefore, did not evoke as much applause as the notable work preceding it, with its grand opening chords, its magnificent allegro, and its passionate cantabelle, all so well known.

Yet the Dvorak symphony was a grand effort, and each movement was characterized by marked care.

The fortissimo cresendo, in the first movement, was a splendid bit of musical effect, so, also, was the coda in G major in the third movement. The finale was given grandly from the faufare of trumpets to the pianissimo by the cellos, and the symphony, as a whole, was warmly applauded.

The Borodin number, "A Prairie Scene in Central Asia," with its sensational effects, was well received.

The success of the concert was the Lizst number "Les Preludes." Both orchestra and audience warmed to this selection, and at the close it was greeted with merited applause.

The piece is full of weird poetry, musical effect, changing rapidly from grave to gay, and charming the ear at every step. The allegro animato violins and trumpets is a fitting finale to this powerful work, and the audience evinced its pleasure by generous applause. There was no lack of attention to "Les Preludes."

The programme for the 18th rehearsal and concert will be as follows:

Symphonic poem, Hamlet.......... Tschaikowsky
First time.
Concerto for violin, No. 3, in D minor...... Bruch
Soloist, Mme. Camilla Urso. First time.
Symphony No. 4, in D minor.......... Schumann
First performance in Boston of the original version.

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The Boston Symphony orchestra will give an extra concert on Wednesday, March 2, at Music Hall—a benefit for the members of this famous organization, whose meritorious work has given unalloyed pleasure to thousands and made this city famous wherever music is appreciated. They deserve well, and their services for art are worthy of the warmest recognition as well as praise.

Paderewski's appearance at this concert is a voluntary offering in compliment to the superiority of the orchestra's work and an expression of his appreciation of the manner in which it accompanied one of his own compositions.

Among the pieces in this really brilliant programme are the "Suite Esclarmonde," by Massenet, and a symphonic poem, "The Sea," by Nicode, for the orchestra, and Schumann's A minor concerto and Liszt's "Hungarian Fantasie," which will be played by Paderewski.

MOTTO:
With a Mission
AND
Without a Muzzle.

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Seventeenth Symphony.

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The symphony is the latest composition of that character by Dvorak, and was finished only last year. The first movement begins with a distinctly melancholy theme in G minor, for the 'cellos and horns, which soon develops into a bright motif in G major, in which the flute predominates; a tremendous crescendo by the full orchestra ends the movement. It is a grand movement, and was given with fine effect.

The violins had an opportunity for fine work in the dainty motif of the third movement, with an accompaniment by the flute and clarinet. The finale, opening with the fanfare of the trumpets, attaining a brilliant climax, descending to a pianissimo by the 'cellos and ending with a brilliant coda, was grandly given.

The work by the Russian composer, A. Borodin, is somewhat varied in character, depicting a scene on the sandy steppes of Central Asia, where is heard, amid the silence, the first refrain of a Russian folk song and the sad songs of the Orient, followed by the sound of approaching horses and camels, accompanied by Russian soldiers, fearlessly singing as they pursue their way. The piece is full of sensational effects, arranged in a masterly manner, and required a more than ordinary attention to detail on the part of both conductor and orchestra to make it enjoyable.

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VIVIAN.

Boston Daily Traveller

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The programme of the 17th Symphony Concert was: Overture, "Ruy Blas," by Mendelsshon; Symphony No. 4, Dvorak; "A Prairie Scene in Central Asia," by Borodin, and "Les Preludes," by Listz. Dvorak's No. 4 Symphony was played for the first time in America, and, although interesting in so much as it was a novelty, for which we thank Mr. Nikisch, still it was a disappointing work. It is more in the character of a fantasie, having a number of agreeable themes and a clever working-out of orchestral devices. This the listener might expect from so able and practist a hand as Dvorak's. The Allegretto Grazioso, it must be said, is a charming movement. As a symphonic model, clear in development, however, this work will not reflect credit upon its eminent author.

The other novelty, Borodin piece, is a characteristic work, original both in the themes and its delicate orchestral coloring. Its form is clear and everything is simply but beautifully wrought out. It was finely played by the orchestra, the delicacy of the shading being well preserved. The "Ruy Blas" overture was given a spirited performance, although the brass would get in its furious blasts at times, and the much-abused "Les Preludes" of Liszt, with its "won't-go-home-till-morning" tune, was given the benefit of the full draft of the orchestral furnace.

Boston Journal.

MONDAY, FEBRUARY 29, 1892.

The Two Novelties of the Symphony Concert.

The programme of the seventeenth Symphony Concert was as follows: Mendelssohn's overture, "Ruy Blas;" Dvorak's Symphony No. 4 in G major (first time in America); "A prairie scene in Central Asia," by Borodin (first time at these concerts); and Liszt's symphonic poem, "The Preludes."

⁂

Borodin is a composer not utterly unknown in Boston. His first symphony was played under the direction of Mr. Nikisch in January, 1890, and it then provoked much comment. As a musician he was an amateur, an amateur of rare natural gifts and earnest purpose. He was born in St. Petersburg in 1834, and he died in 1886. He studied medicine and chemistry, was an army physician, and finally became a professor at the Imperial Academy of Medicine and Surgery. And he was honored by his Government in various ways. When he was a young man he fell in with Balakireff, who was the centre of the group of the composers of the new Russian school: Cui, Moussorgsky, Rimski-Korsakoff and others. He wrote two symphonies, the "Scene" played last week, some chamber music, including two string quartettes, and a few songs and pianoforte pieces. He left unfinished an opera, "Le Prince Igor;" an opera ballet, "Mlada," and a symphony in A minor.

⁂

We are apt to associate the compositions of the modern Russian school with alcohol and dynamite. We have been warned against revolutionary principles, and we have been told that Russian musical Nihilism included even the rejection of the modern system of tonality. But certainly this "Scene from Central Asia" is neither amorphous nor Nihilistic. On the contrary, it is charming in its form, clearly written, full of an originality that attracts and does not repel. Its melancholy is not lugubrious; its apparent simplicity is never inane or infantile. The themes are characteristic; they are skillfully brought together, and, as Cui has well remarked in speaking of Borodin as a symphonic writer, "he crosses his melodic phrases with remarkable dexterity and with an irreproachable harmonic purity." The instrumentation is masterly. It is so discreet; it is also so full of color. The effects are gained by simple means, but each note, each instrument tells. And when the effect is gained, the composer is satisfied; he does not repeat it and repeat it, as though the hearer were a reluctant juryman. Although it is programme-music, it is eminently sane; Borodin leaves the hearer to his imagination, telling him first his own ideas concerning the music: he does not, however, put a cross under a measure, and say "This is a camel," or "This is the hoof-beat of a horse." If the "descriptive comments" were removed, the music itself would give delight; for as absolute music it is beautiful. It is to be hoped that in due time Mr. Nikisch will give us an opportunity of hearing some of the compositions of Rimski-Korsakoff, Balakireff and Glazounoff.

⁂

Dvorak's Symphony No. 4 in G was first played in Prague Feb. 2, 1890, under the direction of the composer and from the manuscript. It is, upon the whole, a disappointing work. It is true that there are a few pleasing themes, and the instrumentation is at times ingenious. But we have a right to demand something more than prettiness and clever instrumentation, when Dvorak offers to the world a symphony. The pedagogue might say with some justice to the composer, "I asked for a symphony and you gave me a suite." The amateur might also say, "Yes, that is a good tune in the finale, but it seems to me that I have heard it before; and as for the whole work it is not unlike a potpourri in which Bohemian folk-songs are contrasted with Bohemian dances. The second movement, I frankly admit, is unintelligible to me." Now it is possible, indeed probable, that neither of these two judgments is final, but there is truth in each. The first movement is curiously constructed, and as though Dvorak were hurried in the making of it; the adagio is perhaps "deep," and it is undeniably dull; the third movement is thoroughly delightful from beginning to end; and the bustle of the finale is dangerously near vulgarity. As a whole, the symphony will not add to the fame of the composer.

⁂

The "Ruy Blas" overture was well played, with the exception of an occasional lack of precision in the attack of the brass; and the symphony and the "Sketch" were finely played in spite of the horn-wabbling in the former. But is it not about time that Liszt's "Preludes" should be refused admission to our symphony concert hall, or at least admitted only once in ten years, and then as a shocking example? Its gilt is tarnished, its lace is tattered, its plume is broken. Time has turned its ornaments into derision; the stuff of its indispensable clothing is shoddy and through the gaping holes is seen a meagre, wretchedly nourished body.

⁂

The sixth concert of the Kneisel Quartette series will take place Monday evening, March 7. Mme. Amalie Joachim will be the soloist. The opening number of the programme will be a quartette in E minor, by Ottaka Novacek, a viola player in the Symphony Orchestra. The other numbers will be Beethoven's variations from quartette, A major, op. 18, and quartette, E flat, op. 74.

The concert announced to be given by Mr. and Mrs. Nikisch and Master Fiedemann in Chickering Hall next Wednesday night is postponed until the evening of March 10.

The programme for the eighteenth public rehearsal next Friday afternoon, and concert next Saturday night, of the Boston Symphony Orchestra, in Music Hall, is: Tschaikowsky, symphonic poem, "Hamlet," first time: Bruch, third concerto for violin, the first time; Mrs. Camilla Urso, solo, violin; Schumann, fourth symphony, first time, with the original version.

Boston Courier.

SUNDAY MORNING, FEB. 28, 1892.

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Boston Sunday Globe.

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Boston Post

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—AND—
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The symphony is the latest composition of that character by Dvorak, and was finished only last year. The first movement begins with a distinctly melancholy theme in G minor, for the 'cellos and horns, which soon develops into a bright motif in G major, in which the flute predominates; a tremendous crescendo by the full orchestra ends the movement. It is a grand movement, and was given with fine effect.

The violins had an opportunity for fine work in the dainty motif of the third movement, with an accompaniment by the flute and clarinet. The finale, opening with the fanfare of the trumpets, attaining a brilliant climax, descending to a pianissimo by the 'cellos and ending with a brilliant coda, was grandly given.

The work by the Russian composer, A. Borodin, is somewhat varied in character, depicting a scene on the sandy steppes of Central Asia, where is heard, amid the silence, the first refrain of a Russian folk song and the sad songs of the Orient, followed by the sound of approaching horses and camels, accompanied by Russian soldiers, fearlessly singing as they pursue their way. The piece is full of sensational effects, arranged in a masterly manner, and required a more than ordinary attention to detail on the part of both conductor and orchestra to make it enjoyable.

Next Friday afternoon and Saturday evening will present Mme. Camilla Urso, the violinist, as the soloist. She will give Bruch's concerto for violin, No. 3, in D minor.

VIVIAN.

American Art Journal.

SUPPLEMENT.

NEW YORK, FEBRUARY 27, 1892.

SIXTEENTH BOSTON SYMPHONY CONCERT—SHERWOOD'S WELCOME AND BUSONI'S SUITE.

The week of February 15–20 is memorable for its illustrations of Young America in music. Resident names were to be seen on many programs, both as performers and composers. At the Symphony Concerts it was refreshing and encouraging to witness the first production of a work by one who has cast his lot among us. I refer to Ferrucio Benvenuto (*welcome*, indeed!) Busoni, of the New England Conservatory, a gentleman not yet twenty-six years old, having been born at Empoli, near Florence, in 1866; though as he belongs to a musical family, he came before the public as early as 1873, and began composing in his eighth year.

The Symphonic suite, op. 25, played at this concert, was written in 1884, when Busoni was only eighteen. Of its five movements, the Prelude and Intermezzo were omitted, Mr. Nikisch directing the other three. It is a composition full of quaint beauty. If not strikingly original, you cannot think whence come the melodic echoes and the unexpected terminations are wholly the composer's own. The orchestration is both rich and graphic. Here is the analysis, published with Mr. Busoni's approval:

The Gigue is a vivacious contrapuntal dance, moving in triplets, and inspired by the similarly designated masterpieces of Bach and Händel, yet expanded into broader form, lifted into orchestral significance, and worked out in more modern fashion. The sprightly theme in A-minor, first announced by the viola and then imitated by the violins, is in both instances interrupted by dissonant chords from the wood-wind. After the same rhythmic theme has been taken up by the flute, and in like manner imitated by the other wind instruments, the movement proceeds uninterruptedly in light, graceful, vivacious interweaving of harmonies. Toward the end this appears to flag a little, but takes new energy, and, buoyed up by a softly beginning but continually increasing organ point, rises to a brilliant finale.

Gavotte.—The principal motive, melancholy in character and in D-minor, is breathed forth by the oboe, with a simple accompaniment of the strings, and is taken up by the flute, oboe and violins at the end of the first part, and brought to a conclusion. A pastoral trio—a quiet fanfare of horns, alternately interrupted by oboes, clarinets and flutes—introduces the major key, and at the same time a more cheerful sentiment, into the movement, which, after a repetition of the first part, dies away gently in the basses.

Allegro fugato.—This movement, laid out on the broadest lines of all the five, begins with an energetic theme in unison, given out by the strings, supported by staccato chords, enunciated by the brass; but this theme further on develops into a second motive (first uttered by the oboes) which is worked out in a short interlude, but which, with the appearance of the first theme, is temporarily dropped. Meanwhile this passage, in a lively crescendo, the strings in unison against the brass, mounts to a fine climax, and brings the first part (C major) to a conclusion. The second theme finds its full significance only in the second part, where it finally joins with the first in artistic contrapuntal union. The second part, likewise, loses itself in a wondering question put by the wood-wind, to which, assuredly, as an answer, the working out of the idea, with the inversion of the theme (motive in contrary motion) begins and leads back in continual crescendo to the first unison passage of the strings, and brings the piece to a conclusion. In this movement alone trombones are employed; while in the entire suite three trumpets (instead of the customary two) are in constant use, and, moreover, piccolos, English horn, bass clarinet, triangle, and cymbals are occasionally brought into requisition.

W. H. Sherwood was heartily welcomed, not having been heard in his old home since last winter. His performance of Raff's G-minor Concerto, op. 185, was masterly, especially in the complicated final movement, and he received no less than five recalls. This concerto was first heard in Boston at a Symphony Concert eight years ago, with Faelten at the piano.

The other numbers at this present concert were the Huldigung March, which Wagner wrote for a military band in 1864; and Mozart's great G-minor Symphony, Mr. Nikisch taking the Minuet at a very rapid pace. This work was first played in Boston over forty years ago, when the Musical Fund Society was giving concerts which did much to bring about our present era of musical development, though the Society failed in its immediate purpose, much to the regret of many music-lovers, including your correspondent, who chanced to be one of its associate members.

Clipping from Brooklyn N.Y.

Date [illegible]

A Musical Stir.

Repose is one of the final charms of art. The Seidl society should cultivate repose. The restless sensitiveness which is exhibited by somebody in its behalf is an injustice to itself. Anxiety as to what other organizations or individuals are doing or are about to do implies a lack of confidence in its own standing and success for which there is no warrant whatever. Why should the society feel doubtful as to what it has accomplished? Apart from its incidental philanthropic work, it has done a good deal for music in this city. It has given impulse and permanence to the orchestra at the beach. It has provided excellent concerts at the Academy of Music. It has taken special local charge of the Wagner cult and has been true to the trust. At the same time it has given a hospitable hearing to other composers. It gave the first extended performance of "Parsifal" in this country two years ago, thereby illustrating skill and liberality in management. 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Boston Post

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With a Mission

—AND—

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American Art Journal.

SUPPLEMENT.

NEW YORK, FEBRUARY 27, 1892.

SIXTEENTH BOSTON SYMPHONY CONCERT—SHERWOOD'S WELCOME AND BUSONI'S SUITE.

The week of February 15–20 is memorable for its illustrations of Young America in music. Resident names were to be seen on many programs, both as performers and composers. At the Symphony Concerts it was refreshing and encouraging to witness the first production of a work by one who has cast his lot among us. I refer to Ferrucio Benvenuto (*welcome*, indeed !) Busoni, of the New England Conservatory, a gentleman not yet twenty-six years old, having been born at Empoli, near Florence, in 1866; though as he belongs to a musical family, he came before the public as early as 1873, and began composing in his eighth year.

The Symphonic suite, op. 25, played at this concert, was written in 1884, when Busoni was only eighteen. Of its five movements, the Prelude and Intermezzo were omitted, Mr. Nikisch directing the other three. It is a composition full of quaint beauty. If not strikingly original, you cannot think whence come the melodic echoes and the unexpected terminations are wholly the composer's own. The orchestration is both rich and graphic. Here is the analysis, published with Mr. Busoni's approval :

The Gigue is a vivacious contrapuntal dance, moving in triplets, and inspired by the similarly designated masterpieces of Bach and Händel, yet expanded into broader form, lifted into orchestral significance, and worked out in more modern fashion. The sprightly theme in A-minor, first announced by the viola and then imitated by the violins, is in both instances interrupted by dissonant chords from the wood-wind. After the same rhythmic theme has been taken up by the flute, and in like manner imitated by the other wind instruments, the movement proceeds uninterruptedly in light, graceful, vivacious interweaving of harmonies. Toward the end this appears to flag a little, but takes new energy, and, buoyed up by a softly beginning but continually increasing organ point, rises to a brilliant finale.

Gavotte.—The principal motive, melancholy in character and in D-minor, is breathed forth by the oboe, with a simple accompaniment of the strings, and is taken up by the flute, oboe and violins at the end of the first part, and brought to a conclusion. A pastoral trio—a quiet fanfare of horns, alternately interrupted by oboes, clarinets and flutes—introduces the major key, and at the same time a more cheerful sentiment, into the movement, which, after a repetition of the first part, dies away gently in the basses.

Allegro fugato.—This movement, laid out on the broadest lines of all the five, begins with an energetic theme in unison, given out by the strings, supported by staccato chords, enunciated by the brass ; but this theme further on develops into a second motive (first uttered by the oboes) which is worked out in a short interlude, but which, with the appearance of the first theme, is temporarily dropped. Meanwhile this passage, in a lively crescendo, the strings in unison against the brass, mounts to a fine climax, and brings the first part (C major) to a conclusion. The second theme finds its full significance only in the second part, where it finally joins with the first in artistic contrapuntal union. The second part, likewise, loses itself in a wondering question put by the wood-wind, to which, assuredly, as an answer, the working out of the idea, with the inversion of the theme (motive in contrary motion) begins and leads back in continual crescendo to the first unison passage of the strings, and brings the piece to a conclusion. In this movement alone trombones are employed ; while in the entire suite three trumpets (instead of the customary two) are in constant use, and, moreover, piccolos, English horn, bass clarinet, triangle, and cymbals are occasionally brought into requisition.

W. H. Sherwood was heartily welcomed, not having been heard in his old home since last winter. His performance of Raff's G-minor Concerto, op. 185, was masterly, especially in the complicated final movement, and he received no less than five recalls. This concerto was first heard in Boston at a Symphony Concert eight years ago, with Faelten at the piano.

The other numbers at this present concert were the Huldigung March, which Wagner wrote for a military band in 1864; and Mozart's great G-minor Symphony, Mr. Nikisch taking the Minuet at a very rapid pace. This work was first played in Boston over forty years ago, when the Musical Fund Society was giving concerts which did much to bring about our present era of musical development, though the Society failed in its immediate purpose, much to the regret of many music-lovers, including your correspondent, who chanced to be one of its associate members.

Clipping from Eagle
Brooklyn N.Y.

Date 2-26

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AN EXTRA CONCERT

It Was of Benefit to the Orchestra and the Audience.

A concert was given last evening in Music Hall for the benefit of the members of the Boston Symphony Orchestra. The orchestra, under the direction of Mr. Nikisch, was assisted by Mrs. Julie L. Wyman and Messrs. Paderewski and Schroeder. The three generously offered their services on this occasion. The desks of the leader and the members of the orchestra were ornamented with flowers. There was a very large audience. The programme was as follows: Overture, "Tannhaeuser;" Schumann's pianoforte concerto, A minor; Massenet's suite from "Esclarmonde;" three 'cello numbers: Sarabonde, by Bach; moment musical, by Schubert, and Davidoff's "At the Fountain;" the andantino and the scherzo from Tschaikowsky's symphony, F minor, No. 4; three songs, with pianoforte accompaniment: "Regrets," Delibes; "Bonne Nuit," Massenet, and "A Une Fiancee," Ferrari; Liszt's Hungarian Fantasie for pianoforte and orchestra.

The orchestra was evidently inspired by the occasion; for the performance of the "Tannhaeuser" overture was eminently worthy of the reputation of the organization, and one long to be remembered. The suite by Massenet was played for the first time in Boston. It was arranged by the composer from numbers of the opera, "Esclarmonde," in which Miss Sibyl Sanderson made her debut in Paris and created at the same time the part of the heroine. The arrangement was first played at a Lamoureux concert. While it is in a measure unfair to judge music that was intended for the stage by the concert version, stripped as it is of the accompaniments of scenery, action and all theatrical illusions, it is still possible to say of the concert music, that it is effective or dull, crudely made or cunningly designed. Now the first number of this suite, "Evocation," an appeal by the heroine to the spirits of air, water and fire, seems to be a collection of commonplaces pompously announced with liberal quotations from Wagner. The second, "L' Ile Magique," is, in the opera, used to accompany the movements of a ballet, and there are carefully sought-out effects of color and rhythm rather than any originality of theme. The third, "Hymenee," is played after the curtain has fallen upon the long embrace of the lovers, and it is the most genuine and the most spontaneous music in the suite. The pastorale is the same old pastorale that we have heard in French music so many times, and the fantastic hunting scene belongs to the theatre, and it should be kept there. The instrumentation of "Esclarmonde" was censured at the time of its production and Massenet was accused of introducing two new instruments, Miss Sanderson's voice and the sarrusophone contra bass; this latter instrument was used in Paris in the place of the contra bassoon, although the composer wrote the part for the more familiar instrument.

Mr. Paderewski gave a masterly performance of the concerto. The first movement was taken a little faster than is the custom, but clearness was not sacrificed thereby. He was enthusiastically recalled, and Mr. Kneisel, in behalf of the orchestra, gave him a silvern laurel wreath. There was another enthusiastic scene, and Mr. Paderewski played Schumann's "Des Abends." The Hungarian fantasie was given with true Hungarian spirit, and the pianist was recalled again and again. He modestly divided the popular tribute by leading Mr. Nikisch with him before the audience. Mrs. Wyman and Mr. Schroeder added greatly to the pleasure of the evening by the display of their art.

PHILIP HALE.

DAILY, York, Penn.

Date 3/2

Burmeister.

The Boston Symphony Orchestra of seventy five pieces, according to Paderewski, the greatest living pianist, is the finest combination of musicians in the world. Such an aggregation would allow only pianists of the first rank to play with them. We had the pleasure of hearing the orchestra in Baltimore two weeks ago, and found that Prof. Burmeister was the pianist of the occasion. He is an artist with a technique and brilliancy of execution seldom equalled; and we commend him to musical loving people of York, who will be given an opportunity to hear him for themselves on Friday evening.

The first row on the gallery yet remains unsold for the recital and those who are desirous of having them can be accommodated by calling at the dry goods stores of J. T. Kopp and Co. An entertainment of this kind make these seats very desirable, ~~and they~~ can be had at fifty cents each.

Subscribers, who have not had their tickets reserved as yet, can do so at the above mentioned place. Concert, Friday evening March 4, at 8:15 sharp.

EAGLE, Grand Rapids, Mich.

Date 2/28

IN MUSICAL CIRCLES.

The great attraction of the year will be the appearance of the far-famed Boston Symphony orchestra in Hartman Hall the ~~first week of May~~. Last year they played in University hall, Ann Arbor, to an audience of 5,000, and this year they have secured the extra attraction of Eugen d'Albert, the greatest pianist in the world. Alongside d'Albert Paderewski sinks into insignificance. It is being agitated among some ardent music lovers that the orchestra play a programme composed largely of selections chosen by popular vote of the people of Grand Rapids. This subject will be considered in due time by those who have the matter in charge.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 63.

THURSDAY, MARCH 3, 1892.

Benefit Concert of the Boston Symphony Orchestra.

The members of the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, gave, at Music Hall last evening, the first benefit concert in the history of this organization, and the public responded in the most liberal manner.

It would have been a pleasure to have had the large audience called together to listen to the orchestra alone, so that the tribute paid to its members would have been an unqualified one, and a demonstration of the taste of the public for the music of the organization, aside from any interest in the soloists who assisted.

Doubtless, however, a practical hand had charge of the affair, and the value of soloists in addition to the orchestra was conceded by availing of the services of Paderewski, the pianist, Mr. Alvin Schroeder, 'cello, and Mrs. Wyman, the contralto singer, both of whom are understood to have volunteered for last evening as an evidence of their appreciation of the Boston orchestra.

The programme was such a list of selections as the regular patrons of this season's concerts by the orchestra hear all too seldom, and its enjoyment was universal among those present, if applause can be accepted as evidence on this point.

The orchestra introduced the evening's entertaining numbers by a magnificent performance of the "Tannhauser" overture, adding as its novelty for the occasion Massenet's "Esclarmonde" suite, and giving also the andantino and scherzo from Tschaikowsky's fourth symphony. The modern French school of composition finds a very happy illustration in Massenet's pretty suite, and the beautiful tone coloring of its movements was brought out very finely by the performance given the work.

Mr. Paderewski contributed as his first selection the concerto by Schumann in A minor, and ended the programme with a performance of the Hungarian fantasie for pianoforte and orchestra by Liszt, in which his virtuosity fairly dazzled those who heard him.

A half-dozen recalls followed the Schumann concerto, and finally the pianist added another Schumann selection in response to the demands of the audience.

Mrs. Wyman's share in the programme consisted of the songs, a, "Regrets," Delibes; b, "Bonne Nuit," Massenet; c, "A une Fiancee," Ferrari, and a more pleasing choice of numbers could hardly have been made by this great artist. Her singing is at all times a revelation of the beauties of any composition she selects, and the art of vocalization finds in her a perfect interpreter.

Mr. Schroeder, the leader of the 'cello division of the string players, gave a fine exhibition of his skill and taste as a solo player in a "Sarabande," by Bach; the "Moment Musicale," Schubert, and "At the Fountain," by Davidoff.

The concert was in every way a credit to the orchestra, its conductor, and the assisting artists, and it is to be hoped that similar programmes may be possible for future concerts in the regular series.

Two presentations were added to the events of the evening announced on the programme. The first consisted of an elegant laurel wreath in silver, given by the orchestra to Mr. Paderewski as a token of the "admiration and gratitude" of the members. The second, an elegant gilt mantel clock in the old French style, presented by the members of the orchestra to Mr. Nikisch also as a token of the "admiration and gratitude" of the members to their conductor. A kind friend also decorated the conductor's stand and all the orchestra desks with flowers in honor of the occasion.

NEWS, Providence, R. I.

Date 3/1

The Boston Symphony Orchestra.

From the standpoint of the lover of the deeper music that appeals alike to the intellect and the emotions—such as that of Beethoven or Wagner—last evening's concert of the Boston Symphony Orchestra would be only partially satisfying, but for the broadly cultivated musician, who wishes to hear all the varieties of style, and for the musical diletante who loves music for music's sake alone, the program could not have been bettered. It is a great source of credit to Mr. Nikisch that he almost always devotes a portion of his evening to some new work, thus keeping his hearers abreast of the musical development of the period, and at the same tims showing by his reading of the scores that the field for musical composition has not all been tilled by the old masters; that there are still an infinite number of paths in which real genius can yet for ages continue to create materpieces that will always command the sincere admiration of music-lovers. The program follows:

Overture—"Le Roi d'Ys	Lalo
Symphony in G major, No. 4	Dvorak
First movement from the Concerto for Violin in D major	Paganini
Mr. Kneisel.	
Aase's Death, from the Suite "Peer Gynt"	Grieg
Pilgrims March, from the Symphony "Harold in Italy"	Berliaz
Cavatina, from "Faust"	Gounod
Mr. Campanari.	

The tonal effects of Le Roi d'Ys, for emotional and sustained qualities were exquisitely setforth by the orchestra but the passages of Aase's Death were marvelously rendered. The shading of sixty musical instruments in the production of a pianissimo tone that scarcely exceeds a whisper in quantity but whose quality is perfection, cannot be described in words, it must be heard. The low and plaintive tones of deep sorrow have never been touched by a truer artist than Grieg in this melody from Peer Gynt.

Space only prohibited a more extended comment on the solo work. Campanari's voice was as usual, grandly sympathetic, and moved the audience as only that most wonderful of all instruments, the musical human voice, can. Dvorak's symphony is is a series of surprises that appeals rather to the imagination than the emotions, and is a number rather to be added to the program for its newness and strangeness than for its permanent value.

Boston Daily Globe.

THURSDAY, MARCH 3.

SOLOISTS AND PADEREWSKI.

Extra Concert by the Boston Symphony Orchestra for the Benefit of its Members.

Music Hall was crowded, floor and galleries, last night, at the extra concert by the Symphony orchestra.

It was a benefit concert in the fullest sense, and it was also a Paderewski ovation. Long before the hour of commencing every seat was occupied and standing room was at a premium.

It was a representative musical audience moreover, familiar with the orchestra and it's work, and ready to enjoy the pleasure of the evening, and it was an audience composed of the elite of Boston, gathered to do honor to a noble body of artists of which the Hub is justly proud.

The orchestra, too, was at its best, and a brilliant programme was presented. Wagner, Schumann, Massenet, Tschaikowsky and Liszt were the names offered. Mrs. Julie L. Wyman, Mr. Alwin Schroeder and M. Paderewski were the soloists.

Conductor Nikisch was greeted warmly as he took baton in hand to lead the Tannhauser overture, and Wagner's "Music of the Future" had a fine rendering, and at the close applause came from all parts of the hall.

Paderewski's friends must have been numerous, for the moment the great pianist was caught sight of the wildest applause broke forth. A bouquet of beautiful roses lay on the piano, and as as Paderewski took them in his hand the audience and orchestra loudly cheered him.

In an instant all was hushed as the opening notes of Schumann's concerto in A minor were heard. Each movement was finely given, the allegro affettuoso, the intermezzo, andantino grazioso, and the allegro vivace.

It was a rare bit of playing, both on the part of the orchestra and pianist. The applause which greeted the pianist was spontaneous and genuine, and somewhat discomposed the artist who awkwardly bowed his acknowledgments.

Then the orchestra presented Paderewski with a silver wreath in a velvet case, Mr. S. S. Kneisel making the presentation. But Paderewski was recalled again and again, and to calm the storm he played a Chopin selection.

The suite from "Esclarmonde," Massenet, followed, and the work of the orchestra was finely done.

Three dainty selections, "Sarabande," Bach; "Moment Musical," Schubert; and "At the Fountain," Davidoff, for the violoncello, were given by Mr. Alwin Schroeder.

The Schubert number was loudly applauded, as was also the orchestra selection by Tschaikowsky, andantino and scherzo, F minor, symphony No. 4.

Mrs. Julie L. Wyman won the audience by her exquisite songs, accompanied by Herr Nikisch on the piano—the vocal morsels being by Delibes, Massenet and Ferrari. Mrs. Wyman was especially delightful when rendering "Bonne Nuit" by Massenet.

This grand concert, opening with the Wagner overture, closed with Liszt's famous "Hungarian Fantasie," for pianoforte and orchestra.

Again the Paderewski furor reigned, and when the pianist came on after playing to shake hands with M. Nikisch the vast audience rose en masse and cheered.

Boston Daily Traveller

THURSDAY, MARCH 3, 1892.

At the Music Hall Last Night.

Mr. Paderewski appeared at the Music Hall last evening for the benefit of the members of the Symphony Orchestra. The house was full, a fact that was undoubtedly due to the presence of this wonderful pianist more than to any desire on the part of the public to benefit the members of the orchestra. Mr. Paderewski played the Schumann Concerto in A minor, the greatest of all works of its class, if we except the E flat and G major concertos of Beethoven, which stand upon the same high plane of classic composition. Paderewski's rendering of the concerto was by far the best specimen of serious work that he has done in the whole course of his appearances here.

It ranked with his performance of his own concerta as regards a high artistic effort, and called forth the most enthusiastic applause of the large audience. Upon re-appearing he was presented with a silver laurel wreath by Mr. Kneisel, as a token of regard, we presume, from the orchestra. He responded to further demands of the audience by playing the "Evening" of Schumann. At the end of the programme Paderewki gave a performance of the Hungarian Fantasie of Liszt, with orchestral accompaniment, with all the fire and fancy that could possibly be demanded by the most insatiable admirer of Liszt.

At the end Mr. Paderewski was recalled again and again, and brought forth Mr. Nikisch to share the applause, rather a novel experience upon the part of the latter, for he does not seem to command the amount of exuberent attention that might be expected would come to one in so exalted a position as he occupies in our musical affairs. The orchestra played the accompaniment to the concerto in a most creditable manner, as highly creditable as it more often is discreditable in its efforts for so fine a body of players.

Mr. Schroder played some 'cello solos, and Mrs. Wyman sang some songs in French to a distinctly and entire American audience. At a Lamareaux concert in Paris it would have been the proper thing to do; at a concert in Boston it is a piece of reprehensible affectation for an American singer to use a foreign tongue.

The only opportunity left for hearing the wonderful Paderewski before he returns to Europe will be at his final piano recital on the afternoon of March 22, at the Music Hall. The occasion will probably be an ovation.

WARREN DAVENPORT.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 2, 1892.

THE Boston Symphony Orchestra this evening played the following program: Overture, "Ruy Blas," Mendelssohn; Symphony No. 4, in G, Dvorak (first time); "A Prairie Sketch in Central Asia," A. Borodin (first time), and "Les Préludes," by Liszt.

Of the novelties presented the "Prairie Sketch in Central Asia" afforded the greater pleasure, although the symphony of Dvorak must be said to have been a most interesting number. The third movement (allegretto grazioso) called forth instant and the first hearty recognition from the audience.

From this composer we have been led to expect much better things than the work performed this evening.

Neither in treatment nor originality does it compare with his D minor symphony.

Technically, the performance was everything to be desired, every number upon the program being given the best best possible interpretation by Director Nikisch and the orchestra.

The program for the next concert, March 5, is: Symphonic poem, "Hamlet," Tschaikowsky; concerto for violin, No. 3, D minor, Bruch; symphony, No. 4, D minor, Schumann, according to the original version, for the first time here. The soloist is to be Mrs. Camilla Urso.

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At the extra concert by and for the members of the Boston Symphony Orchestra, on the evening of March 2, Paderewski, as was anticipated, will appear for the first time here with orchestra.

He will play Schumann's concerto in A minor, also Liszt's Hungarian Fantaisie. A program of rare interest is promised, and the occasion will be one long remembered.

* * * *

The Kneisel Quartet will give its sixth concert Monday evening, March 7, and following is the program:

Quartet in E minor	Ottokar Novácek
(First time in America.)	
Songs	
Mrs. Joachim.	
Variations from quartet, A major, op. 18	Beethoven
Songs	
Mrs. Joachim.	
Quartet, E flat, op. 74	Beethoven
Soloist, Amalie Joachim.	

Mr. De Pachmann will perform a "request program" on the afternoon of Saturday, March 5, in Chickering Hall. Chopin will be the composer chiefly drawn upon, although Beethoven, Mendelssohn, Schumann, Henselt and Liszt will be represented by several of their best known compositions.

* * * *

The recital by Mr. and Mrs. Nikisch, which was postponed from February 24, because of the continued illness of Mrs. Nikisch, will be given Thursday evening, March 10, in Chickering Hall. Mr. and Mrs. Nikisch will, upon this occasion, introduce to a Boston audience the phenomenal young violinist, Master Alexander Fiedemann. A most interesting program, containing many novelties, has already been published.

* * * *

Boston Post

MOTTO:
With a Mission
AND
Without a Muzzle.

SATURDAY MORNING, MAR. 5, 1892.

Tonight's Symphony programme will consist of Tschaikowsky's symphonic poem, "Hamlet"; Bruch's concerto for violin, No. 3, in D minor, Op. 51, and Schumann's symphony No. 4, in D minor, Op. 120. Mme. Camilla Urso will be the soloist.

Monday night at 8 o'clock the Kneisel Quartet will give the sixth concert of this delightful series in Union Hall. Considerable interest is felt in the soloist, Mme. Amalie Joachim, who will be heard here later in a series of recitals. The programme will be thoroughly artistic, consisting of Ottakar Noracek's quartet in E minor; seven songs—Beethoven's "Mignon," Mozart's "Das Veilchen," Haydn's "Standchen," "Geistlicher Dialog" (The Advent of our Saviour), by Jos. Rud. Able; "Sagt, wo sind die Veilchen hin," by J. Ab. I. Schulz; Mendelssohn's "Venetianisches Gondellied" and Schubert's "Haideraskin"; Beethoven's variations from quartet, A major, Op. 18, and quartet in E flat, Op. 74.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

RDAY, MARCH 5, 1892.

RECITAL BY MR. AND MRS. NIKISCH.

Mr. and Mrs. Nikisch's song recital will be given on Thursday, March 10, at Chickering Hall, when they will introduce Master Alexander Fiedemann, who has shown in private a marked genius on the violin. These recitals are among the most charming musical affair of the season. Tickets on sale at Music Hall.

The Boston Symphony orchestra gave a concert for the benefit of its members last Wednesday evening, assisted by Mrs. Wyman, and Messrs. Paderewski and Schroeder.

The program for the sixth concert by the Kneisel Quartet at Union Hall to be played Monday evening is a most interesting one. It is pleasing to record that the work of this admirable body of musicians is becoming fully appreciated outside of Boston and that its concerts have recived as flattering attention as any that have emanated from musical Boston.

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Boston Journal.

THURSDAY, MARCH 3, 1892.

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The orchestra was evidently inspired by the occasion; for the performance of the "Tannhaeuser" overture was eminently worthy of the reputation of the organization, and one long to be remembered. The suite by Massenet was played for the first time in Boston. It was arranged by the composer from numbers of the opera, "Esclarmonde," in which Miss Sibyl Sanderson made her debut in Paris and created at the same time the part of the heroine. The arrangement was first played at a Lamoureux concert. While it is in a measure unfair to judge music that was intended for the stage by the concert version, stripped as it is of the accompaniments of scenery, action and all theatrical illusions, it is still possible to say of the concert music, that it is effective or dull, crudely made or cunningly designed. Now the first number of this suite, "Evocation," an appeal by the heroine to the spirits of air, water and fire, seems to be a collection of commonplaces pompously announced with liberal quotations from Wagner. The second, "L' Ile Magique," is, in the opera, used to accompany the movements of a ballet, and there are carefully sought-out effects of color and rhythm rather than any originality of theme. The third, "Hymenee," is played after the curtain has fallen upon the long embrace of the lovers, and it is the most genuine and the most spontaneous music in the suite. The pastorale is the same old pastorale that we have heard in French music so many times, and the fantastic hunting scene belongs to the theatre, and it should be kept there. The instrumentation of "Esclarmonde" was censured at the time of its production and Massenet was accused of introducing two new instruments, Miss Sanderson's voice and the sarrusophone contra bass; this latter instrument was used in Paris in the place of the contra bassoon, although the composer wrote the part for the more familiar instrument.

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Mrs. Wyman's share in the programme consisted of the songs, a, "Regrets," Delibes; b, "Bonne Nuit," Massenet; c, "A une Fiancee," Ferrari, and a more pleasing choice of numbers could hardly have been made by this great artist. Her singing is at all times a revelation of the beauties of any composition she selects, and the art of vocalization finds in her a perfect interpreter.

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First movement from the Concerto for
Violin in D major...............Paganini
Mr. Kneisel.
Aase's Death, from the Suite "Peer Gynt"
....Grieg
Pilgrims March, from the Symphony "Harold in Italy"........................Berlioz
Cavatina, from "Faust"...............Gounod
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It was a benefit concert in the fullest sense, and it was also a Paderewski ovation. Long before the hour of commencing every seat was occupied and standing room was at a premium.

It was a representative musical audience moreover, familiar with the orchestra and its work, and ready to enjoy the pleasure of the evening, and it was an audience composed of the elite of Boston, gathered to do honor to a noble body of artists of which the Hub is justly proud.

The orchestra, too, was at its best, and a brilliant programme was presented. Wagner, Schumann, Massenet, Tschaikowsky and Liszt were the names offered. Mrs. Julie L. Wyman, Mr. Alwin Schroeder and M. Paderewski were the soloists.

Conductor Nikisch was greeted warmly as he took baton in hand to lead the Tannhauser overture, and Wagner's "Music of the Future" had a fine rendering, and at the close applause came from all parts of the hall.

Paderewski's friends must have been numerous, for the moment the great pianist was caught sight of the wildest applause broke forth. A bouquet of beautiful roses lay on the piano, and as as Paderewski took them in his hand the audience and orchestra loudly cheered him.

In an instant all was hushed as the opening notes of Schumann's concerto in A minor were heard. Each movement was finely given, the allegro affettuoso, the intermezzo, andantino grazioso, and the allegro vivace.

It was a rare bit of playing, both on the part of the orchestra and pianist. The applause which greeted the pianist was spontaneous and genuine, and somewhat discomposed the artist who awkwardly bowed his acknowledgments.

Then the orchestra presented Paderewski with a silver wreath in a velvet case, Mr. S. S. Kneisel making the presentation. But Paderewski was recalled again and again, and to calm the storm he played a Chopin selection.

The suite from "Esclarmonde," Massenet, followed, and the work of the orchestra was finely done.

Three dainty selections, "Sarabande," Bach; "Moment Musical," Schubert; and "At the Fountain," Davidoff, for the violoncello, were given by Mr. Alwin Schroeder.

The Schubert number was loudly applauded, as was also the orchestra selection by Tschaikowsky, andantino and scherzo, F minor, symphony No. 4.

Mrs. Julie L. Wyman won the audience by her exquisite songs, accompanied by Herr Nikisch on the piano—the vocal morsels being by Delibes, Massenet and Ferrari. Mrs. Wyman was especially delightful when rendering "Bonne Nuit" by Massenet.

This grand concert, opening with the Wagner overture, closed with Liszt's famous "Hungarian Fantasie," for pianoforte and orchestra.

Again the Paderewski furor reigned, and when the pianist came on after playing to shake hands with M. Nikisch the vast audience rose en masse and cheered.

Boston Daily Traveller

THURSDAY, MARCH 3, 1892.

At the Music Hall Last Night.

Mr. Paderewski appeared at the Music Hall last evening for the benefit of the members of the Symphony Orchestra. The house was full, a fact that was undoubtedly due to the presence of this wonderful pianist more than to any desire on the part of the public to benefit the members of the orchestra. Mr. Paderewski played the Schumann Concerto in A minor, the greatest of all works of its class, if we except the E flat and G major concertos of Beethoven, which stand upon the same high plane of classic composition. Paderewski's rendering of the concerto was by far the best specimen of serious work that he has done in the whole course of his appearances here.

It ranked with his performance of his own concerta as regards a high artistic effort, and called forth the most enthusiastic applause of the large audience. Upon re-appearing he was presented with a silver laurel wreath by Mr. Kneisel, as a token of regard, we presume, from the orchestra. He responded to further demands of the audience by playing the "Evening" of Schumann. At the end of the programme Paderewki gave a performance of the Hungarian Fantasie of Liszt, with orchestral accompaniment, with all the fire and fancy that could possibly be demanded by the most insatiable admirer of Liszt.

At the end Mr. Paderewski was recalled again and again, and brought forth Mr. Nikisch to share the applause, rather a novel experience upon the part of the latter, for he does not seem to command the amount of exuberent attention that might be expected would come to one in so exalted a position as he occupies in our musical affairs. The orchestra played the accompaniment to the concerto in a most creditable manner, as highly creditable as it more often is discreditable in its efforts for so fine a body of players.

Mr. Schroder played some 'cello solos, and Mrs. Wyman sang some songs in French to a distinctly and entire American audience. At a Lamareaux concert in Paris it would have been the proper thing to do; at a concert in Boston it is a piece of reprehensible affectation for an American singer to use a foreign tongue.

The only opportunity left for hearing the wonderful Paderewski before he returns to Europe will be at his final piano recital on the afternoon of March 22, at the Music Hall. The occasion will probably be an ovation.

WARREN DAVENPORT.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 2, 1892.

THE Boston Symphony Orchestra this evening played the following program: Overture, "Ruy Blas," Mendelssohn; Symphony No. 4, in G, Dvorak (first time); "A Prairie Sketch in Central Asia," A. Borodin (first time), and "Les Préludes," by Liszt.

Of the novelties presented the "Prairie Sketch in Central Asia" afforded the greater pleasure, although the symphony of Dvorak must be said to have been a most interesting number. The third movement (allegretto grazioso) called forth instant and the first hearty recognition from the audience.

From this composer we have been led to expect much better things than the work performed this evening.

Neither in treatment nor originality does it compare with his D minor symphony.

Technically, the performance was everything to be desired, every number upon the program being given the best best possible interpretation by Director Nikisch and the orchestra.

The program for the next concert, March 5, is: Symphonic poem, "Hamlet," Tschaikowsky; concerto for violin, No. 3, D minor, Bruch; symphony, No. 4, D minor, Schumann, according to the original version, for the first time here. The soloist is to be Mrs. Camilla Urso.

* * * *

At the extra concert by and for the members of the Boston Symphony Orchestra, on the evening of March 2, Paderewski, as was anticipated, will appear for the first time here with orchestra.

He will play Schumann's concerto in A minor, also Liszt's Hungarian Fantaisie. A program of rare interest is promised, and the occasion will be one long remembered.

* * * *

The Kneisel Quartet will give its sixth concert Monday evening, March 7, and following is the program:

Quartet in E minor..........................Ottokar Novàcek
(First time in America.)
Songs...
Mrs. Joachim.
Variations from quartet, A major, op. 18..................Beethoven
Songs...
Mrs. Joachim.
Quartet, E flat, op. 74.....................................Beethoven
Soloist, Amalie Joachim.

* * * *

Mr. De Pachmann will perform a "request program" on the afternoon of Saturday, March 5, in Chickering Hall. Chopin will be the composer chiefly drawn upon, although Beethoven, Mendelssohn, Schumann, Henselt and Liszt will be represented by several of their best known compositions.

* * * *

The recital by Mr. and Mrs. Nikisch, which was postponed from February 24, because of the continued illness of Mrs. Nikisch, will be given Thursday evening, March 10, in Chickering Hall. Mr. and Mrs. Nikisch will, upon this occasion, introduce to a Boston audience the phenomenal young violinist, Master Alexander Fiedemann. A most interesting program, containing many novelties, has already been published.

* * * *

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

SATURDAY MORNING, MAR. 5, 1892.

Tonight's Symphony programme will consist of Tschaikowsky's symphonic poem, "Hamlet"; Bruch's concerto for violin, No. 3, in D minor, Op. 51, and Schumann's symphony No. 4, in D minor, Op. 120. Mme. Camilla Urso will be the soloist.

Monday night at 8 o'clock the Kneisel Quartet will give the sixth concert of this delightful series in Union Hall. Considerable interest is felt in the soloist, Mme. Amalie Joachim, who will be heard here later in a series of recitals. The programme will be thoroughly artistic, consisting of Ottakar Noracek's quartet in E minor; seven songs—Beethoven's "Mignon," Mozart's "Das Veilchen," Haydn's "Standchen," "Geistlicher Dialog" (The Advent of our Saviour), by Jos. Rud. Ahle; "Sagt, wo sind die Veilchen hin," by J. Ab. I. Schulz; Mendelssohn's "Venetianische; Gondellied" and Schubert's "Haideraskin"; Beethoven's variations from quartet, A major, Op. 18, and quartet in E flat, Op. 74.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

RDAY, MARCH 5, 1892.

RECITAL BY MR. AND MRS. NIKISCH.

Mr. and Mrs. Nikisch's song recital will be given on Thursday, March 10, at Chickering Hall, when they will introduce Master Alexander Fiedemann, who has shown in private a marked genius on the violin. These recitals are among the most charming musical affair of the season. Tickets on sale at Music Hall.

The Boston Symphony orchestra gave a concert for the benefit of its members last Wednesday evening, assisted by Mrs. Wyman, and Messrs. Paderewski and Schroeder.

The program for the sixth concert by the Kneisel Quartet at Union Hall to be played Monday evening is a most interesting one. It is pleasing to record that the work of this admirable body of musicians is becoming fully appreciated outside of Boston and that its concerts have recived as flattering attention as any that have emanated from musical Boston.

The Beacon.

BOSTON, SATURDAY, MARCH 5, 1892.

THE SYMPHONY CONCERTS.

The critical mind cannot manage to get itself into a state of genial approval before Dvoràk's fourth symphony, which was heard for the first time in America, at the seventeenth Symphony concert. And yet there is a great deal to enjoy, as well as some cause for surprise, in it, if one will take it without too much analysis. Its themes are certainly very tune-y, and they are sometimes thrown together in a manner too light and inconsequent for symphonic dignity; but there are beauty, piquancy, distinct melodic form and sometimes a soft lingering feeling in them, which gratify the ear with fresh sensations. The scoring has much originality of color, as in the second movement, *adagio*, which has a pervading string quality, occasionally contrasted with an unexpected comment of the heavier instruments. Perhaps if the composer had called it by some less ambitious name—and yet *suite* seems a title as much too small—it might have been better received by the judgment, because it does contain thoughts, devices and effects of tone which are worth hearing and considering. Another novelty went with this—a "Sketch of the Steppes of Middle Asia," by the Russian Borodin. Picturesque, suggestive, short, to the point, and unquestionably the expression of original impressions, one could not help noticing how curiously parallel it ran to much of the Frenchman David's "Desert" music. There was the same shimmering of the atmosphere suggested by faint, quivering monotones of the violins, the same strange Oriental scales and a similar beat of passing feet. Yet this sketch represented independent thought and was colored from its author's own palette. It was most interesting and remunerative to the listener and general and appreciative applause followed it. The first number on the programme was Mendelssohn's "Ruy Blas" overture, and the last, Liszt's "Preludes," which it is quite time to relegate to silence for a decade or so. Mr. Nikisch was in close accord with his music and conducted admirably well, even though he could not make the brasses blow together in the overture nor keep the horns from making an awful mess of a certain short passage in the symphony.

The concert of this evening will be made attractive by the appearance of Mme. Camilla Urso, who is to give the first performance here of Bruch's third violin concerto. Tschaikowsky's sympathetic poem, "Hamlet," will be heard for the first time and so will the original version of Schumann's fourth symphony.

KNEISEL QUARTETTE.

The sixth concert of the Kneisel Quartette takes place Monday evening at Union Hall, with Mme. Amalie Joachim as solo vocalist. These concerts are among the delightful musical features of the city and are also becoming a great attraction in other cities. The programme is as follows:

Ottokar Novàcek....................Quartette in E minor
(First Time in America.)

Songs.
a Beethoven...........................Mignon
b Mozart...........................Das Veilchen
c Haydn...........................Ständchen
Mme Joachim

Beethoven...Variations from Quartette, A major, op. 18

Songs.
a Jos. Rud. Ahle (1662) Geistlicher (The Advent of our Saviour)
b J. Ab. I. Schulz (1782) Sagt, wo sind die Veilchen hin
c Mendelssohn.......Venetianisches Gondellied
d Schubert........ ....Haideraskin
Mme. Joachim

Beethoven.............. ....Quartette, E-flat, op. 74

THE NIKISCH RECITAL.

The expected recital by Mr. and Mrs. Arthur Nikisch, which had to be postponed because Mrs. Nikisch was too ill to sing, has been finally set for Thursday evening next in Chickering Hall. The programme consists chiefly of groups of songs which she will sing to those beautiful pianoforte accompaniments for which Mr. Nikisch has been so deservedly admired and praised. Some of these songs have been already recorded among Mrs. Nikisch's successes, while others have not yet been heard in public from her lips. There will also be some violin music by a youth who has lately come from Europe, and who has been said by the critical in New York to possess a distinguished talent and an already matured style.

The next Kneisel concert, appointed for Monday evening, in Union Hall, is to have its fine instrumental programme diversified by *lieder* sung by Mme. Joachim.

SUNDAY HERALD.

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SUNDAY, MARCH 6, 1892.

THE SYMPHONY CONCERT.

Conductor Nikisch appears to have an ample supply of novelties for the latter part of his season of concerts with the Boston Symphony orchestra, and last evening his programme contained two more works which were given a first hearing.

The symphonic poem "Hamlet," by Tschaikowsky, introduced the evening's selections, and the admirable performance given it displayed its characteristics to excellent advantage.

To the imaginative mind each composition appeals with a force that cannot be appreciated by those who seek for enjoyment in the music itself without the associations which the composer has in mind in his writing. The official description of the work states that the introduction expresses the deep grief of the young prince because of his father's death, and that a passage by the muted horns represents the striking of the midnight hour. There follows a symphonic allegro typical of Hamlet's heroic intent and indecision, and a second broad and beautiful motif depicts the character of Ophelia. These two subjects are marked out at considerable length, and the work comes to a sombre and tragic end.

There is no reason to doubt that this is an accurate statement of the idea that Tschaikowsky intended to convey in his tone pictures, but his intentions are open to misinterpretation if the imagination does not follow his lead.

The poem, however, is an admirable orchestral study and the virtuosity of the band was well shown in its performance.

The second novelty consisted of the violin concerto No. 3, by Max Bruch, in which Mme. Camilla Urso was the soloist. The concerto gained instant favor abroad last season, and was played by Dr. Joachim and other leading violinists in leading European cities.

It has many characteristics which make it attractive to soloists looking for opportunities to display their virtuosity, but it will hardly have the popular favor of audiences to the same extent as the earlier works of this class put forward by Herr Bruch.

The opening movement, an allegro ernigico, shows the skill of the musician rather than the genius of the composer, and is effective as an illustration of the mastery of the composer in musical construction.

The chief claim of the concerto to popular favor, is found in the graceful and melodious adagio in which the composer has given evidence of being in his most fanciful mood, and he has embellished his tuneful ideas in a very pleasing fashion.

The remarkable difficulty of the final movement undoubtedly makes it a fascinating study to such a player as Mme. Urso, but to the music lover the merits are not of the sort to make it altogether enjoyable.

The work of the composer throughout the concerto is clear and easily appreciated at a first hearing, and its value was made distinctly apparent by the masterly interpretation given it by Mme. Urso, whose popularity with the public was shown by a hearty greeting and an enthusiastic approval of her playing at the close of her performance.

It was intended to have the so-called "original" version of Schumann's fourth symphony for the final number on the programme, but, as this version of the work has, oddly enough, only just been published, with certain editing by Herr Brahms and Herr Wullner, there was some delay in sending the parts. The second edition of the symphony, which has been used generally since it has been a standard work, was, therefore, substituted on the evening's programme, and the new old version assigned for a hearing at the next concert.

Mr. Nikisch gave the familiar symphony a splendid reading, leaving no chance to object to its lack of fire and virility, as the more brilliant passages were played with fine freedom and dash.

Next week the soloist is to be Herr Eugen d'Albert, pianist, who makes his reappearance in this country on this occasion, and plays the fifth concerto by Beethoven in E flat. The "Leonore" overture No. 2 will introduce the programme, and the new old version of the Schumann fourth symphony will end it.

The recital announced, and many times postponed, by Mr. and Mrs. Arthur Nikisch, is now fixed for Thursday evening next at Chickering Hall when Mrs. Nikisch will sing to her husband's piano accompaniment, songs by Goldmark, Schuman, August Bungert, Richard Heuberger, Robert Franz, R. de Koven, Tschaikowsky, Richard Strauss and Jensen. Master Alexander Friedmann, violinist, is to assist.

Master Alexander Friedmann the seventeen years old violinist, whom Mr. Nikisch will introduce to Boston at the song recital by himself and wife next Thursday in Chickering Hall, is a protege of Prof. Brodsky, concertmeister of the New York Symphony orchestra. The professor while travelling in Russia two years ago found the boy in a small village living in poverty, and his interest was aroused to such an extent that he undertook his education, sending him first to Leipsic and then bringing him to New York, where he has since been training him, and of whom he expects great results.

Mr. and Mrs. Georg Herschel are now en route from London, to take part in an extended tour, under Mr. C. A. Ellis' management. Four vocal recitals will be given at the Meionaon by these popular artists, the dates for which are March 29 and 31, and April 5 and 7.

Boston Courier.

SUNDAY MORNING, MARCH 6, 1892.

THE SYMPHONY.

Tschaikowsky's latest symphonic poem, "Hamlet" was the opening number of the eighteenth symphony rehearsal and concert and was performed for the first time in this city. A new work by the eminent Russian is a notable event nowadays. The one in question, though not so strikingly effective as his "Romeo and Juliet," is in nowise disappointing at a first hearing. On the contrary, one's impression is that it would grow steadily on further acquaintance.

The broad and gloomy opening measures with an unusual and wierdly suggestive passage for muted horns, are well designed to command attention. The first theme of the allegro is bold and characterful, and its second, though more quiet and melodic, has no elements of weakness. This second theme is subjected to rich and extended treatment until a surprise comes in the shape of a sudden interruption by an episode of martial character. A repetition of these effects ends in a splendidly worked up climax, after which the movement relapses into gloom and comes to a quiet close. As a whole, "Hamlet" is a remarkably coherent work, there being few indications of the episodic form which prevails in most works of the symphonic poem order. It was read in a very expressive and dramatic manner by Mr. Nikisch, and the playing of the orchestra was well up to their standard.

Mme. Camilla Urso, the soloist, had every reason to feel pleased with her reception. It is just four years ago since she was last heard in these concerts. The unrestrained applause that greeted her as she appeared on the platform proved that she had suffered no diminution of popularity in this long interval. And surely, no musical performer before the American public more fully deserves its highest esteem. Mme. Urso has ever been an artist of the highest aims, and to her aims she has always been loyal. For more years than it perhaps would be polite to mention, she has been largely instrumental in familiarizing music-lovers in every part of the country with works of the great composers; and her influence in raising the standard of music can hardly be overestimated. Of her playing in Max Bruch's third and latest concerto for violin and orchestra, scarcely more need be said than that it was fully worthy of her reputation. The same beautiful tone and phrasing, the same technical command, the same artistic apprehension that have always characterized her work were apparent in this performance. The concerto itself is interesting and attractive, although not equal to its composer's second in strength or beauty of thematic material.

Bruch's easy and charming flow of melody is present in a considerable degree and there is no lack of skill displayed in the construction and instrumentation of the three movements, the orchestral coloring being warm and varied. The first and second movements are the best, the finale, though brilliant, showing a decided falling-off in definiteness of purpose. Prolonged applause followed its closing chords and Mme. Urso was recalled several times.

A performance of Schumann's D minor symphony with the original instrumentation, had been announced for this week, but postponement was unavoidable, owing to the non-arrival of the parts; and the work, as it is known, was played instead. General interest has been excited in the musical world by Breitkopf and Hartel's publication of this symphony as it was first scored by Schumann; and its performance is once more promised for next week. Mr. Nikisch's reading of this favorite work of his was fully equal to those of previous seasons, and was heartily applauded.

BOSTON SYMPHONY ORCHESTRA.

A concert was given in Music Hall, last Wednesday evening, for the benefit of the members of the Boston Symphony Orchestra. An admirably arranged programme was performed by the orchestra, Mrs. Julie P. Wyman, Mr. Alwin Schroeder and Mr. Paderewski giving their services. To musician and layman alike, the occasion was one of the most enjoyable of the season. The very large gathering was representative of musical Boston, and everybody in the hall was imbued with a spirit of enthusiasm. And, though no floral tributes found their way from audience to platform, yet flowers were not wanting to add to the cheerfulness of the scene, for the stands of conductor and players were prettily decorated. The magnificently played "Tannhauser" overture gave immediate assurance that no pains had been spared at rehearsal. But careful rehearsing does not always produce the best results in performance. At the supreme moment much, very much, depends on the moods of the performers. In this instance it was evident that every one on the platform was inspired. Virility, breadth and fullness of tone are a matter of course when this orchestra plays. But it must be said that the degree of artistic excellence it displayed in all its departments in this performance has not been frequently attained of late. Long-continued applause followed. The other orchestral numbers were a suite from Massenet's opera, "Esclarmonde," and the two movements from Tschaikowski's fourth symphony, which were played not long ago. The suite was given for the first time, and consists of four movements, or at least four were performed.

The music is thoroughly theatric in style. There is much gorgeousness of instrumentation and effect, but no part of it, except the third movement, created a strong impression at this single hearing. The symphony movements were beautifully played and warmly received. Mrs. Wyman's contribution to the programme was a group of three French songs, "Regrets," by Delibes; "Bonne Nuit," by Massenet; and "A une Fiancee," by Ferrari, all of which displayed her beautiful voice and artistic style of singing to advantage, and won deserved recalls. In three numbers by Bach, Schubert and Davidoff, Mr. Schroeder fairly outdid himself in beauty of tone and technical finish, and was no less heartily applauded. Naturally, Paderewski was the center of attraction. In the Schumann concerto, he gave one more proof of his greatness as pianist and musician. His conception and execution of it were replete with those characteristics which are now familiar to Boston's army of music lovers. The work of both soloist and orchestra was wholly in harmony with the spirit of Schumann's exquisite music; and one could only lament that this rare performance had not taken place in a smaller hall, where nothing of its most delicate beauties would have been lost. After the concerto, amidst great applause, Paderewski was presented by Mr. Kneisel on behalf of the orchestra with a large silver laurel wreath, and finally in response to repeated recalls, played Schumann's "Des Abends." His remaining number, the last on the programme, was Liszt's Hungarian Fantasie, which he played in an electrifying manner. The entire audience rose and gave vent to its enthusiasm. Again and again he bowed his acknowledgments in company with Mr. Nikisch, but, true to his artistic instincts, refused to spoil this impressive climax of the concert by playing again.

On Thursday evening next, at Chickering Hall. Mr. and Mrs. Nikisch will give a song recital and introduce Master Alexander Fiedemann, the young violinist. This youth was found in an obscure Russian village a few years since, by Professor Brodsky, and has been educated under his patronage at Leipsic and New York. The professor is quite enthusiastic concerning his protege, and his opinion is echoed by those who have heard him. The programme will include selections from Goldmark, Schumann, August Bungert, Richard Heuberger, Robert Franz, Vieuxtemps, Brahms, Spohr, Miska Hauser, R. de Koven, Tschaikowsky, Richard Strauss, Jensen.

The Kneisel Quartet will give its sixth concert to-morrow, Monday evening, at Union Hall, with the assistance of Mme. Amalie Joachim, noted as an exponent of German Lieder. The programme is as follows: Ottokar Novacek, "Quartet in E minor"; songs, Mme. Joachim; (a) Beethoven, "Mignon," (b) Mozart, "Das Veilchen," (c) Haydn, "Standchen"; Beethoven, variations from quartet, A major, Opus 18; four songs, Mme. Joachim; Beethoven, Quartet, E flat, Opus 74.

Gazette

BOSTON, SUNDAY MORNING, MARCH 6.

The Symphony Concert.

The programme for the eighteenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was: Symphonic Poem, "Hamlet," Tscaikowsky (first time); Concerto for violin No. 3, in D minor, Op. 58, Bruch (first time); Symphony No. 4, D-minor, Op. 120, Schumann. The soloist was Mme. Camilla Urso. Tschaikowsky's "Hamlet" is a fiery work; but there is little in it that attracts or interests on a first hearing, and even the peculiar charm with which this composer generally invests his orchestration is lacking. The effect of the whole is heavy, not to say dreary, and there are portions of it that are arrant commonplace padding, the character of which is but poorly disguised by the pompous instrumentation. Early in the work midnight is sounded on the horn, and a blast of brass announces the ghost of Hamlet's father. From this point the "poem" becomes almost distractingly fragmentary and noisy. There is a brief glimpse of melody to typify Ophelia. Beyond this nothing is clear. There is a tremendous effort to be impressive, but it ends in becoming fantastic; and to make it at all comprehensible, the listener should be provided with a full description of the composer's intention. As music pure and simple, it is quite unmeaning. It was played with great fire and precision, but it made no very favorable impression. The Bruch concerto is not as pleasing as is either of its predecessors. The solo part is skilfully written and the orchestration is richly colored throughout; but the work is dry, of wearisome length, and too persistently sombre. Even its brilliancy is never exhilarating, and there is little in the concerto that appeals to the emotions by its melodiousness, its grace, or its warmth. It was beautifully played by Mme. Urso, whose perfect technique, purity of taste, chastity of style, large and round tone and artistic phrasing renewed all of their familiar charm and met with an enthusiastic recognition. Her performance was delightful from beginning to end, and if interest could have been imparted to the work it would have been by her masterly interpretation of it. She was applauded with immense heartiness and twice recalled. The programme for next week is: Overture, "Leonore," No. 2, Beethoven; Concerto for pianoforte, No. 5, in E-flat, Beethoven; and Symphony No. 4, D-minor, Schumann, according to the original version, which will, on this occasion, be heard for the first time in Boston. The soloist is to be Mr. Eugen d'Albert.

On Wednesday evening the Boston Symphony Orchestra had a benefit in Music Hall, Mr. Paderewski and Mrs. Julie L. Wyman volunteering. It is not customary to criticize an occasion of this description, but its most striking features may be noticed briefly. There was a large audience, which it is only fair to presume was attracted chiefly by Paderewski, who was received with tremendous enthusiasm and gave a splendid performance of Schumann's concerto and an exciting rendering of Liszt's Hungarian Fantaisie. At the end of the first-named work Mr. Kneisel presented to the artist a silver laurel wreath, whereat the applause became tumultuous, and an encore imperative. At the end of the Liszt fantaisie the plaudits were still more stormy, and the demon of encore raged furiously for more; but he was destined to remain unappeased this time, for Mr. Paderewski shook Mr. Nikisch by the hand, which induced a still greater frenzy of applause, and then Mr. Nikisch bowed, and Mr. Paderewski bowed, and then they both bowed together, until the audience was satiated with the bowing. The orchestra was at its best; but the lion of the occasion was Paderewski, whose Boston apotheosis was fully accomplished, while his halo was so vast that he had sufficient to spare to make a smaller one for Mr. Nikisch.

Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann, will give their deferred concert in Chickering Hall on Thursday evening. The programme will consist of songs to be sung by Mrs. Nikisch, and accompanied on the pianoforte by Mr. Nikisch; and violin solos by Master Fiedemann, who is said to be a young artist of remarkable powers, with a fine technique, a large tone, and a style surprisingly mature. Tickets may be had at Music Hall.

To-morrow evening the Kneisel Quartet will give their sixth concert in Union Hall. The occasion is of special interest, inasmuch as Mad. Amalie Joachim will assist as soloist, and will make her first appearance in this country. The programme is: Quartet in E-minor, Ottakar Novacek (first time here); Variations from Quartet [in A, op 18, Beethoven; and Quartet in E flat, op. 74, Beethoven. Mad Joachim will sing two groups of songs, one of them consisting of "Mignon," Beethoven; "The Violet," Mozart, and "Ständchen, Haydn; the other of songs by Ahlé, Schulz, Mendelssohn and Schubert.

The Beacon.

BOSTON, SATURDAY, MARCH 5, 1892.

THE SYMPHONY CONCERTS.

The critical mind cannot manage to get itself into a state of genial approval before Dvoràk's fourth symphony, which was heard for the first time in America, at the seventeenth Symphony concert. And yet there is a great deal to enjoy, as well as some cause for surprise, in it, if one will take it without too much analysis. Its themes are certainly very tune-y, and they are sometimes thrown together in a manner too light and inconsequent for symphonic dignity; but there are beauty, piquancy, distinct melodic form and sometimes a soft lingering feeling in them, which gratify the ear with fresh sensations. The scoring has much originality of color, as in the second movement, *adagio*, which has a pervading string quality, occasionally contrasted with an unexpected comment of the heavier instruments. Perhaps if the composer had called it by some less ambitious name—and yet *suite* seems a title as much too small—it might have been better received by the judgment, because it does contain thoughts, devices and effects of tone which are worth hearing and considering. Another novelty went with this—a "Sketch of the Steppes of Middle Asia," by the Russian Borodin. Picturesque, suggestive, short, to the point, and unquestionably the expression of original impressions, one could not help noticing how curiously parallel it ran to much of the Frenchman David's "Desert" music. There was the same shimmering of the atmosphere suggested by faint, quivering monotones of the violins, the same strange Oriental scales and a similar beat of passing feet. Yet this sketch represented independent thought and was colored from its author's own palette. It was most interesting and remunerative to the listener and general and appreciative applause followed it. The first number on the programme was Mendelssohn's "Ruy Blas" overture, and the last, Liszt's "Preludes," which it is quite time to relegate to silence for a decade or so. Mr. Nikisch was in close accord with his music and conducted admirably well, even though he could not make the brasses blow together in the overture nor keep the horns from making an awful mess of a certain short passage in the symphony.

The concert of this evening will be made attractive by the appearance of Mme. Camilla Urso, who is to give the first performance here of Bruch's third violin concerto. Tschaikowsky's sympathetic poem, "Hamlet," will be heard for the first time and so will the original version of Schumann's fourth symphony.

KNEISEL QUARTETTE.

The sixth concert of the Kneisel Quartette takes place Monday evening at Union Hall, with Mme. Amalie Joachim as solo vocalist. These concerts are among the delightful musical features of the city and are also becoming a great attraction in other cities. The programme is as follows:

Ottokar Novàcek… ……………Quartette in E minor
(First Time in America.)
Songs.
  a Beethoven……………………………Mignon
  b Mozart…………………………Das Veilchen
  c Haydn…………………………Ständchen
Mme Joachim
Beethoven…Variations from Quartette, A major, op. 18
Songs.
  a Jos. Rud. Ahle (1662) Geistlicher (The Advent of our Saviour)
  b J. Ab. I. Schulz (1782) Sagt, wo sind die Veilchen hin
  c Mendelssohn…….Venetianisches Gondellied
  d Schubert……… ………… …..Haideraskin
Mme. Joachim
Beethoven………… ……..Quartette, E-flat, op. 74

THE NIKISCH RECITAL.

The expected recital by Mr. and Mrs. Arthur Nikisch, which had to be postponed because Mrs. Nikisch was too ill to sing, has been finally set for Thursday evening next in Chickering Hall. The programme consists chiefly of groups of songs which she will sing to those beautiful pianoforte accompaniments for which Mr. Nikisch has been so deservedly admired and praised. Some of these songs have been already recorded among Mrs. Nikisch's successes, while others have not yet been heard in public from her lips. There will also be some violin music by a youth who has lately come from Europe, and who has been said by the critical in New York to possess a distinguished talent and an already matured style.

~~~ The next Kneisel concert, appointed for Monday evening, in Union Hall, is to have its fine instrumental programme diversified by *lieder* sung by Mme. Joachim.

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SUNDAY, MARCH 6, 1892.

THE SYMPHONY CONCERT.

Conductor Nikisch appears to have an ample supply of novelties for the latter part of his season of concerts with the Boston Symphony orchestra, and last evening his programme contained two more works which were given a first hearing.

The symphonic poem "Hamlet," by Tschaikowsky, introduced the evening's selections, and the admirable performance given it displayed its characteristics to excellent advantage.

To the imaginative mind each composition appeals with a force that cannot be appreciated by those who seek for enjoyment in the music itself without the associations which the composer has in mind in his writing. The official description of the work states that the introduction expresses the deep grief of the young prince because of his father's death, and that a passage by the muted horns represents the striking of the midnight hour. There follows a symphonic allegro typical of Hamlet's heroic intent and indecision, and a second broad and beautiful motif depicts the character of Ophelia. These two subjects are marked out at considerable length, and the work comes to a sombre and tragic end.

There is no reason to doubt that this is an accurate statement of the idea that Tschaikowsky intended to convey in his tone pictures, but his intentions are open to misinterpretation if the imagination does not follow his lead.

The poem, however, is an admirable orchestral study and the virtuosity of the band was well shown in its performance.

The second novelty consisted of the violin concerto No. 3, by Max Bruch, in which Mme. Camilla Urso was the soloist. The concerto gained instant favor abroad last season, and was played by Dr. Joachim and other leading violinists in leading European cities.

It has many characteristics which make it attractive to soloists looking for opportunities to display their virtuosity, but it will hardly have the popular favor of audiences to the same extent as the earlier works of this class put forward by Herr Bruch.

The opening movement, an allegro ernigico, shows the skill of the musician rather than the genius of the composer, and is effective as an illustration of the mastery of the composer in musical construction.

The chief claim of the concerto to popular favor, is found in the graceful and melodious adagio in which the composer has given evidence of being in his most fanciful mood, and he has embellished his tuneful ideas in a very pleasing fashion.

The remarkable difficulty of the final movement undoubtedly makes it a fascinating study to such a player as Mme. Urso, but to the music lover the merits are not of the sort to make it altogether enjoyable.

The work of the composer throughout the concerto is clear and easily appreciated at a first hearing, and its value was made distinctly apparent by the masterly interpretation given it by Mme. Urso, whose popularity with the public was shown by a hearty greeting and an enthusiastic approval of her playing at the close of her performance.

It was intended to have the so-called "original" version of Schumann's fourth symphony for the final number on the programme, but, as this version of the work has, oddly enough, only just been published, with certain editing by Herr Brahms and Herr Wullner, there was some delay in sending the parts. The second edition of the symphony, which has been used generally since it has been a standard work, was, therefore, substituted on the evening's programme, and the new old version assigned for a hearing at the next concert.

Mr. Nikisch gave the familiar symphony a splendid reading, leaving no chance to object to its lack of fire and virility, as the more brilliant passages were played with fine freedom and dash.

Next week the soloist is to be Herr Eugen d'Albert, pianist, who makes his reappearance in this country on this occasion, and plays the fifth concerto by Beethoven in E flat. The "Leonore" overture No. 2 will introduce the programme, and the new old version of the Schumann fourth symphony will end it.

The recital announced, and many times postponed, by Mr. and Mrs. Arthur Nikisch, is now fixed for Thursday evening next at Chickering Hall when Mrs. Nikisch will sing to her husband's piano accompaniment, songs by Goldmark, Schuman, August Bungert, Richard Heuberger, Robert Franz, R. de Koven, Tschaikowsky, Richard Strauss and Jensen. Master Alexander Friedmann, violinist, is to assist.

Master Alexander Friedmann the seventeen years old violinist, whom Mr. Nikisch will introduce to Boston at the song recital by himself and wife next Thursday in Chickering Hall, is a protege of Prof. Brodsky, concertmeister of the New York Symphony orchestra. The professor while travelling in Russia two years ago found the boy in a small village living in poverty, and his interest was aroused to such an extent that he undertook his education, sending him first to Leipsic and then bringing him to New York, where he has since been training him, and of whom he expects great results.

Mr. and Mrs. Georg Henschel are now en route from London, to take part in an extended tour, under Mr. C. A. Ellis' management. Four vocal recitals will be given at the Meionaon by these popular artists, the dates for which are March 29 and 31, and April 5 and 7.

Boston Courier.

SUNDAY MORNING, MARCH 6, 1892.

THE SYMPHONY.

Tschaikowsky's latest symphonic poem, "Hamlet" was the opening number of the eighteenth symphony rehearsal and concert and was performed for the first time in this city. A new work by the eminent Russian is a notable event nowadays. The one in question, though not so strikingly effective as his "Romeo and Juliet," is in nowise disappointing at a first hearing. On the contrary, one's impression is that it would grow steadily on further acquaintance.

The broad and gloomy opening measures with an unusual and wierdly suggestive passage for muted horns, are well designed to command attention. The first theme of the allegro is bold and characterful, and its second, though more quiet and melodic, has no elements of weakness. This second theme is subjected to rich and extended treatment until a surprise comes in the shape of a sudden interruption by an episode of martial character. A repetition of these effects ends in a splendidly worked up climax, after which the movement relapses into gloom and comes to a quiet close. As a whole, "Hamlet" is a remarkably coherent work, there being few indications of the episodic form which prevails in most works of the symphonic poem order. It was read in a very expressive and dramatic manner by Mr. Nikisch, and the playing of the orchestra was well up to their standard.

Mme. Camilla Urso, the soloist, had every reason to feel pleased with her reception. It is just four years ago since she was last heard in these concerts. The unrestrained applause that greeted her as she appeared on the platform proved that she had suffered no diminution of popularity in this long interval. And surely, no musical performer before the American public more fully deserves its highest esteem. Mme. Urso has ever been an artist of the highest aims, and to her aims she has always been loyal. For more years than it perhaps would be polite to mention, she has been largely instrumental in familiarizing music-lovers in every part of the country with works of the great composers; and her influence in raising the standard of music can hardly be overestimated. Of her playing in Max Bruch's third and latest concerto for violin and orchestra, scarcely more need be said than that it was fully worthy of her reputation. The same beautiful tone and phrasing, the same technical command, the same artistic apprehension that have always characterized her work were apparent in this performance. The concerto itself is interesting and attractive, although not equal to its composer's second in strength or beauty of thematic material.

Bruch's easy and charming flow of melody is present in a considerable degree and there is no lack of skill displayed in the construction and instrumentation of the three movements, the orchestral coloring being warm and varied. The first and second movements are the best, the finale, though brilliant, showing a decided falling-off in definiteness of purpose. Prolonged applause followed its closing chords and Mme. Urso was recalled several times.

A performance of Schumann's D minor symphony with the original instrumentation, had been announced for this week, but postponement was unavoidable, owing to the non-arrival of the parts; and the work, as it is known, was played instead. General interest has been excited in the musical world by Breitkopf and Hartel's publication of this symphony as it was first scored by Schumann; and its performance is once more promised for next week. Mr. Nikisch's reading of this favorite work of his was fully equal to those of previous seasons, and was heartily applauded.

BOSTON SYMPHONY ORCHESTRA.

A concert was given in Music Hall, last Wednesday evening, for the benefit of the members of the Boston Symphony Orchestra. An admirably arranged programme was performed by the orchestra, Mrs. Julie P. Wyman, Mr. Alwin Schroeder and Mr. Paderewski giving their services. To musician and layman alike, the occasion was one of the most enjoyable of the season. The very large gathering was representative of musical Boston, and everybody in the hall was imbued with a spirit of enthusiasm. And, though no floral tributes found their way from audience to platform, yet flowers were not wanting to add to the cheerfulness of the scene, for the stands of conductor and players were prettily decorated. The magnificently played "Tannhauser" overture gave immediate assurance that no pains had been spared at rehearsal. But careful rehearsing does not always produce the best results in performance. At the supreme moment much, very much, depends on the moods of the performers. In this instance it was evident that every one on the platform was inspired. Virility, breadth and fullness of tone are a matter of course when this orchestra plays. But it must be said that the degree of artistic excellence it displayed in all its departments in this performance has not been frequently attained of late. Long-continued applause followed. The other orchestral numbers were a suite from Massenet's opera, "Esclarmonde," and the two movements from Tschaikowski's fourth symphony, which were played not long ago. The suite was given for the first time, and consists of four movements, or at least four were performed.

The music is thoroughly theatric in style. There is much gorgeousness of instrumentation and effect, but no part of it, except the third movement, created a strong impression at this single hearing. The symphony movements were beautifully played and warmly received. Mrs. Wyman's contribution to the programme was a group of three French songs, "Regrets," by Delibes; "Bonne Nuit," by Massenet; and "A une Fiancee," by Ferrari, all of which displayed her beautiful voice and artistic style of singing to advantage, and won deserved recalls. In three numbers by Bach, Schubert and Davidoff, Mr. Schroeder fairly outdid himself in beauty of tone and technical finish, and was no less heartily applauded. Naturally, Paderewski was the center of attraction. In the Schumann concerto, he gave one more proof of his greatness as pianist and musician. His conception and execution of it were replete with those characteristics which are now familiar to Boston's army of music lovers. The work of both soloist and orchestra was wholly in harmony with the spirit of Schumann's exquisite music; and one could only lament that this rare performance had not taken place in a smaller hall, where nothing of its most delicate beauties would have been lost. After the concerto, amidst great applause, Paderewski was presented by Mr. Kneisel on behalf of the orchestra with a large silver laurel wreath, and finally in response to repeated recalls, played Schumann's "Des Abends." His remaining number, the last on the programme, was Liszt's Hungarian Fantasie, which he played in an electrifying manner. The entire audience rose and gave vent to its enthusiasm. Again and again he bowed his acknowledgments in company with Mr. Nikisch, but, true to his artistic instincts, refused to spoil this impressive climax of the concert by playing again.

On Thursday evening next, at Chickering Hall. Mr. and Mrs. Nikisch will give a song recital and introduce Master Alexander Fiedemann, the young violinist. This youth was found in an obscure Russian village a few years since, by Professor Brodsky, and has been educated under his patronage at Leipsic and New York. The professor is quite enthusiastic concerning his protege, and his opinion is echoed by those who have heard him. The programme will include selections from Goldmark, Schumann, August Bungert, Richard Heuberger, Robert Franz, Vieux temps, Brahms, Spohr, Miska Hauser, R. de Koven, Tschaikowsky, Richard Strauss, Jensen.

The Kneisel Quartet will give its sixth concert tomorrow, Monday evening, at Union Hall, with the assistance of Mme. Amalie Joachim, noted as an exponent of German Lieder. The programme is as follows: Ottokar Novacek, "Quartet in E minor"; songs, Mme. Joachim; (a) Beethoven, "Mignon," (b) Mozart, "Das Veilchen," (c) Haydn, "Standchen"; Beethoven, variations from quartet, A major, Opus 18; four songs, Mme. Joachim; Beethoven, Quartet, E flat, Opus 74.

Gazette

BOSTON, SUNDAY MORNING, MARCH 6.

The Symphony Concert.

The programme for the eighteenth concert of the Boston Symphony Orchestra, in Music Hall, last night, was: Symphonic Poem, "Hamlet," Tscaikowsky (first time); Concerto for violin No. 3, in D minor, Op 58, Bruch (first time); Symphony No. 4, D-minor, Op. 120, Schumann. The soloist was Mme. Camilla Urso. Tschaikowsky's "Hamlet" is a fiery work; but there is little in it that attracts or interests on a first hearing, and even the peculiar charm with which this composer generally invests his orchestration is lacking. The effect of the whole is heavy, not to say dreary, and there are portions of it that are arrant commonplace padding, the character of which is but poorly disguised by the pompous instrumentation. Early in the work midnight is sounded on the horn, and a blast of brass announces the ghost of Hamlet's father. From this point the "poem" becomes almost distractingly fragmentary and noisy. There is a brief glimpse of melody to typify Ophelia. Beyond this nothing is clear. There is a tremendous effort to be impressive, but it ends in becoming fantastic; and to make it at all comprehensible, the listener should be provided with a full description of the composer's intention. As music pure and simple, it is quite unmeaning. It was played with great fire and precision, but it made no very favorable impression. The Bruch concerto is not as pleasing as is either of its predecessors. The solo part is skilfully written and the orchestration is richly colored throughout; but the work is dry, of wearisome length, and too persistently sombre. Even its brilliancy is never exhilarating, and there is little in the concerto that appeals to the emotions by its melodiousness, its grace, or its warmth. It was beautifully played by Mme. Urso, whose perfect technique, purity of taste, chastity of style, large and round tone and artistic phrasing renewed all of their familiar charm and met with an enthusiastic recognition. Her performance was delightful from beginning to end, and if interest could have been imparted to the work it would have been by her masterly interpretation of it. She was applauded with immense heartiness and twice recalled. The programme for next week is: Overture, "Leonore," No. 2, Beethoven; Concerto for pianoforte, No. 5, in E-flat, Beethoven; and Symphony No. 4, D-minor, Schumann, according to the original version, which will, on this occasion, be heard for the first time in Boston. The soloist is to be Mr. Eugen d'Albert.

On Wednesday evening the Boston Symphony Orchestra had a benefit in Music Hall, Mr. Paderewski and Mrs. Julie L. Wyman volunteering. It is not customary to criticize an occasion of this description, but its most striking features may be noticed briefly. There was a large audience, which it is only fair to presume was attracted chiefly by Paderewski, who was received with tremendous enthusiasm and gave a splendid performance of Schumann's concerto and an exciting rendering of Liszt's Hungarian Fantaisie. At the end of the first-named work Mr. Kneisel presented to the artist a silver laurel wreath, whereat the applause became tumultuous, and an encore imperative. At the end of the Liszt fantaisie the plaudits were still more stormy, and the demon of encore raged furiously for more; but he was destined to remain unappeased this time, for Mr. Paderewski shook Mr. Nikisch by the hand, which induced a still greater frenzy of applause, and then Mr. Nikisch bowed, and Mr. Paderewski bowed, and then they both bowed together, until the audience was satiated with the bowing. The orchestra was at its best; but the lion of the occasion was Paderewski, whose Boston apotheosis was fully accomplished, while his halo was so vast that he had sufficient to spare to make a smaller one for Mr. Nikisch.

Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann, will give their deferred concert in Chickering Hall on Thursday evening. The programme will consist of songs to be sung by Mrs. Nikisch, and accompanied on the pianoforte by Mr. Nikisch; and violin solos by Master Fiedemann, who is said to be a young artist of remarkable powers, with a fine technique, a large tone, and a style surprisingly mature. Tickets may be had at Music Hall.

To-morrow evening the Kneisel Quartet will give their sixth concert in Union Hall. The occasion is of special interest, inasmuch as Mad. Amalie Joachim will assist as soloist, and will make her first appearance in this country. The programme is: Quartet in E-minor, Ottakar Novacek (first time here); Variations from Quartet in A, op 18, Beethoven; and Quartet in E flat, op. 74, Beethoven. Mad Joachim will sing two groups of songs, one of them consisting of "Mignon," Beethoven; "The Violet," Mozart, and "Ständchen, Haydn; the other of songs by Ahlé, Schulz, Mendelssohn and Schubert.
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THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 6, 1892.

THE SYMPHONIES.

SEVENTEENTH CONCERT.

The seventeenth Symphony concert was given in Music hall Saturday evening, Feb. 27. The programme:

Mendelssohn, Overture, "Ruy Blas."
Dvorak, Symphony No 4, in G major.
Allegro con brio—Adagio—Allegretto grazioso.
Finale; Allegro ma non troppo.
(First time in America.)
A. Borodin, "Eine Steppenskizze aus Mittel-Aisen" (A Praise Scene in Central Asia.)
(First time.)
Liszt, Symphonic Poem, "Les Preludes."

When Liszt's "Ruin of Athens" was first played by von Bülow and the King's orchestra at a Court concert in Berlin, it was received with disfavor by some of the royal family, notably the elder princess, who, when the orchestra reached the climax where the big six foot drum and extra cymbals make a tremendous percussion, jumped excitedly to her feet, exclaiming: "Horrible! Horrible!" Von Bülow rose from the piano, stepped to the front of the stage, and addressed the audience in these words: "If there are any present who do not like my father's music let them leave at once. They can have their ticket money refunded them at the box office!" The princess gathered her wraps about her and stalked proudly, but madly, out of the hall. The piece was then re-commenced and played through without further disturbance. The next day von Bülow resigned his position as court pianist, creating at the time much comment.

Now what would have happened at the Symphony Saturday night if that princess had been present? The clash, the roar, and the din of musical instruments far exceeded that heard at the court concert. We believe no greater noise, created by musical instruments, was ever before heard in Music hall. Now, we are fond of good brass band music, provided it is produced at a sufficient distance to preclude being stunned or overpowered by its effect. It must be confessed the orchestra succeeded in reaching the utmost limit of its brazen power. Each and every player vied with every other to see who could make the most noise: it was a trial of purely physical strength and endurance.

The result was too terrific, too demoniac, to contemplate. What influences had been at work on Herr Nikisch the previous week to cause him to bring forth so much noise from his orchestra is, no doubt, a secret.

The overture was well played, though at times there was nice discrimination lacking in soft and loud. It was, as a whole, very brilliantly given, albeit there were sensational nuances injected into the score.

The interest of the evening mainly centered on the new Symphony No. 4, in G major, by Dvorak. First, because it is one of the most advanced, most extreme, of the modern composers whose works are very popular and eagerly sought by all those tinctured with the modern craze for something strange, stunningly sensational. Second, because he has been engaged by Mrs. Thurber of New York to become director of her National conservatory of music. The music of the Symphony certainly is modern and strange enough to meet the demands of the most ultra extremists. There is genius and scholarship displayed in the construction of its various parts. Some musical, pretty themes are introduced which are apparently interestingly worked out, but they were so weighted down and covered up by the tremendous noise of the orchestra as to make it well nigh impossible to follow them in their intricate windings to a satisfactory conclusion. Perhaps mere noise constitutes music; but if it does, people greatly differ. Whether or no Mr. Dvorak intended such a noisy result is a matter for him to decide. The adagio is the quintessence of eccentricity, commencing in a melancholy, dirgefuul manner, though not long continued, for it soon assumes a brazen, demonstrative hue, finally closing in almost furious abruptness, leaving one to wonder whether the world has not come to an abrupt end. The allegretto is very pretty, furnishing the pleasantest imaginative tone picture of the symphony. This movement was beautifully well played, furnishing no cause for complaint on the score of inadequate performance. The finale proved a demonstrative piece of noise and fury, a repetition in this respect of the first movement. The symphony has many qualities to admire, possesses an intensifying charm to the lover of the wild, romantic music, notwithstanding the overpowering loudness with which it was played. The work as a whole made a deep and favorable impression on the minds of the musical people present, which no doubt a second hearing would improve and intensify.

"The Prairie Scene in Central Asia" furnished an extreme contrast to what had gone before, affording ample opportunity for the mind and nerves to recuperate from the overstraining effect of what they had previously passed through, preparing them for the final struggle to come. During the playing of this piece one easily imagines how, in the great silent sandy desert, the approach of horses' hoofs can be distinctly heard, no matter how deeply they may be buried in the soft sand (as the text states), provided one's ears are near enough; but leaving this imaginative part out, how much more readily can be heard the wild, tumultuous voices of the soldiers as they sing and march along. We listened attentively to hear the caravan and the advancing soldiers, which, if not real to life, was quite near enough to give our imagination a little activity in sketching capacity.

As many times as we have heard Liszt's "Les Preludes," we never before thought it was designed for an out-door brass band! It has the reputation of being Liszt's best orchestral piece, is the most frequently given of all this master's works; but, if judged by this Saturday evening's performance, it would be condemned to the lower regions for all time to come. We cannot believe, however, that it is often given in such a rude, rough manner, and hope never to hear it again so given, for the sake of the happy recollections we have of it.

THE "EXTRA" SYMPHONY.

An extra concert by the Symphony orchestra for the benefit of the members of the orchestra, was given last Wednesday evening, March 2. The soloists were Mrs. Julie L. Wyman, Mr. Alwin Schroeder and Mr. Paderewski, who generously offered their services. The programme:

Wagner...............Overture, "Tannhaeuser"
Schumann. Concerto for Pianoforte in A minor
Allegro affettuoso.
Intermezzo; Andantino grazioso.
Allegro vivace.
Massenet...........Suite from "Esclarmonde"
I. Evocation (Andante maestoso).
II. L'Ile Magique (Andante moderato assai).
III. Hyménée (Andante cantabile).
IV. Dans la Forêt.
a Pastorale (Andantino sans Lenteur).
b Chasse (Allegro).
(First time.
Soli for Violoncello.
a. Bach.............................. Sarabande
b. Schubert...................Moment Musical
c. Davidoff....................At the Fountain
Tschaikowsky....Andantino and Scherzo from the Symphony in F minor, No. 4
Songs with Piano.
a. Delibes.................................. Regrets
b. Massenet........................ Bonne Nuit
c. Ferrari.............................A une Fiancée
Liszt...Hungarian Fantasie for Pianoforte and Orchestra.

This extra concert really calls for an extended notice, so far as matter and performance are concerned, for both were far above the average. The programme contained a great variety of interesting pieces, the orchestra evidently made great endeavors to do its best, while the solo talent furnished was of the best quality and plenty of it. It was in every respect an unusual programme. The orchestra gave a fine performance of the Tannhauser overture, though the main portion of it was tamed down to an unusual degree, for Mr. Nikisch. The last episode of the overture was superbly rendered.

The Massenet suite, while more Frenchly modern than musical, is, to say the least, a queer conglomeration of all the resources of the orchestra, including some extra ones brought in. A few pleasant melodies are scattered through the different movements, mostly played by flutes, but it remains for the last, or closing, number to picture out a complete riot of all the good and bad in music, mostly bad. There is no music in it: it descends to a mere whirlwind of noise. However, it furnished a first rate novelty, and as such becomes interesting.

The andante and scherzo of Tschaikowski's was beautifully played, affording much pleasure to the large audience present.

Mr. Paderewski commenced the concerto in somewhat of an indifferent manner, but soon regained himself, giving a notable interpretation of Schumann's masterpiece. A good deal of liberty was taken in the allegro, the whole movement being given in a more subdued quality of tone than is often heard here, and the tempi were considerably stronger. The andante was made bewitchingly lovely, singing in soft, subdued tones from beginning to end in an unsurpassed, dreamy manner. The orchestra shared with Mr. Paderewski in the honor of helping make this movement seductively beautiful. The allegro vivace, so difficult in rythmic and technical qualities, was apparently overcome with that ease and repose which have become so characteristic of all Paderewski's work. There is no ostentatious display or style, as many term it, of arms, hands or body about Mr. Paderewski's playing. His style does not come from any "fad," but from the heart to the brain and fingers, which is as it should be. At the close of the concerto, Paderewski was vociferously bravoed and applauded. The Hungarian Rhapsodie was also played with astonishingly brilliant effects. Paderewski was the recipient of a beautiful laurel wreath of silver from the members of the orchestra. He hardly knew what to do with it, but finally succeeded in getting it off the stage in safety.

Mr. Schroeder of the orchestra, played three pieces on the 'cello in a most charming, artistic way. He was loudly praised and applauded.

Mrs. Julie Wyman has been so often spoken of as a superior singer that there is nothing to be said, except in praise of the fine manner in which she sang her three songs. They were of a very musical nature and can be classed thus: pretty, beautiful, brilliant. Only one fault can be found with Mrs. Wyman's singing, and that a common one with most singers—too much tremolo effect. Without this defect, for such it is, Mrs. Wyman would be a perfect singer.

Too much praise cannot be awarded to Mr. Nikisch for his most admirable accompaniments, both to Mrs. Wyman's songs and to Mr. Schroeder's solos.

JAMES M. TRACY.

THE NIKISCH RECITAL.

The postponed recital of Mr. and Mrs. Arthur Nikisch, will take place next Thursday evening, March 10, at Chickering hall. The programme will consist chiefly of groups of songs which Mrs. Nikisch will sing to those beautiful pianoforte accompaniments for which Mr. Nikisch is so deservedly admired. Some of the songs have been already recorded among Mrs. Nikisch's successes, while others have not yet been heard in public from her lips. At this recital Mr. and Mrs. Nikisch will introduce Master Alexander Fiedemann, who has shown in private a marked genius on the violin. Tickets are on sale at Music hall.

THE KNEISEL QUARTETTE.

The programme for the sixth concert by the Kneisel quartette at Union hall to be played tomorrow evening is a most interesting one, as follows:

Ottokar Novàcek..........Quartette in E minor
(First time in America.)
Songs.
a Beethoven ....Mignon
b Mozart..........................Das Veilchen
c Haydn.................. .... Ständchen
Mme. Joachim.
Beethoven ....
Variations from Quartette, A major, op.18
Songs.
a Jos. Rud. Ahle (1662) Geistlicher (The Advent of our Saviour.)
b J. Ab. I. Schulz (1782) Sagt, wo sind die Veilchen hin.
c Mendelssohn.. Venetianisches Gondellied
d Schubert...................... Haideraskin
Mme. Joachim.
Beethoven..............Quartette, E flat, op. 74

Mme. Joachim will be the soloist. This will be a very pleasing musical event. The quartette's work is too well known to need further mention.

Mr. and Mrs. Nikisch's song recital, postponed from Feb. 24, is to be given Thursday, March 10, at Chickering hall. They will introduce Master Friedermann, the youthful prodigy on the violin.

The programme at the eighteenth Symphony concert last night at Music hall was: Tschaikowsky, symphonic poem, "Hamlet," first time; Bruch, third concerto for violin, first time; Mrs. Camilla Urso, solo violin; Schumann, fourth symphony, first time, with the original version.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

MONDAY MORNING, MAR. 7, 1892.

The eighteenth Symphony concert programme, like those of the four or five preceding concerts, offered novelties of a high nature. Tschaikowsky's symphonic poem "Hamlet," and Bruch's concerto for violin in D minor, Op. 58, No. 3, with Mme. Camilla Urso as soloist.

Tschaikowsky is probably one of the most remarkable composers of the day, his compositions bearing the impress of the Slavonic temperament—fantastic in outline, bold in modulation, with strongly marked rhythms. The symphonic poem is a tone picture of the tragedy of Hamlet. A passage by the muted horns representing the striking of the midnight hour is followed by a symphonic allegro typical of Hamlet's heroic intent and indecision, and a broad and beautiful motif depicting the character of Ophelia. The end of the work is solemn and tragic.

The delicacy of shading and breadth of treatment which Mr. Nikisch demanded from the orchestra was carried even beyond the point of excellence usually attained by this organization. The Schumann symphony in D minor, No. 4, op. 120, was exquisitely done. From the bold measures of the first movement, given with imposing power, through the beautiful mazes of the romance—the gem of the whole work—the heavier and strongly marked scherzo to the brilliant finale, perfect balance of tone, true adjustment of light and shade, virility and purity of tone characterized the rendition.

The second novelty possessed additional interest to the audience, inasmuch as it again brought before them Mme. Urso, whose appearance March 2 and 3, 1888, was remembered with feelings of pleasure. Possibly four years have somewhat dimmed our recollections of the fine points of that other performance, but she seemed to have gained in strength of touch, in size of tone and breadth of treatment. Certainly the concerto throughout was played in a masterly manner, with a beauty of phrasing rarely heard. The beautiful adagio movement, with its rich sustained notes, gave Mme. Urso an opportunity to display her artistic taste and feeling.

Next week's concert will bring Eugen D'Albert and the Beethoven concerto for pianofort, No. 5, in E flat. The programme will also contain Beethoven's overture, "Lenore, No. 2," and Schumann's symphony, No. 4, in D minor, the first performance in Boston of the original version.

Tonight the Kneisel Quartet gives its sixth chamber concert in Union Hall, and in addition to an attractive programme of instrumental selections there will be several German leider sung by Mme. Amalie Joachim.

The several times postponed recital by Mr. and Mrs Nikisch will be given on Thursday evening at Chickering Hall. Master Alexander Fiedemann, the youthful violinist, will appear at this concert.

VIVIAN.

Boston Journal.

MONDAY, MARCH 7, 1892.

The programme of the eighteenth Symphony concert was as follows: Symphonic poem, "Hamlet," Tschaikowsky (first time); Bruch's concerto for violin No. 3, D minor (first time); Schumann's Symphony No. 4, D minor. Mrs. Camilla Urso was the solo violinist.

⁂

Shakspeare's "Hamlet" has been the subject of much musical consideration. First of all, there is the stage music—incidental numbers, overtures, entr'actes and marches—music that is chiefly instrumental; for the songs of Ophelia are almost always sung to traditional airs. There is the music by Mangold, Miltitz, Hirschbach, Pierson, Holland, Holly, Vogler; and the noble funeral march with chorus by Berlioz may here be mentioned. There are the operas by Gasparini, Scarlatti, Caruso, Mercadante, Marczek, Buzzola, Stadfelt, Faccio, Hignard, Thomas. There are the overtures for concert use by Joachim, Gade, Bach, Macfarren, Bischoff, symphonic poems by Liszt and E. A. MacDowell, and a "Psychic sketch" for grand orchestra by H. W. Nichols. Nor is it probable that this list is complete.

⁂

Many of these composers, as well as their compositions, are covered with dust. Even the names of some of them are forgotten, save by the compilers of dictionaries. The only operatic Hamlet known to us is the gentlemanly baritone invented by Ambroise Thomas; and his other name is Faure or Lassalle. How was it in those operas given in Rome in the early years of the eighteenth century? Did the heartsick son meet the awful spectre on the platform of Elsinore in Gasparini's version, and did the Ophelia of Domenico Scarlatti trill in her madness and drown herself in a torrent of roulades? The opera of those days was a formal, rigid thing, not unlike our "grand operatic concert, with scenery, costumes and stage appointments." Hamlet was probably a male soprano; and it is not likely that even the Ghost was allowed to be a bass.

⁂

When it was announced that French makers of opera text had laid violent hands on Shakspeare's play there was an outcry from the English; and the Germans, who claim to have discovered Shakspeare as well as music, saw another proof of the immorality of the French character. And yet it is a story to fire the fury of a musician. In the future "Hamlet," the opera as yet unwritten, the hero will be a baritone; the King, Osric, the spies will be tenors. The Ghost will be a member of a Russian choir, the owner of a true contra-bass. Polonius will not be a buffo role; let that be reserved for the First Gravedigger. Ophelia must be an alto, for she and Juliet, Cordelia and Desdemona never were sopranos. The Queen is the soprano, and a light soprano. If the old accusation of want of action be brought against the tragedy and it be again condemned as unfit for operatic purposes, the reply is simple: The modern music drama rejects action; it insists on moods, and the supernatural, intrigue, love, madness, sudden death. Surely here are themes to excite music.

⁂

Now, Tschaikowsky in his Overture-Fantasie, or Symphonic Poem, has attempted to give a musical version of the play. He frankly says to the hearer, "This is the way I am affected by the tragedy, and I wish by music to convey to you my impressions." Let us waive the question, whether such a thing be possible; let us consider the attempt of the composer, and not regard the music as absolute music. But the only way of considering the attempt is to judge the performance. First of all it may be said that such a work cannot be grasped at one hearing; yet the composer fails utterly, if a work of such long breath does not make at once a more or less definite impression. What is Tschaikowsky's self-imposed task? To suggest different scenes and different moods: the melancholy of Hamlet; the errand of the Ghost; the revenge of the son, thwarted continually by native irresolution; the Ophelia incident; the gloomy end. The division of these scenes is strongly marked; the hearer is treated as though he chiefly used his eyes, and he is led by the musical showman to different peep-holes. There is an introduction full of despair. The horn announces the unearthly visitor, and the poor Ghost brings with him a gong. The story of the murder is told by instruments of brass. Hamlet confides his purpose to the strings and Ophelia appears in the midst of the wood-wind. There are conflicting scenes in which the lovers are more strongly characterized. The drums remind us that Hamlet was a soldier. A short and simple dead march is the end. As absolute music this composition is patchwork. The prevailing colors are sombre. The stuff of the patches varies in quality. The introduction, the Ghost scene and the close are the strongest features. The Ophelia theme cannot be justly regarded as characteristic in its melodic construction or instrumental dress, however interesting it may be. The Hamlet theme is passionate enough, but in the expression of the passion there is no hint of the beauty that must lurk even in musical raging and commotion. The instrumentation as a whole is affected and not effective, and melodically and harmonically the work seems inferior to other compositions of Tschaikowsky, not to be named, for instance with the "Romeo and Juliet." The straining of the composer is too often apparent, but the most impressive passage is the close, where the effect is gained by artistic simplicity. Now, whether the scenes appeal successfully to the hearer and translate faithfully the tragedy, this question can only be answered individually by the different hearers.

⁂

The third violin concerto of Bruch was first played by Joachim in 1891 at a concert under the direction of the composer in Ousseldorf, and it has been played in other towns by Joachim and by Sarasate. Bruch has little to say in the first movement, nevertheless he consumes much valuable time. The second movement is not without pleasing moments. Then comes the inevitable third movement, and when a composer faces this task he may well imitate Henry Fielding, who once drank confusion to the man who invented the fifth act of a play. Bruch girds up his loins and makes a brave start, but after the achievement of the first theme he goes to pieces, nor does he gain his second wind. The concerto as a whole is respectable, long and dull. Mrs. Camilla Urso was unfortunate at the beginning, for her playing was untuneful; she soon recovered herself and played admirably, with full tone, musician-like phrasing, nobility of taste and mastery of technical difficulties. She was loudly and deservedly applauded.

⁂

The Symphony Saturday evening was the D minor of Schumann. Next Saturday the early version of this work will be performed, i. e., Messrs. Brahm's and Wuellner's edition; for these learned gentlemen arranged the original version according to their taste, now preferring one reading, and now choosing another. Mr. Nikisch's ideas concerning the interpretation of the familiar version are well known. The performance Saturday evening was dramatic, or, rather, melo-dramatic. There was fire and there was swing; the brass roared lustily; the drummer never flinched from the assigned duty and there was considerable excitement.

The Musical Courier.

NEW YORK, WEDNESDAY, JANUARY 20, 1892.

Boston Symphony Orchestra.

THE program with which our Boston visitors regaled our musical public on Tuesday night of last week, on the occasion of their third concert this season, was of an exclusively romantic order, and, although not so announced, contained an absolute novelty, at least as far as this country, and we believe also as far as Europe, is concerned.

This was Peter Tschaikowsky's concert fantasia for piano and orchestra, op. 56, in G major. The work has never, to our recollection at least, appeared on a concert program, and it redounds therefore to Mrs. Julia Rivé King's credit to have brought to public notice one of the most interesting works the gifted Russian ever wrote for the piano. Certainly the second theme of the first movement is one of the strongest Tschaikowsky ever invented, and the slow movement in G minor, a dialogue between piano and violoncello (the latter instrument exquisitely handled by Mr. Schroeder), is absolutely beautiful. The last movement has too much of the Cossack spirit in it to please non-Muscovite musical ears, but it is fresh and interesting nevertheless and requires a good performer. The one great fault in the work is the cadenza in the first movement, which is entirely too long drawn out and lacks in variety or novelty of pianistic devices. Moreover, it ought to have been played with more verve and abandon than Mrs. King by her very nature was able to bestow upon it. This, however, is the only adverse criticism we have to offer upon that amiable artist's performance, for in every other respect her playing was most enjoyable and did ample justice to a work which bristles with difficulties. Her technic and musical memory, crispness and clearness of touch, good round tone and careful phrasing and pedaling were alike admirable. It is also but fair to state that she achieved a pronounced success.

The orchestral accompaniment, which is likewise no child's play, was, barring a single mistake (the one bar too previous entrance of the horn), performed in most careful, discreet and commendable fashion.

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The final number was perhaps a trifle too lengthy, but otherwise fitted exceedingly well into the scheme of the program. It was Goldmark's "Rustic Wedding," dubbed a "symphony" by its composer, but in reality certainly more of the style and character of a suite. New York is thoroughly familiar with this interesting and richly endowed work of the Austrian composer, as it was one of the late Dr. Damrosch's favorites and he used to give it a most lovable reading. More tenderly, however, he never could have cared for it than did Mr. Nikisch, whose working out of the technical details and the brilliant colors of the orchestration showed a performance carried by study to the point of virtuosity.

The Bostonians, it goes without saying, were exceedingly well received and elicited heartiest applause from a fashionable audience that crowded Chickering Hall to its utmost, despite the counter attraction of Patti's first reappearance this season on the same evening.

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LITTLE need to attach the legend "Mr. and Mrs. Arthur Nikisch" under the portraits of this week's issue of THE MUSICAL COURIER. Nikisch is now a name to conjure with in America, as it formerly was in Europe. Mr. and Mrs. Arthur Nikisch are a spirituelle combination that one seldom encounters in the artistic world, and in the singular unanimity of their tastes and happy married life they naturally recall to one's mind the similar unions of the Schumanns and the Brownings. Devotion to the very highest artistic ideals, coupled with a high degree of musical culture, single the Nikisches out as rare specimens seldom met with in the art world of to-day, where pelf is more eagerly sought for than genuine striving for lofty achievement.

Arthur Nikisch commands the forces of the Boston Symphony Orchestra, an orchestra, be it said, that has no parallel on this side of the Atlantic Ocean, and grave doubts may be entertained if it has many rivals in Europe. The technical precision of the band and the immense fire and energy it displays may be credited in great part to its leader, whose virile, magnetic beat, enormous musical knowledge and widely cultured sympathies are well known now to metropolitan music lovers. Mr. Nikisch, whose personality is both graceful and forceful, is at home in most schools, for he is eclectic in his tastes, but as an interpreter of Schumann he has no equal, and the warmth and luminous qualities of his readings of the latter and other modern masters place him in the highest ranks of living conductors.

His gifted and charming wife, Mrs. Arthur Nikisch, was a pupil of Schneider in Cologne, and received the most solid training in song, oratorio and opera. She sang in grand opera in Germany until Mr. Nikisch met her, wooed and won her. She is the possessor of a beautiful mezzo-soprano voice, exquisitely cultivated, and in *Lieder* compositions by Schubert, Schumann, and Brahms, her strong forte, she displays musical insight and delightful taste.

That Mr. and Mrs. Arthur Nikisch are potent factors in the advancement of musical culture of this country goes without saying.

The Kneisel Quartet.

WHETHER it was through the circumstance of the vastly superior acoustic qualities of the chamber music hall in the new Carnegie Hall as against those of Sherry's, or the most interesting program presented, or whether their playing was really above anything they had formerly done, anyhow the fact remains that never before, at least as far back as the writer's memory reaches, was a better chamber music performance given in New York than the one of the Kneisel Quartet on Friday evening last. They were heard in a beautiful string quartet in E flat by Carl von Dittersdorf, the immediate predecessor of Mozart, on whose writings he must have had an undisputable influence, for every once in a while a theme of Dittersdorf or the treatment of it shows where he "anticipated" "Don Giovanni." It is, indeed, a noble and pure work, especially the exquisite slow movement in G, which, however, did not originally belong to the E flat quartet, but was inserted in its present place by Concertmeister Lauterbach of Dresden, to whom belongs the credit of having edited many fine chamber music works.

The B flat andante from Grieg's G minor quartet was the second number. It is as characteristic of Grieg's peculiar mood and his mannerisms of harmonization as anything that can be imagined, and throughout breathes that Northern musical atmosphere that we have learned to associate with the name of Grieg.

Schubert's divinely beautiful and divinely long quintet in C major was the *pièce de résistance* of the evening. It is a veritable symphony for five instruments, and the second theme in E flat of the first movement is as lovely as the now celebrated 'cello theme of the unfinished symphony. Messrs. Kneisel, Roth, Svecenski and Schroeder were assisted in the performance of this quintet by Mr. Leo Schultz, who most favorably distinguished himself in his discreet handling of the second violoncello part. Altogether, as we said before, the Boston organization gave us some quartet playing which for refinement, absolute unity of ensemble and musical qualities, both of reading and performance, has not been equaled, let alone surpassed, here for many, many years.

Mr. and Mrs. Nikisch's Recital.—Mr. and Mrs. Arthur Nikisch will give a recital at Chickering Hall this afternoon, 2:30, assisted by Master Alexander Fiedemann, the talented young violinist and protégé of Adolph Brodsky. The program will be the following:

Songs..	"Die Quelle"	Goldmark
	"Der Nussbaum"	Schumann
	"Volkslied"	August Bungert
	"Ein Bettlerpaerchen"	Richard Heuberger
	"Indian Love Song"	Reginald de Koven
	"Provençalisches Lied"	Schumann
Violin sol.,	"Fantaisie Caprice"	Brahms
Songs..	"Geheimniss"	Brahms
	"Therese"	
	"Staendchen"	
	"Wiegenlied"	
	"Des Liebsten Schwur"	
	"Vergeblisches Staendchen"	
Violin solos		
Songs..	"Am Manzanares"	Jensen
	"Beim Tanze"	Tschaikowsky
	"Serenade"	Richard Strauss
	"Staendchen"	Jensen
	"Fruehlingsnacht"	Schumann

The Boston Symphony Orchestra fairly eclipsed its own record at the concert on the 13th and played a most interesting program. Mrs. Nikisch, the soloist, was well received and made a more favorable impression than last season.

Last year the "Boston" concerts were given in the academy, seating nearly 1,600, and the house was packed at every performance. This year at the Congregational Church, seating only 1,100, there have been many vacant seats at the two concerts so far given. This shows the influence that a regular place of amusement has on the size of an audience and what a blessing Metzerott Hall, when completed, will be to all musical endeavors.

The authorities of the Congregational Church have placed themselves in an unfavorable light before the Washington public by the energy they displayed in beating around their rules so as to allow the use of the church to the Boston orchestra and refusing the same to local organizations. The church was for many years the principal, and part of the time the only, place for giving concerts and lectures. As their property and running expenses were in large part paid for by local amusement goers their present action shows at least a lack of a proper sense of gratitude for past benefits.

Boston Symphony Orchestra in Baltimore.—Nikisch and his superb organization were in Baltimore on January 14, and drew a very large audience. This was the program, Mrs. Nikisch being the soloist:

A "Faust" overture	Wagner
"Mignon"	Liszt
Overture, "Manfred"	Schumann
Songs, with piano—	
"Amore e Luce"	Bungert
"Staendchen"	Richard Strauss
"Fruehlingsnacht"	Schumann
Symphony in A, No. 7	Beethoven

Stanley.—Mr. A. A. Stanley, professor of music in the University of Michigan, at Ann Arbor, has with that characteristic hustle for which he is noted secured Paderewski for a concert in University Hall, February 15. This is in addition to the regular series inaugurated by the Choral Union, which includes the Mockridge Concert Company, Berlioz's "Damnation of Faust," with Dippel, Heinrich and Mrs. Bishop as soloists; the Boston Symphony Orchestra, a concert by the Choral Union of nearly 300 voices, Musin Concert Company and the Detroit Philharmonic Club. Professor Stanley is doing much to advance the musical interests of Ann Arbor, and has just succeeded in securing a guaranty fund from 100 of the best citizens for the establishment of a school of music, which with himself as director will be an assured success. He is already negotiating with some of the best known teachers, and the outlook is most encouraging. We believe Ann Arbor to be the only city of its size in America which is favored with the class of concerts and lectures which we are allowed each year to enjoy.

The Brooklyn Philharmonic Society.—The third public rehearsal and concert of the Brooklyn Philharmonic Society took place last Friday afternoon and Saturday evening respectively. The program consisted of Schumann's B flat symphony, Rubinstein's D minor piano concerto prelude, adagio and gavot for strings, Bach (arranged by Bachrich), and Weber's "Euryanthe" overture. The audience was large, and the orchestra as usual played beautifully. Fannie Bloomfield-Zeisler was the soloist, and played brilliantly and most musically, and had many recalls. Arthur Nikisch conducted.

BOSTON DAILY ADVERTISER

Established 1818.

MONDAY MORNING, MAR. 7, 1892.

MORE NOVELTIES

IN SATURDAY'S SYMPHONY CONCERT PROGRAMME.

Shakespeare's "Hamlet" as Filtered Through the Mind of Tschaikowsky—Camilla Urso as the Soloist in Bruch's New Concerto for the Violin—The Pachmann Recital.

Again a programme of novelties. We are having as many novelties in the programmes of the present as we were wont to have in the days of Henschel. It may be confessed that, in Saturday's instance, the new works were not very interesting, but since they were compositions by acknowledged masters of modern music, it was but right that they should have a single hearing. A constant round of the standard masterpieces would mean stagnation; opportunities for comparison generally lead to musical growth. The concert began with a Shakespearian subject filtered through the mind of Tschaikowsky. It was called "Hamlet," but the "melancholy Dane" seemed to have borrowed a few traits of "Bombastes Furioso" and became a military swaggerer. The Fortinbras episode was made far too prominent, and marches and the shocks of battle were in the work until the auditor became half convinced that Hamlet entered upon the revenge of his father's wrongs at the head of a few battalions. The ghost was, however, quite recognizable; he entered after a stroke of the gong, just like his spectral cousin, King Ninus, in Rossini's "Semiramide." A muted horn made desperate attempts to sound like a midnight bell of a most baleful order, and the kettledrums were big with fate as they ushered in the opening theme. The work throughout was scored in the heaviest manner. A long phrase for English horn was charmingly played, but I dare not attempt to guess its Shakespearian meaning, although a slip or two in the woodwind may have illustrated the lines.

Hamlet—Will you play upon this pipe?
Guildenstern—My lord, *I cannot.*

But the general performance was excellent and so was the conductor's reading; this time the mountain came to Mahomet for the work suited Mr. Nikisck's enjoyment of powerful phrases.

Then came Bruch's new concerto for violin (in D minor), with Camilla Urso as soloist. It is 40 years since Camilla Urso appeared in Boston first as a child prodigy. In Dwight's Journal of Music of Oct. 9, 1852, we read: "Little Camilla Urso, the girl violinist, but 11 years old, announced a concert at Masonic Temple for last evening, just too late for notice in this paper. But we had the pleasure, and a choice one it was, of hearing her the other evening in a company of some 40 invited guests, in Mr. Chickering's saloon. Her playing is not only truly wonderful, but wonderfully true; true in style, expression, feeling, as it is true in intonation and all mechanical respects.

"Her appearance is most interesting; a face full of intellectual and sedate expression; a large forehead wearing the 'pale cast of thought,' etc. Pity only that such a fine life must be lived out so fast, and always in the blaze of too much sun for plants so young and tender."

The prediction has not been fulfilled in its sad prognostication, for the life that seemed destined to run a short but phenomenal course, has now developed into a sturdy musical nature of the worthiest sort. The playing of the artist was not of the astonishing kind, but broad, soulful and majestic, a playing like that of the lamented Wieniawski, that caused technique to be forgotten by the auditor.

But the work, although possessing some noble thoughts, particularly in the adagio, was a disappointment; it is too prolix. It is dwarfed by comparison with Bruch's own concerto in G minor (one of the world famous compositions in this form), and it seems but a dilution of the majesty and breadth of that masterpiece. It was composed in 1891, and was played by Joachim, to whom it is dedicated, at Dusseldorf, last summer, for the first time. It is warlike in many of its themes, as a great deal of the music of this modern Tyrtæus seems to be. The adagio has a touch of Wagner in its ecstatic ending in high positions on the strings, and long notes on the woodwind. The tutti passages of the first movement are more than mere transitions—they are lofty themes, and the stately rythm of the finale might represent a Greek war dance. But the inordinate length will militate against the success of the work as a concert number. The playing of Mme. Urso, however, won a great triumph, and recall followed recall at the termination of the task.

Schumann's D minor symphony ended the concert. The first movement was taken at a furious speed, which sometimes obscured the accompanying figures. The preponderance of the first violins, to which I have previously alluded, increased this fault. But the two last movements were finely given. The Scherzo is not humorous; none of Schumann's Scherzi are playful (he is the opposite of Mendelssohn in this respect), for what humor there was in the introspective master was as earnest as that of an Aristophanes. The performance seemed to bring out just this earnestness, and was very successful.

LOUIS C. ELSON.

The Kneisel Quartette concert tonight at Union Hall will be a delightful one for lovers of this beautiful class of music. Mme. Amalie Joachim will take part.

The song recital by Mr. and Mrs. Nikisch, postponed on account of illness, will be given Thursday evening at Chickering Hall. Master Arthur Fiedemann, the young violinist, will assist.

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That Mr. and Mrs. Arthur Nikisch are potent factors in the advancement of musical culture of this country goes without saying.

The Kneisel Quartet.

WHETHER it was through the circumstance of the vastly superior acoustic qualities of the chamber music hall in the new Carnegie Hall as against those of Sherry's, or the most interesting program presented, or whether their playing was really above anything they had formerly done, anyhow the fact remains that never before, at least as far back as the writer's memory reaches, was a better chamber music performance given in New York than the one of the Kneisel Quartet on Friday evening last. They were heard in a beautiful string quartet in E flat by Carl von Dittersdorf, the immediate predecessor of Mozart, on whose writings he must have had an undisputable influence, for every once in a while a theme of Dittersdorf or the treatment of it shows where he "anticipated" "Don Giovanni." It is, indeed, a noble and pure work, especially the exquisite slow movement in G, which, however, did not originally belong to the E flat quartet, but was inserted in its present place by Concertmeister Lauterbach of Dresden, to whom belongs the credit of having edited many fine chamber music works.

The B flat andante from Grieg's G minor quartet was the second number. It is as characteristic of Grieg's peculiar mood and his mannerisms of harmonization as anything that can be imagined, and throughout breathes that Northern musical atmosphere that we have learned to associate with the name of Grieg.

Schubert's divinely beautiful and divinely long quintet in C major was the *pièce de résistance* of the evening. It is a veritable symphony for five instruments, and the second theme in E flat of the first movement is as lovely as the now celebrated 'cello theme of the unfinished symphony. Messrs. Kneisel, Roth, Svecenski and Schroeder were assisted in the performance of this quintet by Mr. Leo Schultz, who most favorably distinguished himself in his discreet handling of the second violoncello part. Altogether, as we said before, the Boston organization gave us some quartet playing which for refinement, absolute unity of ensemble and musical qualities, both of reading and performance, has not been equaled, let alone surpassed, here for many, many years.

Mr. and Mrs. Nikisch's Recital.—Mr. and Mrs. Arthur Nikisch will give a recital at Chickering Hall this afternoon, 2:30, assisted by Master Alexander Fiedemann, the talented young violinist and protégé of Adolph Brodsky. The program will be the following:

Songs..	"Die Quelle"	Goldmark
	"Der Nussbaum"	Schumann
	"Volkslied"	August Bungert
	"Ein Bettlerpaerchen"	Richard Heuberger
	"Indian Love Song"	Reginald de Koven
	"Provençalisches Lied"	Schumann
Violin solo,	"Fantaisie Caprice"	Brahms
Songs..	"Geheimniss"	Brahms
	"Therese"	
	"Staendchen"	
	"Wiegenlied"	
	"Des Liebsten Schwur"	
	"Vergeblisches Staendchen"	
Violin solos...		
Songs..	"Am Manzanares"	Jensen
	"Beim Tanze"	Tschaikowsky
	"Serenade"	Richard Strauss
	"Staendchen"	Jensen
	"Fruehlingsnacht"	Schumann

The Boston Symphony Orchestra fairly eclipsed its own record at the concert on the 13th and played a most interesting program. Mrs. Nikisch, the soloist, was well received and made a more favorable impression than last season.

Last year the "Boston" concerts were given in the academy, seating nearly 1,600, and the house was packed at every performance. This year at the Congregational Church, seating only 1,100, there have been many vacant seats at the two concerts so far given. This shows the influence that a regular place of amusement has on the size of an audience and what a blessing Metzerott Hall, when completed, will be to all musical endeavors.

The authorities of the Congregational Church have placed themselves in an unfavorable light before the Washington public by the energy they displayed in beating around their rules so as to allow the use of the church to the Boston orchestra and refusing the same to local organizations. The church was for many years the principal, and part of the time the only, place for giving concerts and lectures. As their property and running expenses were in large part paid for by local amusement goers their present action shows at least a lack of a proper sense of gratitude for past benefits.

Boston Symphony Orchestra in Baltimore.—Nikisch and his superb organization were in Baltimore on January 14, and drew a very large audience. This was the program, Mrs. Nikisch being the soloist:

A "Faust" overture	Wagner
"Mignon"	Liszt
Overture, "Manfred"	Schumann
Songs, with piano—	
"Amore e Luce"	Bungert
"Staendchen"	Richard Strauss
"Fruehlingsnacht"	Schumann
Symphony in A, No. 7	Beethoven

Stanley.—Mr. A. A. Stanley, professor of music in the University of Michigan, at Ann Arbor, has with that characteristic hustle for which he is noted secured Paderewski for a concert in University Hall, February 15. This is in addition to the regular series inaugurated by the Choral Union, which includes the Mockridge Concert Company, Berlioz's "Damnation of Faust," with Dippel, Heinrich and Mrs. Bishop as soloists; the Boston Symphony Orchestra, a concert by the Choral Union of nearly 300 voices, Musin Concert Company and the Detroit Philharmonic Club. Professor Stanley is doing much to advance the musical interests of Ann Arbor, and has just succeeded in securing a guaranty fund from 100 of the best citizens for the establishment of a school of music, which with himself as director will be an assured success. He is already negotiating with some of the best known teachers, and the outlook is most encouraging. We believe Ann Arbor to be the only city of its size in America which is favored with the class of concerts and lectures which we are allowed each year to enjoy.

The Brooklyn Philharmonic Society.—The third public rehearsal and concert of the Brooklyn Philharmonic Society took place last Friday afternoon and Saturday evening respectively. The program consisted of Schumann's B flat symphony, Rubinstein's D minor piano concerto prelude, adagio and gavot for strings, Bach (arranged by Bachrich), and Weber's "Euryanthe" overture. The audience was large, and the orchestra as usual played beautifully. Fannie Bloomfield-Zeisler was the soloist, and played brilliantly and most musically, and had many re- Nikisch conducted.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING, MAR. 7, 1892.

MORE NOVELTIES

IN SATURDAY'S SYMPHONY CONCERT PROGRAMME.

Shakespeare's "Hamlet" as Filtered Through the Mind of Tschaikowsky—Camilla Urso as the Soloist in Bruch's New Concerto for the Violin—The Pachmann Recital.

Again a programme of novelties. We are having as many novelties in the programmes of the present as we were wont to have in the days of Henschel. It may be confessed that, in Saturday's instance, the new works were not very interesting, but since they were compositions by acknowledged masters of modern music, it was but right that they should have a single hearing. A constant round of the standard masterpieces would mean stagnation; opportunities for comparison generally lead to musical growth. The concert began with a Shakespearian subject filtered through the mind of Tschaikowsky. It was called "Hamlet," but the "melancholy Dane" seemed to have borrowed a few traits of "Bombastes Furioso" and became a military swaggerer. The Fortinbras episode was made far too prominent, and marches and the shocks of battle were in the work until the auditor became half convinced that Hamlet entered upon the revenge of his father's wrongs at the head of a few battalions. The ghost was, however, quite recognizable; he entered after a stroke of the gong, just like his spectral cousin, King Ninus, in Rossini's "Semiramide." A muted horn made desperate attempts to sound like a midnight bell of a most baleful order, and the kettledrums were big with fate as they ushered in the opening theme. The work throughout was scored in the heaviest manner. A long phrase for English horn was charmingly played, but I dare not attempt to guess its Shakespearian meaning, although a slip or two in the woodwind may have illustrated the lines.

Hamlet—Will you play upon this pipe?
Guildenstern—My lord, *I cannot.*

But the general performance was excellent and so was the conductor's reading; this time the mountain came to Mahomet for the work suited Mr. Nikisck's enjoyment of powerful phrases.

Then came Bruch's new concerto for violin (in D minor), with Camilla Urso as soloist. It is 40 years since Camilla Urso appeared in Boston first as a child prodigy. In Dwight's Journal of Music of Oct. 9, 1852, we read: "Little Camilla Urso, the girl violinist, but 11 years old, announced a concert at Masonic Temple for last evening, just too late for notice in this paper. But we had the pleasure, and a choice one it was, of hearing her the other evening in a company of some 40 invited guests, in Mr. Chickering's saloon. Her playing is not only truly wonderful, but wonderfully true; true in style, expression, feeling, as it is true in intonation and all mechanical respects.

"Her appearance is most interesting; a face full of intellectual and sedate expression; a large forehead wearing the 'pale cast of thought,' etc. Pity only that such a fine life must be lived out so fast, and always in the blaze of too much sun for plants so young and tender."

The prediction has not been fulfilled in its sad prognostication, for the life that seemed destined to run a short but phenomenal course, has now developed into a sturdy musical nature of the worthiest sort. The playing of the artist was not of the astonishing kind, but broad, soulful and majestic, a playing like that of the lamented Wieniawski, that caused technique to be forgotten by the auditor.

But the work, although possessing some noble thoughts, particularly in the adagio, was a disappointment; it is too prolix. It is dwarfed by comparison with Bruch's own concerto in G minor (one of the world famous compositions in this form), and it seems but a dilution of the majesty and breadth of that masterpiece. It was composed in 1891, and was played by Joachim, to whom it is dedicated, at Dusseldorf, last summer, for the first time. It is warlike in many of its themes, as a great deal of the music of this modern Tyrtæus seems to be. The adagio has a touch of Wagner in its ecstatic ending in high positions on the strings, and long notes on the woodwind. The tutti passages of the first movement are more than mere transitions—they are lofty themes, and the stately rythm of the finale might represent a Greek war dance. But the inordinate length will militate against the success of the work as a concert number. The playing of Mme. Urso, however, won a great triumph, and recall followed recall at the termination of the task.

Schumann's D minor symphony ended the concert. The first movement was taken at a furious speed, which sometimes obscured the accompanying figures. The preponderance of the first violins, to which I have previously alluded, increased this fault. But the two last movements were finely given. The Scherzo is not humorous; none of Schumann's Scherzi are playful (he is the opposite of Mendelssohn in this respect), for what humor there was in the introspective master was as earnest as that of an Aristophanes. The performance seemed to bring out just this earnestness, and was very successful.

LOUIS C. ELSON.

The Kneisel Quartette concert tonight at Union Hall will be a delightful one for lovers of this beautiful class of music. Mme. Amalie Joachim will take part.

The song recital by Mr. and Mrs. Nikisch, postponed on account of illness, will be given Thursday evening at Chickering Hall. Master Arthur Fiedemann, the young violinist, will assist.

Boston Sunday Globe.

SUNDAY, MARCH 6, 1892.

SYMPHONY CONCERT.

Mme. Urso Plays a Violin Solo and the Orchestra is Heard with Pleasure.

Mme. Camilla Urso was the soloist at yesterday's Symphony concert, and Music Hall was crowded beyond comfort by an audience eager to hear the talented violinist and to enjoy the good things offered by Director Nikisch's band.

The programme was made up of a symphonic poem, "Hamlet," by Tschaikowsky; Bruch's concerto for violin, No. 3, in D minor, and Schumann's splendid symphony in D minor.

The concerto had not before been heard in Boston, and it is a pleasure to record that the high expectations of the audience regarding the composition, awakened by the brilliant sucess of the composer's first concerto, were fully realized.

It is a magnificent work, full of interesting musical ideas, intelligently set forth, and rich in delightful melodies. Excellent opportunity is offered for display of virtuosity by the solo performer, and the instrumentation of the accompaniment is notably rich and effective.

That Mme. Urso would give an admirable interpration of the writing was, of course, confidently expected, so generally known is the ability of this talented artiste.

Her last appearance with the Symphony orchestra was in 1888, but she has often been heard here in concerts since then, and she has never failed to win the admiration of her most critical auditors.

There are are very few women violin players who compare with her either as an exponent of the mechanical possibilities of the instrument or of its resources for expression of musical sentiment.

She plays in a free, unaffected manner; surmounts with ease the most difficult passages; gives artistic expression to every theme, and to every note a delicious, pure and always accurate tone.

At both the afternoon rehearsal and evening concert she was repeatedly recalled by most enthusiastic applause.

Another "first offering" by Conductor Nikisch was the Tschaikowsky symphonic poem, "Hamlet." It is an excellent example of this composer's rare skill in creating effective tone pictures, and it is treated throughout in a thoroughly artistic and musicianly manner. A second hearing of the work will be welcome.

Schumann's symphony in D was the final offering, and very few of the auditors left their seats, or moved from their few inches of standing room until the end of the performance. Few symphonies are more gladly listened to than this masterpiece of Schumann's, and most grateful are the majority of the Boston Symphony concert patrons to Mr. Nikisch for his sympathetic, intelligent and altogether delightful interpretation of the work.

For next Friday afternoon's rehearsal and Saturday evening's concert the programme will be as follows:

Overture, Lenore, No. 2 .... Beethoven
Concerto for pianoforte, No. 5, in E flat .. Beethoven
Symphony No. 4, in D minor .... Schumann
(First performance in Boston of the original version.)
Mr. Eugen d'Albert, soloist.

Mr. and Mrs. Nikisch's Song Recital.

At Chickering Hall next Thursday evening Mr. and Mrs. Arthur Nikisch are to appear in a song recital, and Master Fiedemann, the young violinist, is to play.

He is but 12 years old, but has already shown marked talent as a player, displaying powerful tone and surprising technique for one so young.

He is a protege of Prof. Brodsky, who found him in Russia and at once undertook his education.

The programme will be as follows:

Goldmark .... Die Quelle
Schumann .... Der Nussbaum
August Bungert .... Volkslied
Richard Heuberger .... Ein Bettlermarchen
Robert Franz .... Standchen
Schumann .... Provencalisches Lied
Vieuxtemps .... Fantasie Caprice for Violin
Brahms .... Geheimniss
Therese
Standchen
Wiegenlied
Des liebsten Schwur
Vergebliches Standchen

Soli for Violin.

Spohr .... Adagio from the Concerto No. 9
Miska Hauser .... Hungarian Rhapsody
R. de Koven .... Indian Love Song
Tschaikowsky .... Beim Tanze
Richard Strauss .... Serenade
Jensen .... Am Manzanares
Schumann .... Fruhlingsnacht

Kneisel Quartette.

The Kneisel quartette's chamber concert, tomorrow night at Union Hall, will have Mme. Amalia Joachim for soloist. The programme will be as follows:

Ottokar Novacek .... Quartette in E minor
(First time in America.)

Songs.

Mme. Joachim.

a Beethoven .... Mignon
b Mozart .... Das Veilchen
c Haydn .... Standchen
Beethoven, Variations from quartette, A major, Op. 18.

Songs.

Mme. Joachim.

a Jos. Rud. Ahle (1662), Geistlicher Dialogue (The advent of our Saviour.)
b J. Ab. I. Schulz (1782), Sagt, wo sind die Veilchen hin.
c Mendelssohn .... Venetianisches Gondellied
d Schubert .... Haideraskin
Beethoven .... Quartette, E flat, Op. 74

—The Symphony orchestra benefit concert Wednesday evening was an exceptionally interesting occasion, and rarely has such a brilliant audience assembled this season as that which completely filled Music Hall that night, in spite of the storm. The conductor's stand was prettily decorated with smilax and red roses, and in one corner of each of the music stands used by the orchestra was tied a bunch of white and red carnations, making a charming effect. These little souvenirs each man carried home with him. In the great audience were Mr. and Mrs. H. L. Higginson, Mrs. Agassiz, Mr. and Mrs. C. P. Curtis, Mrs. F. S. Watson, Mrs. E. W. Codman and daughter, Mrs. George Shattuck with Mrs. J. L. Gardner, Mr. and Mrs. Montgomery Sears, Mr. Edward Jackson, Mr. Josiah Bradlee and Miss Bradlee, Mrs. Fiske Warren and her sister, Miss Osgood, Mr. and Mrs. B. J. Lang, Mrs. Apthorp, Mr. and Mrs. Linzee Tilden, Mrs. E. N. Fenno, Mr. Frank Jackson, Dr. Sturgis Bigelow and party, the Misses Stackpole, Mr. Clayton Johns, Mr. and Mrs. John H. Bradford, Dr. and Mrs. W. P. Wesselhoeft, Mr and Mrs. Elliot Pratt, Dr. W. A. Dunn, Mr. W. P. Blake, Dr. and Mrs. C. J. Blake, Mr. Arthur Beebe, Mr. Frank Beebe, Mr. Arthur Austin, Miss Austin, Mr. Tracy Dana, Dr. and Mrs. Angell, Mr. R. H. Gorham and Mr. Arthur Gorham, Mr. and Mrs. Carl Zerrahn, Mr. Perabo, Mr. and Mrs. J. H. Hecht, Mr. B. L. Whelpley and Mr. S. B. Whitney.

—The beautiful French gilt mantel clock given Mr. Nikisch on Wednesday night by the orchestra, was not publicly presented, as was the Paderewski laurel wreath, but was placed, after the concert, in the artist's room, where Mr. and Mrs. Nikisch's more intimate friends assembled to congratulate them and Mr. Paderewski, and to see both the clock and the silver wreath. The former was inscribed with the affection and gratitude of the Symphony orchestra, and was a genuine surprise to Mr. Nikisch.

—Mrs. Wyman, whose exquisite voice and style are gaining golden opinions for her all over the country, had an ovation Wednesday night at the Music Hall, and her singing of a group of French chansons was delicious. She looked unusually handsome in a chic Paris creation, the decollete bodice of pale blue with gold bands, and the skirt of black chiffon edged with blue and gold. A blue ribbon was tied in her dark hair. She wore no jewels. Mrs. Wyman is in New York today.

—At the Symphony concert a week ago Saturday night Mrs. Nikisch looked very distinguished and handsome, all in white, with a small white and scarlet bonnet. She understands the art of dressing perfectly and has decided chic.

Boston Daily Traveller

MONDAY, MARCH 7, 1892.

The Eighteenth Symphony Concert.

The numbers that made up the programme of the 18th Symphony concert on Saturday evening were "Hamlet," a symphonic poem, by Tschaikowsky; Concerto No. 3, Max Bruch, and Schumann's D-minor Symphony, No. 4. Mrs. Camilla Urso was the violinist. Both the Tschaikowsky and Bruch pieces were played for the first time in these concerts, and neither of them are in the best vein of their composer. The "Hamlet" is a pompous, commonplace piece of patchwork, but it gave Mr. Nikisch the opportunity to whip up the band to the dynamic indications of the composer who reaches in his score the extraordinary high-water mark of *fffffs*. Now, we have often wondered what mark would designate the noise and fury of the Symphony orchestra sometimes, and here came the revelation.

To be sure the band played just as loud when it was marked *fff* and *ff* and even *f*, but this didn't matter in disturbing the conclusion that *fffffs* was really the indication of the pressure per square inch of loudest noise that we have dealt out to us by the orchestra under the enthusiastic lead of Mr. Nikisch. The Concerto No. 3 of Bruch is a great falling off from the standard of his No. 1, which takes a place among the greatest works of its class. Mrs. Urso played it with all the well-known grace and skill that we are accustomed to from this eminent artist, although the intonation was not faultlessly perfect. This was more particularly the case in the first movement. The Schumann symphony which ended the concert was rendered in the stereotyped form that is now so familiar in all of Mr. Nikisch's work, a vigorous coarseness being one of the most prominent elements.

Boston Transcript

MONDAY, MARCH 7, 1892.

Boston Symphony Orchestra.

The programme of the eighteenth symphony concert, given in the Music Hall last Saturday evening, was as follows:

Tschaikowsky: Symphonic Poem, "Hamlet."
Max Bruch: Violin Concerto No. 3, in D minor, op. 58.
Schumann: Symphony No. 4, in D minor, op. 120.
Mme. Camilla Urso was the violinist.

Composers, when writing an overture to, or symphonic poem on, a tragedy, have sometimes been known to select a short quotation from the tragedy itself to serve as a motto for their composition. Thus Wagner took Faust's "*Entbehren sollst du, sollst entbehren!*" as a motto for his "Eine Faust Overture;" in like manner Tschaikowsky might have taken Hamlet's

"Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up Esil? eat a crocodile?
I'll do 't. * * * * *
* * * Nay, and thou'lt mouth,
I'll rant as well as thou."

as a motto for his symphonic poem, "Hamlet," When a man throws himself so frankly, so unreservedly, into violence of expression as Tschaikowsky has in this composition, we can not help liking him—if with certain restrictions. There is an immense amount of sound and fury in the work, and yet it does not, somehow, give the impression of signifying nothing; at the very least, it shows the composer to have red blood in his veins. It has been said that the present Russian school derives mainly from Schumann and Berlioz; but in this "Hamlet" the Berlisz influence shows itself as largely predominating. It is as wildly and frantically written as almost anything by the great Frenchman. One finds little musical invention in it: the thematic material is always, as it were, steeped in emotion, but seems rather sterile musically, and often commonplace; some of the recitative-like passages sound terribly like things of a similar sort that we all have heard years ago in violin concertos by Vieuxtemps and writers of that ilk. You look in vain for a phrase of the pithiness, force and distinction of the opening passage in Berlioz's "Roi Léar" overture, not to speak of the recitative for 'celli and double basses in Beethoven's ninth symphony. These portentous-sounding phrases all seem to smack a little of the stencil. Yet, if Tshcaikowsky has apparently little to say here that is either new or musically very valuable, he says what he has to say with such hearty good will, with such vigor of emphasis, that it compels your attention, and seems, for the moment, not unimpressive. Frantic as he is, he does not fall into the absolutely ludicrous, as Berlioz did in the tomb scene in his "Roméo et Juliette." If, in point of style, construction and general musical value, this "Hamlet" may be put on a par with much that has been written by contemporary French followers of Berlioz—always excepting those of Saint-Saëns's symphonic poems—it rises superior in virtue of a certain evident sincerity and depth of feeling. It does not seem entirely written for the gallery. We should rank it between the composer's "Romeo and Juliet" and his "Francesca da Rimini." It was superbly, wonderfully played.

About the performance of Schumann's D minor Symphony—the current, not the original version—we hardly know what to say. As far as the orchestra was concerned, it was a splendid piece of playing; on Mr. Nikisch's part, it was one of those "expressive renderings" against which every musical fibre in us protests instinctively—we must say this. The time is past for considering this sort of thing as a matter of musical principle; we are quite content to abandon this position. As the world is now going, in five years more this style of performance may be called classical, and in ten years, dry and old-foggyish,—who knows? It is in the air, in the spirit of the times. But, as a matter of personal musical feeling, of musical taste, we must regret that, after having had this sort of thing pushed well-nigh *ad nauseam* by pianists and other solo players, we can no longer hope to find a safe refuge from it in orchestral performances. The modern orchestra seems to be fast giving up what can properly be called concerted playing on the largest scale, and to be converting itself into a huge, complex instrument, on which the conductor performs solos, and "interprets" compositions to the public. The last chance of hearing a classic composition played simply as it stands seems gone, or fast going.

The worst of it all is that one fails to see where this style can logically stop. This spice of personal emotion, of purely individual musical feeling, is like other spices. Once begin with cayenne, and you will go on with more and more cayenne, until at last you get to drinking Worcestershire sauce and tabasco out of Madeira glasses. We have already got far beyond Wagner's "expressive style" of orchestral performance, with its almost infinitesimal and scarcely perceptible modification of *tempo*; we have got to modifications so intensified that they threaten to tear the phrase limb from limb, and annihilate all unity of impression in a movement. And what is to be done when all this begins to pall upon the jaded ear? Evidently nothing but over-bid once more what has been done already, and so on, until the cohesive power of the music gives out, and the composition flies off into fragments, as over-driven millstones do, by sheer centrifugal force. And, after all, how irksome and disturbing all this "interpretation" of stoutly constructed symphonic compositions is! It is like hearing Shakspeare read, with all the foot-notes. A work like Schumann's D minor symphony can interpret itself; Liszt wrote symphonic poems in which the essence of the music was to be read between the lines, and which consequently needed interpretation; but Schumann's constant endeavor in composing was to *express himself*. And, to our thinking, he succeeded tolerably well.

Max Bruch's new concerto made no very definite impression upon us, as a work. Not so Mme. Urso's playing of it. Her performance can not be spoken of in terms of too warm admiration. The wonderful warmth, purity and volume of her tone, her admirable style, both stout and graceful, dignified and impassioned, her fine totality of conception and coherent presentation, are all beyond praise. Here is an artist who, from the outset, has steadily grown in force, musical comprehension, and wealth of resource. Such playing leaves nothing to be desired.

The next programme is: Beethoven, overture to "Leonore," No. 2; Beethoven, pianoforte concerto No. 5, in E-flat; Schumann, symphony No. 4, in D minor (first performance here of the original version.) Mr. Eugen D'Albert will be the pianist.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF
Madame AMALIE JOACHIM.

VI. CONCERT.

MONDAY, MARCH 7, AT 8 P.M.

PROGRAMME.

OTTOKAR NOVÀCEK.	QUARTET in E minor. Allegro.—Adagio.—Prestissimo.—Allegro molto agitato. (First time in America.)
	SONGS. MME. JOACHIM.
a) BEETHOVEN.	MIGNON.
b) MOZART.	DAS VEILCHEN.
c) HAYDN.	STANDCHEN.
BEETHOVEN.	VARIATIONS from QUARTET, A major, op. 18.
	SONGS. MME. JOACHIM.
a) JOS. RUD. AHLE (1662)	GEISTLICHER DIALOG (The Advent of our Saviour).
b) J. AB. I. SCHULZ (1782)	SAGT, WO SIND DIE VEILCHEN HIN.
c) MENDELSSOHN.	VENETIANISCHES GONDELLIED.
d) SCHUBERT.	HAIDERASKIN.
BEETHOVEN.	QUARTET in E flat, op. 74. Poco adagio; allegro.—Adagio ma non troppo.— Presto, Allegretto con variazioni.

The postponed Fourth Concert will be given Monday, April 4.

The Piano used is a Steinway.

Boston Journal.

TUESDAY, MARCH 8, 1892.

KNEISEL QUARTETTE CONCERT.

The Kneisel Quartette gave the sixth concert of a series last evening in Union Hall. The first number of the programme was a quartette in E minor by Ottokar Novacek, the first viola of the Boston Symphony Orchestra. It was played last evening for the first time in this country. When it was first heard in Leipzig, Jan. 10, 1891, at a chamber concert of the Brodsky Quartette, of which Mr. Novacek was then a member, it excited more than ordinary attention, and both the favorable and the adverse judgments were couched in extravagant language. It is not an ordinary work; it is not one that is easily understood, and it is probable that even after repeated hearings many passages would still be unintelligible. The frequent obscurity and the aggressive ugliness of certain portions are not accidental; they are evidently the expression of the purpose of the composer. The very opening is an exhibition of musical bad temper. Then there is a reduced version of [illegible] imitation of snorting and neighing horses; there are sounds that might be produced by the application of wet thumbs to tumblers; there is the tearing of cloth; there are progressions that stun the ear; there are suggestions of Wagner in the more tuneful measures; and there is an open defiance of the characteristics and limitations of the string quartette. Yet in the midst of cacophony there is a fierce intensity, there is a rigidity of purpose and there is a rude rebellion against conventionality and commonplace that almost [illegible] the sympathy of the hearer. There is much that is beautiful in the slow movement, but that which is beautiful is rudely jostled by [illegible] neighbor. The third movement appeals [illegible] strongly to popular taste; and here we [illegible] old friends. Berlioz and Mendelssohn [illegible] hands, while Saint-Saens stands by and [illegible] a strain of his "Danse Macabre." The [illegible] a prolonged shriek of varied intensity. [illegible] of the willful eccentricities, the wild extravagances, the crudity, the cacophony of [illegible] quartette, Mr. Novacek is undoubtedly, [illegible] judged by this very work, a man [illegible] genuine musical stuff. He should remember, however, that in order to make a strong impression on the mind of the hearer it is not absolutely necessary for the musician to clutch [illegible] by the throat, knock him down, or [illegible] prostrate body.

The quartette was heartily applauded, and the [illegible] movement was repeated. It was [illegible] with loving, brotherly care. The other [illegible] numbers were the variations from Beethoven's op. 18, No. 5, and the Beethoven [illegible] in E flat, op. 74. With a few trifling [illegible], as in the viola triplets in the second [illegible] in op. 74, the performance of these [illegible] was most admirable.

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BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, MAR. 8, 1892.

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Kneisel Quartette Concert.

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The main pabulum of the evening was of course the performance of the three given numbers by the quartette. Mais place aux dames. Mme. Joachim on entering the hall received a very cordial greeting, and any diffidence which she may have felt must have been dispelled immediately. Her first song, Beethoven's version of "Kennst du das Land," displayed at once an unusually large, sonorous, contralto voice, capable of great dramatic expression, in every way equal to the demands of German ballad singing. The other two numbers of the group, Mozart's "Das Veilchen" and a "Standchen" by Haydn, were both rendered with good taste, and completed the favorable impression which Mme. Joachim had made in the opening ballad. On a second appearance she was even more successful, giving a most impressive rendition of a so-called "Geistlicher Dialog" (the advent of our Saviour), composed in the 17th century. Among other songs, Schubert's "Sah ein Knab" was particularly well received. Mme. Joachim was recalled, and responded to the inevitable encore with a charming Wiegenlied by Brahms. Her reputation as a peculiarly gifted singer of the German "lied" is beyond question.

The quartet in E minor by Novacek could hardly have been presented to our public under more favorable circumstances. All four movements received the finished treatment to be expected from the Kneisel Quartet. The composition is a graceful one, good in form and music. The most striking movement, perhaps, is the third (prestissimo) in which the composer has caught the true spirit of the scherzo. The audience was evidently infected with it, as a repetition was demanded and granted. The adagio is very melodious, and reflects the character of the writer's national music. The conclusion of the quite brilliant finale elicited hearty and sustained applause.

The reading of Beethoven's Quartet in E flat, op. 74, left little if anything to be desired, it is almost needless to say.

The postponed fourth concert will be given Monday, April 4.

Clipping from Com. Advertiser,
~~STAR~~, New York, N. Y.

Date 3/7

At a concert given in Boston the other day for the benefit of Mr. Nikisch's famous Symphony Orchestra Mr. Paderewski was presented with a beautiful wreath of laurel in silver as a token of the admiration and gratitude of the members of the orchestra.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

TUESDAY MORNING, MAR. 8, 1892.

MUSICAL MATTERS.

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The wondrous beauties of the Beethoven quartet in E flat, Op. 74, were brought out in the same perfect manner, and formed a fitting close to the performance.

Mme. Amalie Joachim, concerning whose vocal powers rumor has spoken in high terms, made her first Boston appearance at this concert. She possesses a commanding presence and a voice to match. It might be called almost too powerful for a small hall, but her rendition of the seven songs, all German, was admirable in every way—her phrasing, enunciation and style were well-nigh perfect. The songs of the second group were perhaps the best, as the vocalist was then sure of her audience. Schubert's "Haideraskin" has seldom been given here as Mme. Joachim sang it, and the audience was quick to recognize that fact by a recall, graciously responded to by the singer.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 68.

TUESDAY, MARCH 8, 1892.

THE KNEISEL QUARTET.

At the sixth of the season's concerts by the Kneisel quartet, Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenski, viola, and Alwin Schroeder, violoncello, in Union Hall last evening, the programme was one of unusual interest.

For its leading novelty, it had Ottokar Novacek's quartet in E minor, which was given its first American performance on this occasion.

The composer, who is a member of the Symphony orchestra, has succeeded in giving a quartet, which appeals with especial success to the musical student, its construction being an excellent example of the algebraical forms which find so much favor today. It had an almost faultless performance, and the scherzo was redemanded with much enthusiasm.

The other numbers played by the quartet were the variations from Beethoven's quartet in A major, op. 18, and Beethoven's quartet in E flat, op. 74, both of which were heard to the best advantage.

The usually large audience of subscribers was largely increased from the interest attaching to the soloist of the evening, Frau Amalia Joachim, the German lieder singer, who made her debut in America. Frau Joachim contributed two groups of songs, the first including Beethoven's "Mignon," Mozart's "Das Veilchen" and Haydn's "Standchen," and the last Joseph Rud. Ahle's "Geistlicher Dialog," J. A. I. Schulz's "Sagt, wo sind die Veilchen hin," Mendelssohn's Venetianisches Gondellied" and Schubert's "Haideraskin."

The high standing of Frau Joachim as an interpreter of German songs across the water, gave cause for many pleasant anticipations concerning her appearance here, and these anticipations were more than realized in the singer's contributions to the evening's programme. She is the possessor of a voice that responds in the most faultless manner to the demands made upon it, and in its use the singer shows a degree of skill and musical taste that are possessed by few concert vocalists of the day. Her phrasing of the several songs was characterized by such rare intelligence and expression, her delivery of them was so artistic and the beauty of her method was so distinctly shown in all her vocal work that it was easy to understand the position she holds abroad as a representative lieder singer.

Frau Joachim had a very kindly reception, and was at once made to feel at home with her audience. She was enthusiastically applauded after each of her appearances.

Clipping from Times
New York, N. Y.
3/8

Date

—At Chickering Hall yesterday afternoon one of the most delightful entertainments of the season was given. It was a song recital by Mrs. Arthur Nikisch, her husband acting as accompanist. Mrs. Nikisch possesses a lovely soprano voice of moderate power, and is passed mistress of the art of Lieder singing. Mr. Nikisch is one of the finest accompanists who ever sat down to the piano. Together they give an entertainment in which the art is well-nigh perfect.

RECORDER, New York, N. Y.

Date 3-8

Arthur Nikisch, the orchestra leader, came over from Boston yesterday and registered at the Hoffman.

Boston Daily Globe

TUESDAY, MARCH 8.

Kneisel Quartet Concert.

The sixth concert of the Kneisel quartet was given at Union Hall last evening. Much interest was centred in the occasion, owing to the introduction of Mme. Amalie Joachim, hence the very large attendance. The entertainment opened with a quartet in E minor by Ottokar Novacek. It was the first performance in America of this most delightful of quartets—rich in harmonies and varieties of movement—a rare combination of weird energy, coupled with passages of exquisite sweetness. The prestissimo especially pleased the audience, which was delighted by an encore.

Mme. Joachim was introduced amidst a wild ovation, and favored her audience with three songs, (a) "Mignon," Beethoven; (b) "Das Veilchen," Mozart; (c) "Standchen," Haydn. Mme. Joachim has a voice of great power, remarkably well preserved.

The next number consisted of variations from Quartet, A major, op. 18, Beethoven, rendered with great delicacy and finish.

Mme. Joachim again appeared, taking as her selections: "Geistlicher Dialog," Joseph Rud Ahle (1662); "Sagt, wo sind die Veilchen hin," J. AB. I. Schulz (1782); "Venetianisches Gondellied," Mendelssohn, and "Haideraskin," Schubert. Mme. Joachim was recalled and delighted her audience with an encore.

The quartet in E flat, op. 74, by Beethoven, concluded one of the most pleasing concerts of the season.

The postponed fourth concert will be given Monday, April 4.

RECORDER, New York, N. Y.

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THE NIKISCH SONG RECITAL.

An Artistically Planned Programme Delightfully Rendered.

Mr. and Mrs. Arthur Nikisch gave a song recital at Chickering Hall yesterday afternoon—the twice postponed recital which did not eventuate until then on account of the severe attack of tonsilitis with which Mrs. Nikisch suffered. The scheme of the programme yesterday was most artistically planned and carried out. It comprised songs by Goldmark, Schumann, Bungert, Heuberger, Robert Franz, a Brahms group, Reginald de Koven, Tschaikowsky, Richard Strauss and Jenssen. These were all sung from memory by Mrs. Nikisch, who possesses a pure, penetrating soprano voice, extremely flexible and of an unusually sympathetic quality. She was most happy in interpreting the Brahms songs and gave a tender reading of De Koven's elegaic "Indian Love Song."

A thoroughly musical temperament has Mrs. Nikisch, and she was most ably accompanied by her husband, Arthur Nikisch, the conductor of the Boston Symphony Orchestra, who plays the piano like a virtuoso, and has the rare gift of being able to accompany artistically. His touch in Franz's "Serenade" was beautiful. Master Alexander Fiedemann, the young violin protege of Adolph Brodsky, played numbers by Vieuxtemps, Spohr and Hauser. Chickering Hall was well filled, the audience being extremely enthusiastic and eager for encores.

Tribune, New York, N. Y.

Date 3/8

MR. AND MRS. NIKISCH'S RECITAL.

The rigors of the Boston climate have been responsible for the postponement several times of a song recital in New-York, projected in midwinter by Mrs. Arthur Nikisch and her husband, the brilliant conductor of the Boston orchestra. There had been sufficient moderation of them, however, to permit the singer's appearance yesterday in Chickering Hall before an audience of notable refinement. There was much promise of enjoyment in the announcement; Mrs. Nikisch had chosen her programme, with one exception, from the songs of the modern German composers, from Schumann down, including, besides this master, Goldmark, Bungert, Richard Heuberger, Franz, Brahms, Tschaikowsky, Richard Strauss and Jensen. To these was added a song by Mr. R. de Koven, of this city. This is a territory in the realm of music that is too seldom exploited for the benefit of music-lovers, and then rarely with so wise and discriminating a choice. Mrs. Nikisch sings this class of music with rare sympathy and insight. Her voice and style are both capitally fitted to realize in abundant measure the subtle artistic value of such compositions; and, though there were some few traces of her recent illness occasionally in evidence yesterday, they were not sufficient seriously to mar the satisfaction derived from the performance, which was a delightful example of "Lieder" singing in its best estate. The piano accompaniments of Mr. Nikisch have more than once been recognized by the musically inclined of this city as exquisite examples of a much-abused art. The full understanding between singer and player yesterday made them of uncommon beauty and expressiveness, finely finished, as they were, and of the most perfect adjustment to the singer's intentions. Mrs. Nikisch was obliged to repeat the arch song by Brahms, "Vergebliches Staendchen." The special prominence given to this composer's work in the selection of six of his songs was an interesting feature of the programme, while special mention is due to unfamiliar songs of Heuberger and Strauss, both extremely fresh and original. Mr. and Mrs. Nikisch were assisted by Master Alexander Fiedeman, who played three selections for the violin, to which Mr. Nikisch likewise played the accompaniments.

Herald, New York, N. Y.

Date 3-8

A NIKISCH SONG RECITAL.

A song recital by Mr. and Mrs. Arthur Nikisch, which had been twice postponed, owing to the severe indisposition of Mrs. Nikisch, was finally given in Chickering Hall yesterday afternoon and proved to be well worth waiting for. Mrs Nikisch's voice is not a large one, but it is pure and true, and it is used with exquisite taste. A large audience of connoisseurs applauded her singing and the admirable accompaniments of Mr. Nikisch with great heartiness.

The programme contained songs of Schumann, Schubert, Jensen, Franz, Tschaikowsky and Brahms, the half dozen songs by the last named composer affording perhaps the keenest pleasure of the afternoon.

Master Alexander Fiedemann, the twelve year old violinist whom Herr Brodsky brought to this country, played very prettily the Vieuxtemps [illegible] Caprice and [illegible] Hauser's [illegible]

[143]

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF
Madame AMALIE JOACHIM.

VI. CONCERT.

MONDAY, MARCH 7, AT 8 P. M.

PROGRAMME.

OTTOKAR NOVÀCEK.	QUARTET in E minor. Allegro.—Adagio.—Prestissimo.—Allegro molto agitato. (First time in America.)
	SONGS. MME. JOACHIM.
a) BEETHOVEN.	MIGNON.
b) MOZART.	DAS VEILCHEN.
c) HAYDN.	STANDCHEN.
BEETHOVEN.	VARIATIONS from QUARTET, A major, op. 18.
	SONGS. MME. JOACHIM.
a) JOS. RUD. AHLE (1662)	GEISTLICHER DIALOG (The Advent of our Saviour).
b) J. AB. I. SCHULZ (1782)	SAGT, WO SIND DIE VEILCHEN HIN.
c) MENDELSSOHN.	VENETIANISCHES GONDELLIED.
d) SCHUBERT.	HAIDERASKIN.
BEETHOVEN.	QUARTET in E flat, op. 74. Poco adagio; allegro.—Adagio ma non troppo.—Presto, Allegretto con variazioni.

The postponed Fourth Concert will be given Monday, April 4.

The Piano used is a Steinway.

Boston Journal.
TUESDAY, MARCH 8, 1892.

KNEISEL QUARTETTE CONCERT.

The Kneisel Quartette gave the sixth concert of a series last evening in Union Hall. The first number of the programme was a quartette in E minor by Ottokar Novacek, the first viola of the Boston Symphony Orchestra. It was played last evening for the first time in this country. When it was first heard in Leipzig, Jan. 10, 1891, at a chamber concert of the Brodsky Quartette, of which Mr. Novacek was then a member, it excited more than ordinary attention, and both the favorable and the adverse judgments were couched in extravagant language. It is not an ordinary work; it is not one that is easily understood, and it is probable that even after repeated hearings many passages would still be unintelligible. The frequent obscurity and the aggressive ugliness of certain portions are not accidental; they are evidently the expression of the purpose of the composer. The very opening is an exhibition of musical bad temper. Then there is a reduced version of a familiar imitation of snorting and neighing horses; there are sounds that might be produced by the application of wet thumbs to tumblers; there is the tearing of cloth; there are progressions that stab the ear; there are suggestions of Wagner in the more tuneful measures; and there is an open defiance of the characteristics and limitations of the string quartette. Yet in the midst of cacophony there is a fierce intensity, there is a rigidity of purpose and there is a rude rebellion against conventionality and commonplace that almost conquer the sympathy of the hearer. There is much that is beautiful in the slow movement, but that which is beautiful is rudely jostled by an ugly neighbor. The third movement appeals more strongly to popular taste; and here we greet old friends. Berlioz and Mendelssohn shake hands, while Saint-Saens stands by and whistles a strain of his "Danse Macabre." The finale is a prolonged shriek of varied intensity. In spite of the willful eccentricities, the wild extravagances, the crudity, the cacophony of this quartette, Mr. Novacek is undoubtedly, and judged by this very work, a man of genuine musical stuff. He should remember, however, that in order to make a strong impression on the mind of the hearer it is not absolutely necessary for the musician to clutch his victim by the throat, knock him down, or stamp his prostrate body.

This quartette was heartily applauded, and the third movement was repeated. It was played with loving, brotherly care. The other instrumental numbers were the variations from Beethoven's op. 18, No. 5, and the Beethoven quartette in E flat, op. 74. With a few trifling exceptions, as in the viola triplets in the second variation in op. 74, the performance of these numbers was most admirable.

Mrs. Amalie Joachim made last evening her first appearance in America. She sang Beethoven's "Mignon," Mozart's "The Violet," Haydn's "Serenade," Ahle's "The Advent of Our Saviour," a song by Schulz (a favorite writer of operettas in the last century), Mendelssohn's "Venetian Boat Song" and Schubert's "Haideroeslein." As Mrs. Joachim will give a song recital in Steinert Hall this evening, it is better to now refrain from any extended criticism. Still it may not be out of place to say that last evening her performance was marked by an intelligent conception of the meaning of the composer rather than by beauty or purity of tone, or by the display of perfect mechanism. She was enthusiastically applauded and in response to an imperative call added a number to a programme that was in [illegible]

[illegible] fourth concert of the Kneisel [illegible] Monday, April 4.

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The main pabulum of the evening was of course the performance of the three given numbers by the quartette. Mais place aux dames. Mme. Joachim on entering the hall received a very cordial greeting, and any diffidence which she may have felt must have been dispelled immediately. Her first song, Beethoven's version of "Kennst du das Land," displayed at once an unusually large, sonorous, contralto voice, capable of great dramatic expression, in every way equal to the demands of German ballad singing. The other two numbers of the group, Mozart's "Das Veilcher" and a "Standchen" by Haydn, were both rendered with good taste, and completed the favorable impression which Mme. Joachim had made in the opening ballad. On a second appearance she was even more successful, giving a most impressive rendition of a so-called "Geistlicher Dialog" (the advent of our Saviour). composed in the 17th century. Among other songs, Schubert's "Sah ein Knab" was particularly well received. Mme. Joachim was recalled, and responded to the inevitable encore with a charming Wiegenlied by Brahms. Her reputation as a peculiarly gifted singer of the German "lied" is beyond question.

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The composer, who is a member of the Symphony orchestra, has succeeded in giving a quartet, which appeals with especial success to the musical student, its construction being an excellent example of the algebraical forms which find so much favor today. It had an almost faultless performance, and the scherzo was redemanded with much enthusiasm.

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Mme. Joachim again appeared, taking as her selections: "Geistlicher Dialog," Joseph Rud Ahle (1662); "Sagt, wo sind die Veilchen hin," J. AB. I. Schulz (1782); "Venetianisches Gondelied," Mendelssohn, and "Haideraskin," Schubert. Mme. Joachim was recalled and delighted her audience with an encore.

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Date 3-8

THE NIKISCH SONG RECITAL.

An Artistically Planned Programme Delightfully Rendered.

Mr. and Mrs. Arthur Nikisch gave a song recital at Chickering Hall yesterday afternoon—the twice postponed recital which did not eventuate until then on account of the severe attack of tonsilitis with which Mrs. Nikisch suffered. The scheme of the programme yesterday was most artistically planned and carried out. It comprised songs by Goldmark, Schumann, Bungert, Heuberger, Robert Franz, a Brahms group, Reginald de Koven, Tschaikowsky, Richard Strauss and Jenssen. These were all sung from memory by Mrs. Nikisch, who possesses a pure, penetrating soprano voice, extremely flexible and of an unusually sympathetic quality. She was most happy in interpreting the Brahms songs and gave a tender reading of De Koven's elegaic "Indian Love Song."

A thoroughly musical temperament has Mrs. Nikisch, and she was most ably accompanied by her husband, Arthur Nikisch, the conductor of the Boston Symphony Orchestra, who plays the piano like a virtuoso, and has the rare gift of being able to accompany artistically. His touch in Franz's "Serenade" was beautiful. Master Alexander Fiedemann, the young violin protege of Adolph Brodsky, played numbers by Vieuxtemps, Spohr and Hauser. Chickering Hall was well filled, the audience being extremely enthusiastic and eager for encores.

Y.

Date 3/8

MR. AND MRS. NIKISCH'S RECITAL.

The rigors of the Boston climate have been responsible for the postponement several times of a song recital in New-York, projected in midwinter by Mrs. Arthur Nikisch and her husband, the brilliant conductor of the Boston orchestra. There had been sufficient moderation of them, however, to permit the singer's appearance yesterday in Chickering Hall before an audience of notable refinement. There was much promise of enjoyment in the announcement; Mrs. Nikisch had chosen her programme, with one exception, from the songs of the modern German composers, from Schumann down, including, besides this master, Goldmark, Bungert, Richard Heuberger, Franz, Brahms, Tschaikowsky, Richard Strauss and Jensen. To these was added a song by Mr. R. de Koven, of this city. This is a territory in the realm of music that is too seldom exploited for the benefit of music-lovers, and then rarely with so wise and discriminating a choice. Mrs. Nikisch sings this class of music with rare sympathy and insight. Her voice and style are both capitally fitted to realize in abundant measure the subtle artistic value of such compositions; and, though there were some few traces of her recent illness occasionally in evidence yesterday, they were not sufficient seriously to mar the satisfaction derived from the performance, which was a delightful example of "Lieder" singing in its best estate. The piano accompaniments of Mr. Nikisch have more than once been recognized by the musically inclined of this city as exquisite examples of a much-abused art. The full understanding between singer and player yesterday made them of uncommon beauty and expressiveness, finely finished, as they were, and of the most perfect adjustment to the singer's intentions. Mrs. Nikisch was obliged to repeat the arch song by Brahms, "Vergebliches Staendchen." The special prominence given to this composer's work in the selection of six of his songs was an interesting feature of the programme, while special mention is due to unfamiliar songs of Heuberger and Strauss, both extremely fresh and original. Mr. and Mrs. Nikisch were assisted by Master Alexander Fiedeman, who played three selections for the violin, to which Mr. Nikisch likewise played the accompaniments.

Date 3-8

A NIKISCH SONG RECITAL.

A song recital by Mr. and Mrs. Arthur Nikisch, which had been twice postponed, owing to the severe indisposition of Mrs. Nikisch, was finally given in Chickering Hall yesterday afternoon and proved to be well worth waiting for. Mrs. Nikisch's voice is not a large one, but it is pure and true, and it is used with exquisite taste. A large audience of connoisseurs applauded her singing and the admirable accompaniments of Mr. Nikisch with great heartiness.

The programme contained songs of Schumann, Schubert, Jensen, Franz, Tschaikowsky and Brahms, the half dozen songs by the last named composer affording perhaps the keenest pleasure of the afternoon.

Master Alexander Fiedemann, the twelve-year-old violinist whom Herr Brodsky brought to this country, played very prettily the Vieuxtemps Fantaisie Caprice and Miska Hauser's Hungarian Rhapsody.

American Art Journal.
The Oldest Musical Weekly Published in America.
FOUNDED IN 1863 BY HENRY C. WATSON.
WM. M. THOMS, Editor.

The first and most important object the journalist should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment rather than act as its echo, thus creating a demand for higher culture in artists.

OFFICES, 23 UNION SQUARE, NEW YORK.
NEW YORK, SATURDAY, MARCH 5, 1892.

17TH BOSTON SYMPHONY CONCERT.

MENDELSSOHN'S Ruy Blas overture is always acceptable, with its windy suggestions of mystery; and one is sure to enjoy Liszt's Symphonic Poem the Preludes; but, in addition to these favorites Mr. Nikisch gave two novelties, one for the first time here, A Prairie Scene in Central Asia, by Borodin of St. Petersburg, who died not many years ago, and was one of Liszt's friends. It is a most enjoyable composition, and here is the description appended to the score:

In the silence of the sandy steppes of Central Asia there is heard the first refrain of a Russian folk-song, and also the melancholy notes of the songs of the Orient, followed by the hoof beats of the approaching horses and camels. A caravan, crossing the great desert, and escorted by Russian soldiers, pursues its long journey without fear, confidently relying on its military guard. The procession steadily advances. The voices of the Russians and of the natives blend in the same harmony. Their songs are heard for a long time, and are finally lost in the distance.

But the greater novelty was Dvorak's Fourth Symphony in G, finished last year, produced in Vienna and London, under Richter, and now heard for the first time in America. On simple direct themes Dvorak has built a structure of beautifully proportioned melody, and given us a symphony worthy of classification with the great works of the masters. Here is the official analysis:

The first movement, *Allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright motif in G, given out by the flute, and, after a tremendous *crescendo*, brought forth by the full orchestra fortissimo. Contrary to the prevalent custom in symphonic works, of introducing an extended elaboration between the first and second principal themes, Dvorak, after a short independent passage of ten bars, glides into the second theme, in B-minor, followed by a third principal motif in B. Then the composer begins, without the usual repetition of the first part, to work out the melancholy introductory motif of the movement, which is developed to a strong climax. Then follows the first principal subject, given out pianissimo by the English horn; and after the repetition of the second theme in G, the movement comes to a brilliant close with full orchestra.

Adagio. There occurs a musical curiosity in this movement, in that the principal themes are invariably brought forward in the main keys of C-minor and C-major, only being interrupted by short modulations in another key.

Allegretto grazioso. A dainty motif assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet, in rapid sixteenth triplets. When the first theme appears the second time the situation is changed, the wood-wind taking the melody, and the violins playing a counter melody. In the place of the usual

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EAGLE, Grand Rapids, Mich.

Date 3/6

The advent of the Boston Symphony orchestra is the theme of conversation among musical people of Grand Rapids. Although it will be two months before they play in Hartman's hall, expectations and questionings are rife as to what the programme will consist of, the cost of seats and when the sale will begin. Arrangements will be made with the railroads running into the city to give reduced rates to those wishing to attend the concert from the surrounding towns. It has been decided by the management to have the tickets $1.50 in the gallery and $1.00 in the body of the hall. Considering that it will cost $1,500 to bring them here, this is a very low price for the tickets, as in other towns where the halls are not so large, $2 and $2.50 is the price of tickets. The greatest pianist in the world, Eugen d'Albert, will be the soloist at this concert. It is almost three years since the last orchestral concert (that of Theodore Thomas) was heard in Grand Rapids, and people are in good trim for another.

[illegible]
TUESDAY, MARCH 8, 1892.

The Kneisel Quartet.

The Kneisel Quartet, assisted by Mme. Amalie Joachim, gave the last in its course of six chamber concerts in Union Hall last evening. The programme was as follows:

Ottokar Novácek: Quartet in E minor.
Songs with pianoforte—
Beethoven: Mignon, Op. 75, No. 1.
Mozart: Das Veilchen.
Hayden: Ständchen.
Beethoven: Variations from Quartet, Op. 18, No. 5.
Songs with pianoforte—
J. R. Ahle: Geistlicher Dialog.
J. A. P. Schulz: "Sagt, wo sind die Veilchen hin."
Mendelssohn: Venezianisches Gondellied.
Schubert: Haidenröschen.
Beethoven: Quartet in E-flat, Op. 74.

The quartet by Mr. Novacek—the young violist who has recently joined the Symphony Orchestra, and has played second viola with the Kneisels in the course of the present season—is a work that rather dazes one at the first hearing. It was brought out in Leipzig not long ago, and called forth very various comments from the critical press there. It certainly speaks well for it that the Kneisel Quartet has thought it worth while to play it here—and in no spirit of mere *camaraderie*, either; for some of the members of the quartet have been speaking of it lately in terms of unfeigned enthusiasm, and they evidently play it *con amore*. As for ourselves, a single hearing has given us nothing wherein to base a critical judgment; we dislike it thoroughly, but dislikes at first acquaintance are not necessarily lasting. It seems just the sort of composition to foil a critic's foresight. For aught we can tell, it may as well be the work of a new, original genius, or the miscarriage of a talent that will never ripen. It was superbly played, which is saying not a little for the performers, for its technical difficulty is enormous.

We were unspeakably delighted with the *tempo* at which the quartet took the variations from the fifth Lobkowitz Quartet; it went far towards healing an old sore, for we have long protested against the two common lackadaisical dragging out of this *Andante cantabile*. Last evening we noticed the following marginal note, in pencil, in our score, "Müller-Campanari Quartet, metronome 60, Feb. 12, 1883." We remember perfectly well our then rage at this *tempo*, for which the otherwise admirable 'cellist Müller was doubtless responsible. All thanks to the Kneisels for bringing it up to "metr. 80"; it sounded as if it had really been written by Beethoven. The performance of these variations was admirable throughout, and the rather "mystical" harmonies of the fourth variation sounded all the more impressive from the *tempo* being taken a trifle slower than that of the original theme, instead of faster, as was the case in the other performances we have referred to.

The great E-flat quartet, opus 74—known in Germany as the "*Harfen-Quartett*," and dedicated also to Prince Lobkowitz, although composed nine years later than the set of six that are commonly associated with his name—was wonderfully well played. The performance may be accounted as one of the finest achievements of the Kneisels.

Of Mme. Joachim's singing much can be said; but one would first say a word or two about two of the songs she sang, which have no little historic interest. The first of these is the "Geistlicher Dialog"—or Sacred Dialogue—by Ahle. Johann Rudolph Ahle was born at Mühlhausen, in Thuringia, on Dec. 24, 1625, and died there on July 8, 1673. He was educated at Göttingen and Erfurt, was appointed organist at the latter place, and afterwards director of a newly established music school there; on his return to Mühlhausen he was appointed organist at the Blasius-Kirche, and soon became councillor and even burgomaster of the town. He wrote and published a once famous treatise on singing, some instrumental works, and many secular and sacred songs and "dialogues." His rank among German song-writers of the seventeenth century was very high, and some of his melodies have still a place in Lutheran choral-books. The dialogue on the Advent, sung last evening, is an admirable example of his simple, heartfelt religious musical expression.

The name of Johann Abraham Peter Schulz is, perhaps, not very well known in America, although some of his music is; time was when his melody, "*Müde bin ich, geh' zur Ruh'*," was hummed by almost every cradle-side in New England, as it still is in Germany. Others of his times have worked their way into our hymnbooks, under more or less geographical, or topographical, titles. In Germany he is almost always known by his full name, unabbreviated—Christian name, two middle names and surname—and children's song-books are never without some of his melodies. He was born at Lüneburg on March 30, 1747, and died at Schwedt on June 10, 1800; he was a pupil of the great Kirnberger. Curiously enough for one whose posthumous fame was wholly that of a song writer, and most especially of a writer of *Volkslieder*, he was known during his lifetime as an opera composer and opera conductor; he travelled a good deal and held official positions in several capitals in Europe. But, of all he wrote, only his songs have survived; their simple melodic beauty has won them a permanent place in German hearts, and those that are best known have become folk-songs in the best sense of the term. With Friedrich Silcher, Albert Gottlieb Methfessel and Hans Georg Nägeli, his name will go down to posterity as that of one of the most charming folk-song writers of all time. The song of his sung by Mme. Joachim—who, besides standing as the acknowledged interpreter of Schubert, Schumann, Mendelssohn and Franz, makes a speciality of old songs in humbler forms—is an excellent example of his sincere, simple, heartfelt style.

Mme. Joachim has a glorious contralto voice, not in its first freshness, to be sure, but still rich, full and mellow. Of her singing last evening one need not speak too critically, for it was evident at the outset that she was not in perfect condition; she sang too often out of tune, a fault, however, which cured itself more and more as she went on. One felt that, had she sang a quarter of an hour longer, and got well warmed up to her work, every note would have been true as a die. But leaving, for the time, this point out of consideration, one could not but be struck by the fine intellectual and artistic mastery she showed. More than this, she is what the French call a "*tempérament*"; she sings from the heart out, and from a very warm, strong and womanly heart, too. We shall have ample opportunity in the course of the next few weeks of analyzing her surpassing talent at leisure. We will only say now that she sings—as the late Erminia Rudersdorff sang—as one who "knows all about it;" and this more: that to hear her would be an admirable lesson to more than one of our song singers, if only to remind them that Beethoven, Mozart, Mendelssohn and Schubert wrote in something

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CHICKERING HALL.

THURSDAY EVE'G, MARCH 10, 1892, AT 8.

RECITAL

BY

MR. & MRS. ARTHUR NIKISCH,

ASSISTED BY

MASTER ALEXANDER FIEDEMANN, VIOLIN.

PROGRAMME.

1.	*a*) GOLDMARK,	Die Quelle
	b) SCHUMANN,	Der Nussbaum
	c) AUGUST BUNGERT,	Volkslied
	d) RICHARD HEUBERGER,	Ein Bettlerpärchen
	e) ROBERT FRANZ,	Ständchen
	f) SCHUMANN,	Provencalisches Lied
2.	VIEUXTEMPS,	Fantasie Caprice for Violin
3.	BRAHMS.	*a*) Geheimniss
		b) Therese
		c) Ständchen
		d) Wiegenlied
		e) Des liebsten Schwur.
		f) Vergebliches Ständchen

SOLI FOR VIOLIN.

4.	*a*) SPOHR.	Adagio from the Concerto No. 9
	b) MISKA HAUSER,	Hungarian Rhapsody
5.	*a*) R. DE KOVEN,	Indian Love Song
	b) TSCHAIKOWSKY,	Beim Tanze
	c) RICHARD STRAUSS,	Serenade
	d) JENSEN,	Am Manzanares
	e) SCHUMANN	Frühlingsnacht

Eve. Post NY
3/8

The Nikisch Song Recital.

No department of music of equal importance is so much neglected in New York as that of the *Lied*, or lyric song. It is true that lyric songs, like lyric poems, are better suited for home enjoyment than for a public place, but there are a large number which bear transplantation and which should be more frequently heard. There is to be more music of this variety during the closing months of the present season than ordinarily. Mr. and Mrs. Nikisch gave a recital at Chickering Hall yesterday which is to be soon followed by one or two by Mr. and Mrs. Henschel, and later on several more by the famous *Lieder* singer, Frau Joachim, wife of the great violinist.

Mr. and Mrs. Nikisch yesterday had the assistance of Master Fiedemann, who played three selections in a mediocre fashion. Mrs. Nikisch seemed at first to suffer a little from nervousness, which, however, soon passed away, leaving the audience free to enjoy her voice, which is best in the upper register, and her style, which is in close sympathy with the utterances of the best lyric writers. With the exception of a song by Mr. R. De Koven, the *Lieder* given were of the German school. As usual on such occasions, Brahms was much more liberally represented than Franz, which is very much to be regretted, for Franz, as a song-writer, has a hundred times the genius of Brahms. One of the Brahms songs was encored: Mr. Nikisch played the accompaniments as he only can play them.

MAIL AND EXPRESS, New York, N. Y.

Date 3/8

MR. AND MRS. NIKISCH'S RECITAL.

The recital originally announced some time ago by Mr. and Mrs. Arthur Nikisch, but which was several times postponed by reason of Mrs. Nikisch's illness, was given at Chickering Hall yesterday afternoon. It proved to be a delightful entertainment. Mrs. Nikisch sang a number of songs by different composers—Schumann, Franz, Brahms, Goldmark, De Koven and others—disclosing a fine appreciation of the varying shades of expression requisite for their proper interpretation and a rare ability in carrying her intentions into effect. In voice and in style she is thoroughly acceptable and admirably equipped as a singer of German lieder. Mr. Nikisch's well-known excellence as an accompanist was again delightfully shown, and his presence at the pianoforte added to the effect of the vocal work, and also that of Master Alexander Fiedeman, the accomplished young violinist, who played several selections with Mr. Nikisch as accompanist.

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OFFICES, 23 UNION SQUARE, NEW YORK.

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Mendelssohn: Venezianisches Gondellied.
Schubert: Haidenröschen.
Beethoven: Quartet in E-flat, Op. 74.

The quartet by Mr. Novacek—the young violist who has recently joined the Symphony Orchestra, and has played second viola with the Kneisels in the course of the present season—is a work that rather dazes one at the first hearing. It was brought out in Leipzig not long ago, and called forth very various comments from the critical press there. It certainly speaks well for it that the Kneisel Quartet has thought it worth while to play it here—and in no spirit of mere *camaraderie*, either; for some of the members of the quartet have been speaking of it lately in terms of unfeigned enthusiasm, and they evidently play it *con amore*. As for ourselves, a single hearing has given us nothing wherein to base a critical judgment; we dislike it thoroughly, but dislikes at first acquaintance are not necessarily lasting. It seems just the sort of composition to foil a critic's foresight. For aught we can tell, it may as well be the work of a new, original genius, or the miscarriage of a talent that will never ripen. It was superbly played, which is saying not a little for the performers, for its technical difficulty is enormous.

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CHICKERING HALL.

THURSDAY EVE'G, MARCH 10, 1892, AT 8.

RECITAL

BY

MR. & MRS. ARTHUR NIKISCH,

ASSISTED BY

MASTER ALEXANDER FIEDEMANN, VIOLIN.

PROGRAMME.

1. a) GOLDMARK, ... Die Quelle
   b) SCHUMANN, ... Der Nussbaum
   c) AUGUST BUNGERT, ... Volkslied
   d) RICHARD HEUBERGER, ... Ein Bettlerpärchen
   e) ROBERT FRANZ, ... Ständchen
   f) SCHUMANN, ... Provencalisches Lied

2. VIEUXTEMPS, . . . Fantasie Caprice for Violin

3. BRAHMS. . . .
   a) Geheimniss
   b) Therese
   c) Ständchen
   d) Wiegenlied
   e) Des liebsten Schwur.
   f) Vergebliches Ständchen

SOLI FOR VIOLIN.

4. a) SPOHR, . . . Adagio from the Concerto No. 9
   b) MISKA HAUSER, . . . Hungarian Rhapsody

5. a) R. DE KOVEN, ... Indian Love Song
   b) TSCHAIKOWSKY, ... Beim Tanze
   c) RICHARD STRAUSS, ... Serenade
   d) JENSEN, ... Am Manzanares
   e) SCHUMANN . . . . . Frühlingsnacht

Eve. Post NY
3/8

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[144]

American Art Journal.

The Oldest Musical Weekly Published in America.
OUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

The first and most important object the journalis should have in mind is to criticise productive and reproductive art with such discriminating care and honesty of purpose as to offer a safe guide to popular judgment rather than act as its echo, thus creating a demand for higher culture in artists.

OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MARCH 5, 1892.

X

17TH BOSTON SYMPHONY CONCERT.

MENDELSSOHN'S Ruy Blas overture is always acceptable, with its windy suggestions of mystery; and one is sure to enjoy Liszt's Symphonic Poem the Preludes; but, in addition to these favorites Mr. Nikisch gave two novelties, one for the first time here, A Prairie Scene in Central Asia, by Borodin of St. Petersburg, who died not many years ago, and was one of Liszt's riends. It is a most enjoyable composition, nd here is the description appended to the ore:

> In the silence of the sandy steppes of Central Asia there is heard the first refrain of a Russian folk-song, and also the melancholy notes of the songs of the Orient, followed by the hoof beats of the approaching horses and camels. A caravan, crossing the great desert, and escorted by Russian soldiers, pursues its long journey without fear, confidently relying on its military guard. The procession steadily advances. The voices of the Russians and of the natives blend in the same harmony. Their songs are heard for a long time, and are finally lost in the distance.

But the greater novelty was Dvorak's Fourth Symphony in G, finished last year, produced in Vienna and London, under Richter, and now heard for the first time in America. On simple direct themes Dvorak has built a structure of beautifully proportioned melody, and given us a symphony worthy of classification with the great works of the masters. Here is the official analysis:

The first movement, *Allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright motif in G, given out by the flute, and, after a tremendous *crescendo*, brought forth by the full orchestra fortissimo. Contrary to the prevalent custom in symphonic works, of introducing in extended elaboration between the first and second principal themes, Dvorak, after a short independent passage of ten bars, glides into the second theme, in B-minor, followed by a third principal motif in B. Then the composer begins, without the usual repetition of the first part, to work out the melancholy introductory motif of the movement, which is developed to a strong climax. Then follows the first principal subject, given out pianissimo by the English horn; and after the repetition of the second theme in G, the movement comes to a brilliant close with full orchestra.

Adagio. There occurs a musical curiosity in this movement, in that the principal themes are invariably brought forward in the main keys of C-minor and C-major, only being interrupted by short modulations in another key.

Allegretto grazioso. A dainty motif assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet, in rapid sixteenth triplets. When the first theme appears the second time the situation is changed, the wood-wind taking the melody, and the violins playing a counter melody. In the place of the usual

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EAGLE, Grand Rapids, Mich.

Date 3/6

The advent of the Boston Symphony orchestra is the theme of conversation among musical people of Grand Rapids. Although it will be two months before they play in Hartman's hall, expectations and questionings are rife as to what the programme will consist of, the cost of seats and when the sale will begin. Arrangements will be made with the railroads running into the city to give reduced rates to those wishing to attend the concert from the surrounding towns. It has been decided by the management to have the tickets $1.50 in the gallery and $1.00 in the body of the hall. Considering that it will cost $1,500 to bring them here, this is a very low price for the tickets, as in other towns where the halls are not so large, $2 and $2.50 is the price of tickets. The greatest pianist in the world, Eugen d'Albert, will be the soloist at this concert. It is almost three years since the last orchestral concert (that of Theodore Thomas) was heard in Grand Rapids, and people are in good trim for another.

Boston Transcript

TUESDAY, MARCH 8, 1892.

The Kneisel Quartet.

The Kneisel Quartet, assisted by Mme. Amalie Joachim, gave the last in its course of six chamber concerts in Union Hall last evening. The programme was as follows:

Ottokar Novácek: Quartet in E minor.
Songs with pianoforte—
Beethoven: Mignon, Op. 75, No. 1.
Mozart: Das Veilchen.
Hayden: Ständchen.
Beethoven: Variations from Quartet, Op. 18, No. 5.
Songs with pianoforte—
J. R. Ahle: Geistlicher Dialog.
J. A. P. Schulz: "Sagt, wo sind die Veilchen hin."
Mendelssohn: Venezianisches Gondellied.
Schubert: Haidenröschen.
Beethoven: Quartet in E-flat, Op. 74.

The quartet by Mr. Novacek—the young violist who has recently joined the Symphony Orchestra, and has played second viola with the Kneisels in the course of the present season—is a work that rather dazes one at the first hearing. It was brought out in Leipzig not long ago, and called forth very various comments from the critical press there. It certainly speaks well for it that the Kneisel Quartet has thought it worth while to play it here—and in no spirit of mere *camaraderie*, either; for some of the members of the quartet have been speaking of it lately in terms of unfeigned enthusiasm, and they evidently play it *con amore*. As for ourselves, a single hearing has given us nothing wherein to base a critical judgment; we dislike it thoroughly, but dislikes at first acquaintance are not necessarily lasting. It seems just the sort of composition to foil a critic's foresight. For aught we can tell, it may as well be the work of a new, original genius, or the miscarriage of a talent that will never ripen. It was superbly played, which is saying not a little for the performers, for its technical difficulty is enormous.

We were unspeakably delighted with the *tempo* at which the quartet took the variations from the fifth Lobkowitz Quartet; it went far towards healing an old sore, for we have long protested against the two common lackadaisical dragging out of this *Andante cantabile*. Last evening we noticed the following marginal note, in pencil, in our score, "Müller-Campanari Quartet, metronome 60, Feb. 12, 1883." We remember perfectly well our then rage at this *tempo*, for which the otherwise admirable 'cellist Müller was doubtless responsible. All thanks to the Kneisels for bringing it up to "metr. 80"; it sounded as if it had really been written by Beethoven. The performance of these variations was admirable throughout, and the rather "mystical" harmonies of the fourth variation sounded all the more impressive from the *tempo* being taken a trifle slower than that of the original theme, instead of faster, as was the case in the other performance we have referred to.

The great E-flat quartet, opus 74—known in Germany as the "*Harfen-Quartett*," and dedicated also to Prince Lobkowitz, although composed nine years later than the set of six that are commonly associated with his name—was wonderfully well played. The performance may be accounted as one of the finest achievements of the Kneisels.

Of Mme. Joachim's singing much can be said; but one would first say a word or two about two of the songs she sang, which have no little historic interest. The first of these is the "Geistlicher Dialog"—or Sacred Dialogue—by Ahle. Johann Rudolph Ahle was born at Mühlhausen, in Thuringia, on Dec. 24, 1625, and died there on July 8, 1673. He was educated at Göttingen and Erfurt, was appointed organist at the latter place, and afterwards director of a newly established music school there; on his return to Mühlhausen he was appointed organist at the Blasius-Kirche, and soon became councillor and even burgomaster of the town. He wrote and published a once famous treatise on singing, some instrumental works, and many secular and sacred songs and "dialogues." His rank among German song-writers of the seventeenth century was very high, and some of his melodies have still a place in Lutheran choral-books. The dialogue on the Advent, sung last evening, is an admirable example of his simple, heartfelt religious musical expression.

The name of Johann Abraham Peter Schulz is, perhaps, not very well known in America, although some of his music is; time was when his melody, "*Müde bin ich, geh' zur Ruh'*," was hummed by almost every cradle-side in New England, as it still is in Germany. Others of his times have worked their way into our hymnbooks, under more or less geographical, or topographical, titles. In Germany he is almost always known by his full name, unabbreviated—Christian name, two middle names and surname—and children's song-books are never without some of his melodies. He was born at Lüneburg on March 30, 1747, and died at Schwedt on June 10, 1800; he was a pupil of the great Kirnberger. Curiously enough for one whose posthumous fame was wholly that of a song writer, and most especially of a writer of *Volkslieder*, he was known during his lifetime as an opera composer and opera conductor; he travelled a good deal and held official positions in several capitals in Europe. But, of all he wrote, only his songs have survived; their simple melodic beauty has won them a permanent place in German hearts, and those that are best known have become folk-songs in the best sense of the term. With Friedrich Silcher, Albert Gottlieb Methfessel and Hans Georg Nägeli, his name will go down to posterity as that of one of the most charming folk-song writers of all time. The song of his sung by Mme. Joachim—who, besides standing as the acknowledged interpreter of Schubert, Schumann, Mendelssohn and Franz, makes a specialty of old songs in humbler forms—is an excellent example of his sincere, simple, heartfelt style.

Mme. Joachim has a glorious contralto voice, not in its first freshness, to be sure, but still rich, full and mellow. Of her singing last evening one need not speak too critically, for it was evident at the outset that she was not in perfect condition; she sang too often out of tune, a fault, however, which cured itself more and more as she went on. One felt that, had she sang a quarter of an hour longer, and got well warmed up to her work, every note would have been true as a die. But leaving, for the time, this point out of consideration, one could not but be struck by the fine intellectual and artistic mastery she showed. More than this, she is what the French call a "*tempérament*"; she sings from the heart out, and from a very warm, strong and womanly heart, too. We shall have ample opportunity in the course of the next few weeks of analyzing her surpassing talent at leisure. We will only say now that she sings—as the late Erminia Rudersdorff sang—as one who "knows all about it;" and this more: that to hear her would be an admirable lesson to more than one of our song singers, if only to remind them that Beethoven, Mozart, Mendelssohn and Schubert wrote in something far stronger than what Mrs. Browning called "ink diluted with tears," and that there is no need of throwing their songs into the stove, as "the only means of giving them some warmth."

CHICKERING HALL.

THURSDAY EVE'G, MARCH 10, 1892, AT 8.

RECITAL

BY

MR. & MRS. ARTHUR NIKISCH,

ASSISTED BY

MASTER ALEXANDER FIEDEMANN, VIOLIN.

PROGRAMME.

1.	*a)* GOLDMARK.	
	b) SCHUMANN.	DIE QUELLE
	c) AUGUST BUNGERT.	DER NUSSBAUM
	d) RICHARD HEUBERGER.	VOLKSLIED
	e) ROBERT FRANZ.	EIN BETTLERPÄRCHEN
	f) SCHUMANN.	STÄNDCHEN
		PROVENCALISCHES LIED
2.	VIEUXTEMPS.	FANTASIE CAPRICE FOR VIOLIN
3.	BRAHMS.	*a)* GEHEIMNISS *b)* THERESE *c)* STÄNDCHEN *d)* WIEGENLIED *e)* DES LIEBSTEN SCHWUR. *f)* VERGEBLICHES STÄNDCHEN

SOLI FOR VIOLIN.

4.	*a)* SPOHR.	ADAGIO FROM THE CONCERTO NO. 9
	b) MISKA HAUSER.	HUNGARIAN RHAPSODY
5.	*a)* R. DE KOVEN.	INDIAN LOVE SONG
	b) TSCHAIKOWSKY.	BEIM TANZE
	c) RICHARD STRAUSS.	SERENADE
	d) JENSEN.	AM MANZANARES
	e) SCHUMANN	FRÜHLINGSNACHT

3/10 NY

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trio of the *Scherzo* there comes another bright, lofty theme in G, which, after the first sixteen bars, is taken up by the strings forte. After being twice repeated, with slight changes in the orchestration, a return is made to the first subject in G-minor, leading to a *coda molto vivace* in G-major, bringing the movement to a rapid close, after the fashion of a Slavonic dance.

Finale, Allegro ma non troppo. The last movement opens with a fan fare by the trumpets, and then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the main subject of the opening movement as to suggest that it was intentional. For the second theme the composer uses a rather rhythmical motif in C-minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom, and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first motif, played pianissima by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant coda.

AT THE BOSTON ART CLUB.

A VERY interesting concert was given latter February, which Mr. John Cone Kimball did much to arrange. Three or four artists made their Boston debut. One was Tom Ward, the Syracuse tenor, who, for almost the first time in his life, was afflicted with a sore throat, which took the form of tonsilitis. Nevertheless, his enunciation was perfect and his vocalization vigorous in "I Cannot Sleep," from Buck's Golden Legend, and songs by Rotoli and Dressler. Mr. Ward is the gentleman to whom Syracuse owes its elaborate festival and its Madrigal Club, and he came to his American work with the best English instruction.

Another new comer was Mrs. Virginia P. Marwich, the wife of a Hartford, Conn., druggist, who came to our city with her. Mrs. Marwich has studied under Shakespeare and others in London, and is now one of Winch's pupil's. Unfortunately she was also suffering with throat trouble, though in a far milder form, the vocal cords being so unnerved as to affect her middle register; but she won her audience by her sweet face and bearing, and by her fine voice (mezzo soprano, I should call it) in the Cinq Mars cantilena, songs by Camp and De Koven, and a duet with Mr. Ward, from Buck's Don Munio. Mrs. Marwick is a native of Maine, and won distinction at the Virginia Petersburg Festival under B. P. Paine.

Then we heard Brodsky's juvenile pupil of whom Nikisch has such hopeful expectations, Alexander Fiedemann. He prepossesses you by the bright beauty of his youthful face and form, but you forget his age when you hear the strong breadth of his playing in selections from Spohr, Vieutemps, and Hauser. Mr. E. Rosé was the accompanist, a cellist in the Symphony Orchestra. The one Boston artist was Stasny, the pianist, not yet fully recovered from inflammatory rheumatism in his right arm, but bringing out lovely tones from the middle register of the Knabe grand in five pieces, one of which, Popper's Elfin Dance, he had not before played in this country.

The Art Club does much to help music, as well as pictures and statuary.

MELODIOUS MARCHES.

LA RUSSELL CIGALE.

SUNDRY Paderewski farewells.

WE regret to learn that Mr. Daniel Morris, the Boston manufacturer, is not so well as he has been for a few weeks past.

SOMETHING new at the hub is ladies blacking themselves for a public minstrel show,—

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without some of his melodies. He was born at Lüneburg on March 30, 1747, and died at Schwedt on June 10, 1800; he was a pupil of the great Kirnberger. Curiously enough for one whose posthumous fame was wholly that of a song writer, and most especially of a writer of *Volkslieder*, he was known during his lifetime as an opera composer and opera conductor; he travelled a good deal and held official positions in several capitals in Europe. But, of all he wrote, only his songs have survived; their simple melodic beauty has won them a permanent place in German hearts, and those that are best known have become folk-songs in the best sense of the term. With Friedrich Silcher, Albert Gottlieb Methfessel and Hans Georg Nägeli, his name will go down to posterity as that of one of the most charming folk-song writers of all time. The song of his sung by Mme. Joachim—who, besides standing as the acknowledged interpreter of Schubert, Schumann, Mendelssohn and Franz, makes a specialty of old songs in humbler forms—is an excellent example of his sincere, simple, heartfelt style.

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The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 9, 1892.

Boston Office of The Musical Courier,
157 Tremont Street, Saturday, March 5, 1892.

THE program for the eighteenth concert of the Boston Symphony Orchestra in Music Hall this evening was: Symphonic poem, "Hamlet," Tschaikowsky (first time); concerto for violin, No. 3, in D minor, op. 58, Bruch (first time); symphony No. 4, D minor, op. 120, Schumann. Mrs. Camilla Urso was the soloist.

The opening number, given for the first time in this country, is a tone picture of the usual characteristics, extravagant in orchestration, surprisingly bold and unconventional in treatment and abounding in opportunities for exercising one's imagination, however vivid.

The chief satisfaction to be gained from a hearing of this work would, it seemed to us, lie in giving just such a vivid imagination limitless scope, treating it to blood congealing visions of ghosts, assassinations and gore galore. Musically it was not enjoyable. Mr. Nikisch did all that was possible to make the performance technically perfect, both in letter and spirit, and succeeded.

The Bruch concerto also had its first hearing here this evening, and the Symphony audience was fortunate in having such a consummate artist as Mrs. Urso to give the first impressions of a work, although musicianly, yet somewhat tedious. As we have ever been pleased to observe, it has been an invariable delight to listen to any work Mrs. Urso may have seen fit to do for us.

Her efforts this evening were fully as enjoyable as ever and as heartily appreciated and acknowledged by the audience.

The soloist for the coming week will be Mr. Eugen d'Albert, who will play the Beethoven E flat concerto. The original version of the Schumann symphony No. 4, in D minor, will then have its first performance in Boston.

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The Nikisch Recital.

THE much postponed song recital of Mrs. Arthur Nikisch, of Boston, finally took place on Monday afternoon of this week, the lady having recovered completely from her recent severe indisposition. It is gratifying to be able to state that the recital was in every manner a most pronounced success and that Mrs. Nikisch was as warmly received in New York as her sincerest admirers could have wished for. She sang with all that grace and refinement which one might be led to expect from so lovely and cultured a woman, but above all with such a delicious musical flavor in each and every song of her varied program that it could not but give genuine artistic pleasure to even the most blasé of musical ears. The following was the interesting program presented:

"Die Quelle" .... Goldmark
"Der Nussbaum" .... Schumann
"Volkslied" .... August Bungert
"Ein Bettlerpaerchen" .... Richard Heuberger
"Staendchen" .... Robert Franz
"Provençalisches Lied" .... Schumann
Fantaisie Caprice, for violin .... Vieuxtemps
"Geheimniss" ....
"Therese" ....
"Staendchen" .... } .... Brahms
"Wiegenlied" ....
"Des Liebsten Schwur" ....
"Vergebliches Ständchen" ....
Soli for violin—
Adagio from the Concerto No. 9 .... Spohr
Hungarian Rhapsody .... Miska Hauser
"Indian Love Song" .... R. de Koven
"Beim Tanze" .... Tschaikowsky
Serenade .... Richard Strauss
"Am Manzanares" .... Jensen
"Fruehlingsnacht" .... Schumann

If there be a possibility of pointing out anything especially superior in a performance in which everything was so delightful and artistic, one would like to particularize the Bungert "Volkslied;" from the Brahms group the "Wiegenlied," which was sung with infinite tenderness, and the "Vergebliches Ständchen," which was given with so much grace and archfulness that the audience insisted on a *da capo* singing of it, and in the third group that most intense and characteristic love song in B minor, "Beim Tanze," by Tschaikowsky, which was interpreted with deep feeling and lovely expression, and lastly Jensen's beautiful song, "Am Manzanares."

Not the least attractions of the concert were Mr. Nikisch's accompaniments at the piano, which for refinement, taste, discretion and genuine musicianship justified his well-known reputation of being as great a pianist as he is a violinist and as great a conductor as he is a musician.

Master Alexander Fiedemann, the adopted son of Concertmaster Brodsky, played his violin solo in a manner surprising for one of his years. He showed the excellent results of the parental teaching in the way his talent for the violin has been cultivated as to tone, purity of intonation, bowing and phrasing. He will become a great violinist in due time, provided he is not spoiled, as such pretty wonder children are apt to be, by too many and too early public appearances and resultant overpraise.

The extra concert by the Boston Symphony Orchestra, for the benefit of its members, on Wednesday evening, proved, as was expected, an affair of the "red letter" order.

Mr. Paderewski and Mrs. Julie Wyman volunteered their very valuable services, and in consequence a particularly large and high-classed audience was drawn together on this occasion.

The program was attractive, interesting and very well performed, the members of the orchestra evidently putting their best efforts into the work, especially in the opening number, the "Tannhäuser" overture, which was given with a finish, fire and grandeur never before equaled by this band.

Mr. Paderewski gave a broad and artistic interpretation of the Schumann concerto in A minor, at the close of which Mr. Kneisel, on behalf of the orchestra, presented him with a magnificent laurel wreath of silver. Thereupon the enthusiasm of the audience knew no bounds, and Mr. Paderewski was compelled to bow his acknowledgments again and again, finally giving in response to such imperative de-

Mrs. Julie Wyman contributed several enjoyable vocal numbers and Mr. Schroeder a group of short compositions for the 'cello. The concert came to an end with the Liszt Hungarian fantaisie for piano and orchestra. Taken all in all the occasion was a most enjoyable one, and with nearly every seat in the Music Hall taken must have been productive of very satisfactory results from a financial point of view.

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Providence Music.

PROVIDENCE, R. I., February 27.

A REVIEW of the past month presents a formidable array of musical events, from which I will extract those which seem to be of greatest local or general interest.

The admirable Kneisel Quartet gave us one of its enjoyable evenings of chamber music on February 2. The program for the quartet was Dittersdorf's quartet in E flat—a charming number, Beethoven's quartet in G, No. 18, and the andante from Tschaikowsky's quartet in D. Between these came a group of solos for the violin and another for the 'cello, both of which were rendered in a thoroughly finished and artistic manner by Messrs. Kneisel and Schroeder.

Ann Arbor Music.

ANN ARBOR, Mich., February 26, 1892.

THIS month has been an eventful one musically, for the University Musical Society on February 12 and 15 presented two of the finest concerts ever heard in the State. The University Choral Union of 240 voices gave a fine program for their first choral concert, and chorus, orchestra and soloists did magnificentwork. Mrs. Genevra Johnstone-Bishop is a great favorite and sang the solos in Bruch's "Fair Ellen," "Flight into Egypt," and "Gallia" superbly. Mr. Max Heinrich aroused the large audience into the wildest enthusiasm by his artistic singing. He sang a group of songs and solos in "Fair Ellen," Foote's "Wreck of the Hesperus," and Grieg's "Discovery."

The Choral Union is admittedly the finest chorus in Michigan, and proposes Berlioz's "Faust" for its last concert. The Boston Symphony Orchestra plays here on May 9, and this concert is looked forward to with high expectation, for Mr. Nikisch always gives us one of the choicest programs on the Western tour. Paderewski played on February 15 to an audience of 2,500. To say that he was enthusiastically received is to put it mildly. In university circles are many excellent judges of music, and it is the universal testimony that such playing was never before heard in University Hall, and all are hoping that he may come next year again.

Providence
News
Feb 29

The Boston Symphony Orchestra.

From the standpoint of the lover of the deeper music that appeals alike to the intellect and the emotions—such as that of Beethoven or Wagner—last evening's concert of the Boston Symphony Orchestra would be only partially satisfying, but for the broadly cultivated musician, who wishes to hear all the varieties of style, and for the musical diletante who loves music for music's sake alone, the program could not have been bettered. It is a great source of credit to Mr. Nikisch that he almost always devotes a portion of his evening to some new work, thus keeping his hearers abreast of the musical development of the period, and at the same tims showing by his reading of the scores that the field for musical composition has not all been tilled by the old masters; that there are still an infinite number of paths in which real genius can yet for ages continue to create materpieces that will always command the sincere admiration of music-lovers. The program follows:

Overture—"Le Roi d'Ys .... Lalo
Symphony in G major, No. 4 .... Dvorak
First movement from the Concerto for Violin in D major .... Paganini
Mr. Kneisel.
Aase's Death, from the Suite "Peer Gynt" .... Grieg
Pilgrims March, from the Symphony "Harold in Italy" .... Berlioz
Cavatina, from "Faust" .... Gounod
Mr. Campanari.

The tonal effects of Le Roi d'Ys, for emotional and sustained qualities were exquisitely setforth by the orchestra but the passages of Aase's Death were marvelously rendered. The shading of sixty musical instruments in the production of a pianissimo tone that scarcely exceeds a whisper in quantity but whose quality is perfection, cannot be described in words, it must be heard. The low and plaintive tones of deep sorrow have never been touched by a truer artist than Grieg in this melody from Peer Gynt.

Space only prohibited a more extended comment on the solo work. Campanari's voice was as usual, grandly sympathetic, and moved the audience as only that most wonderful of all instruments, the musical human voice, can. Dvorak's symphony is is a series of surprises that appeals rather to the imagination than the emotions, and is a number rather to be added to the program for its newness and strangeness than for its permanent value.

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pping from

Union, Springfield, Mass

Date 3/9

Profaning the ymphony.

The Boston symphony concerts have become, in a way, sacred ceremonials, at which even those not born with a musical ear must assist in becoming fashion. One Friday afternoon the two little daughters of a certain family returned from the music hall "in a state of mind." One of them was evidently scornful and the other depressed. "What's the the matter?" asked some one. "Was n't the concert fine?" "The concert was all right," said Ethel, superbly. "I don't complain of the concert." "Then, what did go wrong? Something, I'm sure." "The amount of the matter is," said the young lady, looking haughtily at her drooping sister, "that Mildred has disgraced herself. She sneezed in the middle of the symphony."—Youth's Companion.

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pping from

Record, Philadelphia, Pa.

Date 3/11

—At the fifth concert of the Boston Symphony Orchestra, to be given on Monday next at the ACADEMY OF MUSIC, Eugen D'Albert, pianist, will be the solo

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Providence
Telegram
Feb 29

Rich Treat by the Boston Symphony Orchestra Last Night—Other Concert.

There were rich and enjoyable features in the Boston Symphony orchestra concert in Infantry hall last night. The program was a sumptuous one in the character and diversity of its numbers, as the following list of works given shows:

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Concerto for violin in D major ...... Paganini
Franz Kneisel.
"Aale's Death," from suite, "Peer Gynt," .... Grieg
"Pilgrims' March," from symphony, "Harold in Italy" .... Berlioz
(Viola solo, Franz Kneisel.)
Cavatina, from "Faust" .... Gounod
Mr. G. Campanari.
Symphony No. 4, G minor .... Dvorak
Allegro con brio,
Adagio,
Allegretto grazioso,
Finale; allegro ma non troppo.

The overture written by Lalo proved to be a composition abounding in round, resonant melody and heavy effects, such as sudden swells and tone expansions, long roles and deep rumblese. It was artistically handled by Nikisch, who displayed his masterly abilities in conductorship as he has not done in any previous performance in this city. The work from bar to bar seemed to be an aim at the art of demonstrating by the most ingenius devices what there is in real melody, and for this reason its presentation in a manner so intelligent and musician tripled the pleasure it excited.

The "Pilgrims' March" was delightfully performed, and all its wealth of harmonic peculiarities bestowed upon the hearing of the auditors. Almost every instrument in the chorus had a special part to carry, which gave each, or each class, an opportunity of rising to temporary prominence above the others, and sustaining some delicious secondary air, or a modification of the original theme.

Mr. Kneisel played a curiously scored viola solo in one section, which, as an example of delicate quaintness, was uncommonly sweet and beautiful.

Dr. Dvorak's symphony was given for the first time in Providence, and its appearance on the program of the Symphony orchestra in Boston Saturday the first time it has been played in this country. The composer only finished it last year. The work consisted of four movements. The third was the gayest and most exhilarating, the first two being devoted largely to combinations of the tones that suggest a melancholy or pensive state of mind. In the third movement was a part for the strung pieces, gorgeously written and exquisitely elegant in effect.

1 Mr. Kneisel's solos were perfectly executed. His violin performance was as graceful and polished a specimen of refined playing as the daintiest connoisseur would wish to hear, and his viola work was charmingly done.

Mr. Campanari sang his selection with taste and feeling, and in the operation revealed a voice that, with thorough cultivation, would yield him handsome returns on the concert or the operatic platform. Mr. Campanari is one of the 'cellists of the orchestra, and his brother is also a member. He was once a singer of great promise in Milan and other cities of Southern Europe, and today if he would forsake instrumental music for vocal, and give himself up to the art, he would be a bright star in the world of song.

At the concert by the orchestra April 6, Eugen D'Albert, the pianist, will be the soloist.

Boston Journal.

FRIDAY, MARCH 11, 1892.

Mrs. Nikisch's Recital.

Mrs. Arthur Nikisch gave a song recital last evening in Chickering Hall. She was assisted by Master Alexander Fiedemann, violinist, and Mr. Arthur Nikisch, pianist. The programme included songs by Goldmark, Schumann, Bungert, Heuberger, Franz, Brahms, De Koven, Tschaikowsky, R. Strauss, Jensen.

Mrs. Nikisch showed last evening the results of careful training in certain and limited directions. She sang with less rigidity and with more confidence than on former occasions; and there is a slight gain in the matter of expression. Her voice is naturally of such agreeable quality that it is unfortunate that she has not more closely applied herself to the elements of her art. She has not mastered the science of tone-production. The tone does not carry; instead of being round and full it is a shell. The intonation is not always pure, and at the end of a phrase she is apt to fall below the true pitch. Her attack is not precise, and the habit of scooping, which was so apparent last year, seems now confirmed. Nor does the dramatic feeling or musical intelligence displayed in her performance atone for these grievous faults. For, although she sings at times with archness, with coquetry, the musical emotion never rises above pleasant superficiality. There is no depth, no passion, no direct and irresistible appeal to the heart. So last evening she was most successful in the songs of a light and sportive character, and the effect in these songs was heightened by the charm of her personal appearance. The accompaniments were played in a thoroughly delightful manner by Mr. Nikisch, and the singer was frequently and loudly applauded.

The feature of the concert, however, was the appearance of the 12-year-old violinist, Alexander Fiedemann. The boy is under the protection and guidance of Mr. Brodsky, the admirable concert meister of the Damrosch Orchestra, and he shows in many ways the influence of his teacher. Last evening he played Vieuxtemps's fantasie caprice, the adagio of Spohr's concerto No. 9, and Hauser's Hungarian Rhapsody. The boy's tone is full and eminently virile. He even now plays with the passion of a robust man. But this passion is under control. His performance is not, then, merely the parrot cleverness of a quick-eared youth. It is thoughtful and at the same time apparently spontaneous. His mechanism, though not faultless, is highly developed; his stage presence wins sympathy and commands respect. And perhaps the highest praise is this: That the hearer in watching the earnest and romantic face of the boy, in remarking the freedom and strength of the performance, forgets the existence of such a thing as an infant phenomenon and greets a genuine musician.

PHILIP HALE.

Providence
Journal
Feb 29

BOSTON SYMPHONY ORCHESTRA.

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and the audience was not satisfied until he had bowed his acknowledgment many times. His viola solo in the "Pilgrim's March," from the symphony "Harold in Italy," by Berlioz, was equally well rendered. A word must be said in regard to Mr. Nikisch's accompanying. "Aase's Death," from Grieg's suite, "Peer Gynt," is a short but exquisite part of the suite, thoroughly characteristic of this wonderful composer in the eminently weird harmonies and chords with which it teems. The ending of this part of the suite is scarcely more than a breath, so pianissimo is it taken, notwithstanding which every tone was perfectly distinct, played as though by one man. The composition is one which works upon the feelings unconsciously, and though applause was given because deserved, it was given grudgingly as though afraid of the indescribable spell which the music left.

"Dvorak's Symphony, No. 4," in G-major, is quite new, and was received with much interest last evening. The first movement has little of real originality in it, but is so full of bright, beautiful themes and brilliant orchestration as to make up for this deficiency. The second movement is not particularly interesting. The whole movement, which is none too short, is in the two main keys of C-minor and C-major. The effect is not entirely pleasing when so much of a sameness is used to represent ideas. The third and fourth movements are entirely different from the first two in many respects, and leave at the end a good impression of the whole. The harmonies are distributed better, the themes are spicy and original, and the whole has a go and vim to it which characterizes this composer.

Mr. Campanari's baritone was heard to advantage in Gounod's cavatina from "Faust." He possesses a voice rich and full in quality and with a good scope. The sixth and last concert of the Boston Symphony Orchestra takes place Wednesday evening, April 6th.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

FRIDAY MORNING, MAR. 11, 1892.

MUSICAL MATTERS.

The long-expected recital by Mr. and Mrs. Arthur Nikisch and Master Alexander Fiedemann took place last evening in Chickering Hall, where, notwithstanding the nasty weather, one of the best audiences Boston can produce was assembled. From an artistic standpoint it was one of the best musical events of an unusual season, and was above criticism; we can only emphasize a few of the best points.

Mrs. Nikisch was the particular subject of interest, for whatever may have been her standing as a vocalist in the comparatively small circle in which she has heretofore been heard, the musical public has had no opportunity this season to judge her ability, for the small part she sang in "Manfred" was no test of her powers. Even those who were fortunate enough to hear her last season were surprised at last night's performance. She sang seventeen songs, one of which she repeated, all but one in German—songs that fully tested the power and compass of her voice, which is rare in quality, possessing vibration quite unlike the tremolo so much affected by singers of the present day. The tones are full and round, true to pitch, and evenly developed throughout the entire register. She phrases exquisitely. The six Brahms selections were very beautiful but difficult, as his music is prone to be, but she mastered the difficulties with ease and skill. Mrs. Nikisch is doubly fortunate in possessing such ability combined with a charming personality.

Mr. Nikisch's skill as an accompanist has been as firmly established as his position among the few really fine conductors. His accompaniments for both the songs and the violin solos were beautiful for shading and delicacy. He seems to possess in a high degree the intuitive sense so necessary in an accompanist.

It was hard to realize that such rich, clear tones, such breadth of style, such an intelligent manner of treatment of subject, could be accomplished by a mere lad of 13 years. His interpretation of Vieuxtemps' fantasie caprice, Spohr's adagio from the concerto No. 9, and Hungarian Rhapsody by Miska Hauser, was a revelation even to the people who could read genius in the young face and head, which bears a striking resemblance to the familiar pictures of Beethoven. The boy has a future, and the world will be indebted to Professor Brodsky for this addition to the list of virtuosos, as Fiedemann has been under his instruction since the discovery of his talent.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 9, 1892.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 Tremont Street, Saturday, March 5, 1892.

THE program for the eighteenth concert of the Boston Symphony Orchestra in Music Hall this evening was: Symphonic poem, "Hamlet," Tschaikowsky (first time); concerto for violin, No. 3, in D minor, op. 58, Bruch (first time); symphony No. 4, D minor, op. 120, Schumann. Mrs. Camilla Urso was the soloist.

The opening number, given for the first time in this country, is a tone picture of the usual characteristics, extravagant in orchestration, surprisingly bold and unconventional in treatment and abounding in opportunities for exercising one's imagination, however vivid.

The chief satisfaction to be gained from a hearing of this work would, it seemed to us, lie in giving just such a vivid imagination limitless scope, treating it to blood congealing visions of ghosts, assassinations and gore galore. Musically it was not enjoyable. Mr. Nikisch did all that was possible to make the performance technically perfect, both in letter and spirit, and succeeded.

The Bruch concerto also had its first hearing here this evening, and the Symphony audience was fortunate in having such a consummate artist as Mrs. Urso to give the first impressions of a work, although musicianly, yet somewhat tedious. As we have ever been pleased to observe, it has been an invariable delight to listen to any work Mrs. Urso may have seen fit to do for us.

Her efforts this evening were fully as enjoyable as ever and as heartily appreciated and acknowledged by the audience.

The soloist for the coming week will be Mr. Eugen d'Albert, who will play the Beethoven E flat concerto. The original version of the Schumann symphony No. 4, in D minor, will then have its first performance in Boston.

* * * *

The Nikisch Recital.

THE much postponed song recital of Mrs. Arthur Nikisch, of Boston, finally took place on Monday afternoon of this week, the lady having recovered completely from her recent severe indisposition. It is gratifying to be able to state that the recital was in every manner a most pronounced success and that Mrs. Nikisch was as warmly received in New York as her sincerest admirers could have wished for. She sang with all that grace and refinement which one might be led to expect from so lovely and cultured a woman, but above all with such a delicious musical flavor in each and every song of her varied program that it could not but give genuine artistic pleasure to even the most blasé of musical ears. The following was the interesting program presented:

"Die Quelle" .... Goldmark
"Der Nussbaum" .... Schumann
"Volkslied" .... August Bungert
"Ein Bettlerpaerchen" .... Richard Heuberger
"Staendchen" .... Robert Franz
"Provençalisches Lied" .... Schumann
Fantaisie Caprice, for violin .... Vieuxtemps
"Geheimniss" ....
"Therese" ....
"Staendchen" ....
"Wiegenlied" ....
"Des Liebsten Schwur" ....
"Vergebliches Ständchen" .... } .... Brahms
Soli for violin—
  Adagio from the Concerto No. 9 .... Spohr
  Hungarian Rhapsody .... Miska Hauser
"Indian Love Song" .... R. de Koven
"Beim Tanze" .... Tschaikowsky
Serenade .... Richard Strauss
"Am Manzanares" .... Jensen
"Fruehlingsnacht" .... Schumann

If there be a possibility of pointing out anything especially superior in a performance in which everything was so delightful and artistic, one would like to particularize the Bungert "Volkslied;" from the Brahms group the "Wiegenlied," which was sung with infinite tenderness, and the "Vergebliches Ständchen," which was given with so much grace and archfulness that the audience insisted on a *da capo* singing of it, and in the third group that most intense and characteristic love song in B minor, "Beim Tanze," by Tschaikowsky, which was interpreted with deep feeling and lovely expression, and lastly Jensen's beautiful song, "Am Manzanares."

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Mr. Paderewski gave a broad and artistic interpretation of the Schumann concerto in A minor, at the close of which Mr. Kneisel, on behalf of the orchestra, presented him with a magnificent laurel wreath of silver. Thereupon the enthusiasm of the audience knew no bounds, and Mr. Paderewski was compelled to bow his acknowledgments again and again, finally giving in response to such imperative demands Schumann's "Des Abends."

Mrs. Julie Wyman contributed several enjoyable vocal numbers and Mr. Schroeder a group of short compositions for the 'cello. The concert came to an end with the Liszt Hungarian fantaisie for piano and orchestra. Taken all in all the occasion was a most enjoyable one, and with nearly every seat in the Music Hall taken must have been productive of very satisfactory results from a financial point of view.

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Cavatina, from "Faust" .... Gounod
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Symphony No. 4, G minor .... Dvorak
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Infantry Hall was filled last evening for the fifth concert of the Boston Symphony Orchestra, and certainly no more enjoyable concert has been given by that organization here this winter. The compositions presented were mostly of a semi-heroic, semi-romantic nture. The verture "Le Roi d'Ys" is sentimental to an extreme, except when certain parts of it seem to merge into flights of fancy, which relieve the sombreness of the whole. "Le Roi d'Ys" is new, and possibly is one of the things in which fresh beauties are continually developing and surprising the hearer, but certainly at the first hearing it is rather disappointing. One part of it, however, was certainly appreciated when Alwin Schroeder was heard through the medium of his instrument, and a short but beautiful solo for 'cello was introduced.

The first movement from the Concerto in D-major, by Paganini, played by Mr. Franz Kneisel, was the piece of the evening. The movement is in and by itself a beautiful part of this overture, and its effects were added to and enhanced by Mr. Kneisels interpretation. His tones were clear-cut as crystal, pure throughout in intonation and beautiful in quality. A lengthy cadenza closed the movement, showing the deep, full sounds Mr. Kneisel can draw from his instrument. Rounds of applause greeted him as he finished, and the audience was not satisfied until he had bowed his acknowledgment many times. His viola solo in the "Pilgrim's March," from the symphony "Harold in Italy," by Berlioz, was equally well rendered. A word must be said in regard to Mr. Nikisch's accompanying. "Aase's Death," from Grieg's suite, "Peer Gynt," is a short but exquisite part of the suite, thoroughly characteristic of this wonderful composer in the eminently weird harmonies and chords with which it teems. The ending of this part of the suite is scarcely more than a breath, so pianissimo is it taken, notwithstanding which every tone was perfectly distinct, played as though by one man. The composition is one which works upon the feelings unconsciously, and though applause was given because deserved, it was given grudgingly as though afraid of the indescribable spell which the music left.

"Dvorak's Symphony, No. 4," in G-major, is quite new, and was received with much interest last evening. The first movement has little of real originality in it, but is so full of bright, beautiful themes and brilliant orchestration as to make up for this deficiency. The second movement is not particularly interesting. The whole movement, which is none too short, is in the two main keys of C-minor and C-major. The effect is not entirely pleasing when so much of a sameness is used to represent ideas. The third and fourth movements are entirely different from the first two in many respects, and leave at the end a good impression of the whole. The harmonies are distributed better, the themes are spicy and original, and the whole has a go and vim to it which characterizes this composer.

Mr. Campanari's baritone was heard to advantage in Gounod's cavatina from "Faust." He possesses a voice rich and full in quality and with a good scope. The sixth and last concert of the Boston Symphony Orchestra takes place Wednesday evening, April 6th.

The Boston Symphony Orchestra.

From the standpoint of the lover of the deeper music that appeals alike to the intellect and the emotions—such as that of Beethoven or Wagner—last evening's concert of the Boston Symphony Orchestra would be only partially satisfying, but for the broadly cultivated musician, who wishes to hear all the varieties of style, and for the musical diletante who loves music for music's sake alone, the program could not have been bettered. It is a great source of credit to Mr. Nikisch that he almost always devotes a portion of his evening to some new work, thus keeping his hearers abreast of the musical development of the period, and at the same tims showing by his reading of the scores that the field for musical composition has not all been tilled by the old masters; that there are still an infinite number of paths in which real genius can yet for ages continue to create materpieces that will always command the sincere admiration of music-lovers. The program follows:

Overture—"Le Roi d'Ys .... Lalo
Symphony in G major, No. 4 .... Dvorak
First movement from the Concerto for Violin in D major .... Paganini
  Mr. Kneisel.
Aase's Death, from the Suite "Peer Gynt" .... Grieg
Pilgrims March, from the Symphony "Harold in Italy" .... Berlioz
Cavatina, from "Faust" .... Gounod
  Mr. Campanari.

The tonal effects of Le Roi d'Ys, for emotional and sustained qualities were exquisitely setforth by the orchestra but the passages of Aase's Death were marvelously rendered. The shading of sixty musical instruments in the production of a pianissimo tone that scarcely exceeds a whisper in quantity but whose quality is perfection, cannot be described in words, it must be heard. The low and plaintive tones of deep sorrow have never been touched by a truer artist than Grieg in this melody from Peer Gynt.

Space only prohibited a more extended comment on the solo work. Campanari's voice was as usual, grandly sympathetic, and moved the audience as only that most wonderful of all instruments, the musical human voice, can. Dvorak's symphony is is a series of surprises that appeals rather to the imagination than the emotions, and is a number rather to be added to the program for its newness and strangeness than for its permanent value.

Union, Springfield, Mass

Date

Profaning the Symphony.

The Boston symphony concerts have become, in a way, sacred ceremonials, at which even those not born with a musical ear must assist in becoming fashion, One Friday afternoon the two little daughters of a certain family returned from the music hall "in a state of mind." One of them was evidently scornful and the other depressed. "What's the the matter?" asked some one. "Was n't the concert fine?" "The concert was all right," said Ethel, superbly. "I don't complain of the concert." "Then, what did go wrong? Something, I'm sure." "The amount of the matter is," said the young lady, looking haughtily at her drooping sister, "that Mildred has disgraced herself. She sneezed in the middle of the symphony."—Youth's Companion.

Record, Philadelphia, Pa.

Date

—At the fifth concert of the Boston Symphony Orchestra, to be given on Monday next at the ACADEMY OF MUSIC, Eugen D'Albert, pianist, will be the solo

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Boston Journal.

FRIDAY, MARCH 11, 1892.

Mrs. Nikisch's Recital.

Mrs. Arthur Nikisch gave a song recital last evening in Chickering Hall. She was assisted by Master Alexander Fiedemann, violinist, and Mr. Arthur Nikisch, pianist. The programme included songs by Goldmark, Schumann, Bungert, Heuberger, Franz, Brahms, De Koven, Tschaikowsky, R. Strauss, Jensen.

Mrs. Nikisch showed last evening the results of careful training in certain and limited directions. She sang with less rigidity and with more confidence than on former occasions; and there is a slight gain in the matter of expression. Her voice is naturally of such agreeable quality that it is unfortunate that she has not more closely applied herself to the elements of her art. She has not mastered the science of tone-production. The tone does not carry; instead of being round and full it is a shell. The intonation is not always pure, and at the end of a phrase she is apt to fall below the true pitch. Her attack is not precise, and the habit of scooping, which was so apparent last year, seems now confirmed. Nor does the dramatic feeling or musical intelligence displayed in her performance atone for these grievous faults. For, although she sings at times with archness, with coquetry, the musical emotion never rises above pleasant superficiality. There is no depth, no passion, no direct and irresistible appeal to the heart. So last evening she was most successful in the songs of a light and sportive character, and the effect in these songs was heightened by the charm of her personal appearance. The accompaniments were played in a thoroughly delightful manner by Mr. Nikisch, and the singer was frequently and loudly applauded.

The feature of the concert, however, was the appearance of the 12-year-old violinist, Alexander Fiedemann. The boy is under the protection and guidance of Mr. Brodsky, the admirable concert meister of the Damrosch Orchestra, and he shows in many ways the influence of his teacher. Last evening he played Vieuxtemps's fantasie caprice, the adagio of Spohr's concerto No. 9, and Hauser's Hungarian Rhapsody. The boy's tone is full and eminently virile. He even now plays with the passion of a robust man. But this passion is under control. His performance is not, then, merely the parrot cleverness of a quick-eared youth. It is thoughtful and at the same time apparently spontaneous. His mechanism, though not faultless, is highly developed; his stage presence wins sympathy and commands respect. And perhaps the highest praise is this: That the hearer in watching the earnest and romantic face of the boy, in remarking the freedom and strength of the performance, forgets the existence of such a thing as an infant phenomenon and greets a genuine musician.

PHILIP HALE.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

FRIDAY MORNING, MAR. 11, 1892.

MUSICAL MATTERS.

The long-expected recital by Mr. and Mrs. Arthur Nikisch and Master Alexander Fiedemann took place last evening in Chickering Hall, where, notwithstanding the nasty weather, one of the best audiences Boston can produce was assembled. From an artistic standpoint it was one of the best musical events of an unusual season, and was above criticism; we can only emphasize a few of the best points.

Mrs. Nikisch was the particular subject of interest, for whatever may have been her standing as a vocalist in the comparatively small circle in which she has heretofore been heard, the musical public has had no opportunity this season to judge her ability, for the small part she sang in "Manfred" was no test of her powers. Even those who were fortunate enough to hear her last season were surprised at last night's performance. She sang seventeen songs, one of which she repeated, all but one in German—songs that fully tested the power and compass of her voice, which is rare in quality, possessing vibration quite unlike the tremolo so much affected by singers of the present day. The tones are full and round, true to pitch, and evenly developed throughout the entire register. She phrases exquisitely. The six Brahms selections were very beautiful but difficult, as his music is prone to be, but she mastered the difficulties with ease and skill. Mrs. Nikisch is doubly fortunate in possessing such ability combined with a charming personality.

Mr. Nikisch's skill as an accompanist has been as firmly established as his position among the few really fine conductors. His accompaniments for both the songs and the violin solos were beautiful for shading and delicacy. He seems to possess in a high degree the intuitive sense so necessary in an accompanist.

It was hard to realize that such rich, clear tones, such breadth of style, such an intelligent manner of treatment of subject, could be accomplished by a mere lad of 13 years. His interpretation of Vieuxtemps' fantasie caprice, Spohr's adagio from the concerto No. 9, and Hungarian Rhapsody by Miska Hauser, was a revelation even to the people who could read genius in the young face and head, which bears a striking resemblance to the familiar pictures of Beethoven. The boy has a future, and the world will be indebted to Professor Brodsky for this addition to the list of virtuosos, as Fiedemann has been under his instruction since the discovery of his talent.

BOSTON DAILY ADVERTISER

Established 1813.

FRIDAY MORNING, MAR. 11, 1892.

The Nikisch Concert.

After much postponment, the concert announced by Mr. and Mrs. Nikisch took place in Chickering Hall last night before a large and friendly audience. The lady's stage presence was one of the important factors in the success attained, for she is one of the most attractive of our public singers. The selection of the numbers, too, was done with much good taste, and many different schools were represented on the programme. The accompaniments were in themselves a most musical part of the works, for only Mr. Lang achieves such a perfect welding of the piano to the voice as Mr. Nikisch does, and the constant cooperation of the artistic pair reminded one of the days when a former symphonic conductor and his American wife appeared in concerts together. If the success was not so great last night as on those wonderful occasions, it was still enough to awaken hearty appreciation on the part of the audience. The programme began with a song by Goldmark, which at once showed the merits and defects of the vocalist. Her intonation is true, her shading artistic, and she manages to impart a degree of piquancy to her phrases that is sure to win the larger part of any audience; her voice is broad and powerful and effective in many climaxes. The faults are an audible breathing almost amounting to gasping, a too-frequently-used partamento, and a too-explosive style. She could make much more of the softer passages, and her enunciation of both German and English could be bettered. Nevertheless the fact of improvement over former performances is undeniable.

Especially good were Schumann's "Provencalisches Lied,"Brahms' tender" Cradle Song" (although this could have been handled more delicately), Brahms' "Serénade," which won a deserved encore, and De Koven's charming "Indian Love Song." Jensen, in his "Am Ufer des Flusses," proves true the accusation so often made, that he frequently wrote piano compositions with vocal *obbligato*, and in this the accompaniment certainly usurped the chief place. It did the same in Schumann's "Fruehlingsnacht," but here the voice too had a grand climax, and the number closed the programme with much *eclat*.

A young artist on the violin, a boy named Alexander Fiedemann, aroused the greatest enthusiasm of the concert by three finely played numbers. He will become a great artist; he has good intonation, broad bowing, is sure in skips and runs, in high positions and in harmonics. But it is not only because of these points that I make the prediction, but because there seemed to be back of these more of individuality and less of a mere reflection of the teacher, than might have been expected in one so young. Only in the intonation of the rapid ending of the "Hungarian Rhapsody," and in a few phrases in harmonics, was there any trace of insecurity, and these faults were so evanescent that they scarcely deserve to be chronicled at all.

LOUIS C. ELSON.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 71.

FRIDAY, MARCH 11, 1892.

The Recital by Mr. and Mrs. Arthur Nikisch.

The many times postponed recital, announced originally some weeks ago by Mr. and Mrs. Arthur Nikisch, was given last evening in Chickering Hall, and the friends and admirers of these well known artists filled the auditorium.

Illness and other causes have prevented a frequent hearing of Mrs. Nikisch in the concert rooms of this city, and so the opportunity given last evening was very pleasantly anticipated. She selected as her first group of songs, Goldmark's "Die Quelle," Schumann's "Der Nussbaum," August Bungert's "Volkslied," Richard Heuberger's "Ein Bettlerparchen," Robert Franz' "Standchen" and Schumann's "Provencalisches Lied." A second group consisted of Brahms' "Geheimniss," "Therese," "Standchen," "Weigenlied," "Des Liebsten Schwur" and "Vergebliches Standchen," and her final offerings were R. de Koven's "Indian Love Song," Tschaikowsky's "Beim Tanze," Richard Strauss' "Serenade," Jensen's "Am Manzanares" and Schumann's "Fruhlingsnacht."

Mrs. Nikisch's voice is not of large volume, but it is used with admirable skill and taste, and her singing of the several songs on the programme was greatly appreciated. The admirable finish of her interpretations, the artistic fashion in which she phrases such compositions as the Brahms' songs, and the rare musical intelligence shown in all her vocal work quite justified the applause which rewarded her efforts.

Mr. Nikisch played the difficult accompaniments with his usual rare skill and exquisite taste, and added in no small degree to the enjoyment of the evening's programme.

Master Alexander Fiedemann, a young violinist brought to this country by Mr. Brodsky, played Vieuxtemps' fantaisie caprice for violin, the adagio from Spohr's concerto No. 9, and Miska Hauser's Hungarian rhapsody with commendable success.

Clipping from Herald
Washington D.C.

Date 2/28

The Coming Symphony Concert.

The programme for the next concert in Washington of the Boston Symphony Orchestra is one of rare excellence, and will be especially attractive to musicians and musical amateurs. It will include the following: Weber, overture, "Der Freischuetz;" Beethoven, concerto for piano, No. 5, E minor, Eugene D'Albert; Saint-Saens, symphonic poem, "The Rouet d'Omphale; solo for piano, Eugene D'Albert; Dvorak, symphony No. 4, [illegible] major. The last will be played for the [illegible] in Washington. Its first American [illegible] was in Boston on February 27.

Boston Daily Globe.

FRIDAY, MARCH 11.

THE NIKISCH RECITAL.

A Notable Audience Welcomes the Popular Artists.

The long deferred recital was given by Mr. and Mrs. Arthur Nikisch at Chickering Hall last evening, the popular artists being assisted by Master Alexander Fiedemann, a youthful violinist who is a pupil of Mr. Brodsky, the first violin of the Damrosch orchestra.

Despite the storm the hall was filled with a friendly and notably select audience that heartily appreciated the delightful entertainment. The programme was made up of compositions by modern German writers and Mr. R. de Koven.

Mrs. Nikisch's singing was charaterized by exquisite taste and sympathetic expression, and her pure soprano voice, although showing a slight trace of her recent illness, was as charming as ever, and used with consummate artistic skill and refinement. Her brilliant rendition of Brahm's "Standchen" elicited an encore, and she was obliged to repeat the number.

The fine accompaniments played by Mr. Nikisch contributed in a great measure to the success of the evening. It is seldom one hears such admirable examples of his art, and the thorough artistic understanding between vocalist and the performer made the union of voice and piano particularly enjoyable.

The young violinist, Master Fiedemann, played a vieuxtemps caprice and selections from Spohr and Miska Hauser. The juvenile artist is a clever performer and was heard at his best in the Hauser rhapsody, which was brilliantly performed. His bowing at present lacks strength, but his execution is facile, and his tones are pure, though not broad and resonant. He was warmly applauded.

Boston Daily Traveller

FRIDAY, MARCH 11, 1892.

Master Alexander Fiedemann.

The recital by Mr. and Mrs. Arthur Nikisch at Chickering Hall last evening, was notable in the fact that it introduced to a Boston audience Master Alexander Fiedemann, a youth of about 14 years, a pupil of Mr. Brodsky, the leader of the New York Symphony Orchestra, the latter who it will be remembered gave a short time since a masterly rendering of the Brahms violin concerto, at one of the Boston Symphony Concerts.

Master Fiedemann proved to be a genuine prodigy, for he exhibited in his efforts the breadth of a mature artist in all that he did. His command of the technique of the instrument was simply wonderful for one so young.

There was a serious, positive purpose in the manner he rendered his numbers, that indicated a conception of the author rather than of a mere "coaching" for the performance. The pieces played were "Fantasie Caprice," by Vieuxtemps; the Adagio from Spohr's Concerto No. 9; and "Hungarian Rhapsody," by Miska Hauser. This was a task indeed for a ripe artist to undertake, but the youngster was equal to it and mastered all the difficulties with apparent ease, displaying in the rendering a versatility sufficient to characterize the three different schools of violin music represented in the selections given.

It is gratifying to speak so warmly in praise of this young artist's playing, and to bespeak for him a brilliant future when he has ripened with time through a pursuance of serious study under his able teacher.

Mr. Nikisch played, in a most artistic manner, the piano accompaniments for Master Fiedemann. This rare gift Mr. Nikisch possesses in a superior degree, and he exercised it also in a most charming and discreet manner in aiding the efforts of Mrs. Nikisch in her contribution to the programme, wherein was essayed the display of many authors. It was evident that Mrs. Nikisch did her best to meet the requirements of the undertaking, but she labors with the misfortune of a corrupt method of voice production; and the consequent obstacles that present themselves are not agreeable to a sensitive ear. As, for instance, a constant singing in her nose—as if she had been taught by that Paris humbug, Madame Marchesi—a false intonation, the loss of quality, the dragging up and down of intervals, and an unsteady, tremulous emission of tone, all of which are distinguishing marks of a lack of cultivation or because of bad training. Bereft of the beautifully-played accompaniments of Mr. Nikisch, her efforts would have dragged more heavily still upon the critical listener. There was a large contingent of Mr. Nikisch's band present, and there were many empty seats in the hall. It must be recorded, however, that this first presentation of Master Fiedemann proved an artistic success, as regards his ability, and a great many of the listeners who were present will watch his career with hopeful interest.

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edger, Philadelphia, Pa.

Date 3/9

At the Boston symphony concert in the Academy of Music, Monday evening next, Eugene D'Albert, the distinguished pianist, is to be heard in Beethoven's E flat concerto. The symphony will be the "Harold in Italy," of Berlioz.

Boston Symphony Orchestra.

◆◆◆ Season of 1891–92. ◆◆◆

MARCH ITINERARY.

Leave Boston Sunday, March 13, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, March 14, at 7, A.M., Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, March 15, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Street.

Arrive in New York at 11.55 A.M.

PARK AVENUE HOTEL.

Rehearsal at Chickering Hall, 1, P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, March 16, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday March 17, at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, March 17, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, March 18, at 7 A.M.

PARK AVENUE HOTEL.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday Mar. 19, 8.15 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, March 20, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

SATURDAY, March 12, 1892.

Boston Transcript

FRIDAY, MARCH 11, 1892.

The Nikisch Recital.

Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann (*violin*) gave a song recital in Chickering Hall, last evening, the programme being as follows:

Goldmark—Die Quelle.
Schumann—Der Nussbaum.
August Bungert—Volkslied.
Richard Heuberger—Ein Bettlerpärchen.
Robert Franz—Ständchen.
Schumann—Provencalisches Lied.
Vieuxtemps—Fantaisie-Caprice for Violin.
Brahms—Geheimniss.
Therese.
Ständchen.
Wiegenlied.
Des Liebsten Schwur.
Vergebliches Ständchen.
Spohr—Adagio from Concerto No. 9.
Miska Hauser—Hungarian Rhapsody.
R. de Koven—Indian Love Song.
Tschaikowsky—Beim Tanze.
Richard Strauss—Serenade.
Jensen—Am Mananzares.
Schumann—Frühlingsnacht.

So charming a singer and such an admirable accompanist are not often heard together. Except for the omission of the names of Schubert, Mendelssohn, Rubinstein and Peter Cornelius, the list of songs chosen by Mrs. Nikisch would hardly have given a more comprehensive view of the German *Lied*; it was a programme as enjoyable as it was instructive, and none of the composers drawn upon could complain that he was not characteristically represented.

Mrs. Nikisch's singing was delightful from first to last. Her fresh, lovely voice, her warmth and vivacity of feeling, her purely lyrical style, and charm of manner, all contribute to make her *Lied* singing well-nigh ideal. It is true that the programme, with all its variety, gave her little opportunity of showing what she could do in the highest and profoundest field of song singing. Songs of the grander type, like Franz's "Gewitter-nacht," Schubert's "Der Atlas," or some of the greater things by Brahms, were conspicuously absent. But, within the scope allowed her talent by the songs she had chosen, her singing was as nearly perfect as one could well wish to hear.

A factor of enormous importance in the effect she produced was her husband's admirably artistic accompanying. Such completeness of sympathy with both singer and composer is found in very few accompanists. Mr. Nikisch holds about middle ground between the old-school accompanists, whose chief aim was, as Brillat-Savarin put it, "*de faire briller la voix*" (to make the singer shine), and those who recognize fully in the songs of Franz and Schumann an application of the Bach maxim that "an accompaniment should be a completely organized musical entirety in itself." Few accompanists we have heard have known as well as he to which of those two ideas the preference should be given in particular cases.

Young Master Fiedemann, a twelve-year-old pupil of Mr. Adolf Brodsky, made a strikingly fine impression on this his first public appearance here. His technique is already wonderfully developed, his tone fine and clear and his playing distinctly musical. He plays with the sentiment, not of an abnormally precocious little man, but of a truly musical boy. This is as it should be. He evidently has a career before him.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

SATURDAY, MARCH 12.

MR. AND MRS. NIKISCH'S RECITAL.

Those who were fortunate enough to attend the recital given by Mr. and Mrs. Nikisch in Chickering Hall on Thursday evening must have felt amply repaid for braving the elements in the enjoyment of a most delightful evening. Mrs. Nikisch sang a group of songs by Brahms and songs by Schumann, Goldmark, Bungen, Henberger, Franz, De Koven, and others. Mr. and Mrs. Nikisch were assisted by Master Alexander Fiedemann, violinist, who gave selections by Vieuxtemps, Spohr, and Miska Hauser. Mrs. Nikisch was always a delightful interpreter of German songs, and she has lost nothing in that respect, while her voice on Thursday evening was even rounder and more powerful than when she was last heard here. The portamento that was so continual and so distressing formerly was conspicuous by its absence, with one or two exceptions, on the evening of the recital. Mrs. Nikisch's charming manner and sweet, womanly self add much to the delight of her singing. Of Master Fiedemann it is almost impossible to speak too highly. The complete understanding he possesses of himself, his violin, and the composer whose work he is interpreting, would be marked in a man of thirty, but in a boy of twelve, or possibly fourteen, it is simply marvelous. His tone is pure, sweet and strong, his execution clear and brilliant, he plays entirely without notes, and with an amount of musicianly feeling that is wonderful in one so young. If anything would inspire an artist to his or her utmost it would be Mr. Nikisch's accompaniments; they were true accompaniments and not piano solos, and were simply exquisite.

VALENTINE.

BOSTON DAILY ADVERTISER

Established 1813.

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The Nikisch Concert.

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Especially good were Schumann's "Provencalisches Lied,"Brahms' tender" Cradle Song" (although this could have been handled more delicately), Brahms' "Serenade," which won a deserved encore, and De Koven's charming "Indian Love Song." Jensen, in his "Am Ufer des Flusses," proves true the accusation so often made, that he frequently wrote piano compositions with vocal *obbligato*, and in this the accompaniment certainly usurped the chief place. It did the same in Schumann's "Fruehlingsnacht," but here the voice too had a grand climax, and the number closed the programme with much *eclat*.

A young artist on the violin, a boy named Alexander Fiedemann, aroused the greatest enthusiasm of the concert by three finely played numbers. He will become a great artist; he has good intonation, broad bowing, is sure in skips and runs, in high positions and in harmonics. But it is not only because of these points that I make the prediction, but because there seemed to be back of these more of individuality and less of a mere reflection of the teacher, than might have been expected in one so young. Only in the intonation of the rapid ending of the "Hungarian Rhapsody," and in a few phrases in harmonics, was there any trace of insecurity, and these faults were so evanescent that they scarcely deserve to be chronicled at all.

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Illness and other causes have prevented a frequent hearing of Mrs. Nikisch in the concert rooms of this city, and so the opportunity given last evening was very pleasantly anticipated. She selected as her first group of songs, Goldmark's "Die Quelle," Schumann's "Der Nussbaum," August Bungert's "Volkslied," Richard Heuberger's "Ein Bettlerparchen," Robert Franz' "Standchen" and Schumann's "Provencalisches Lied." A second group consisted of Brahms' "Geheimniss," "Therese," "Standchen," "Weigenlied," "Des Liebsten Schwur" and "Vergebliches Standchen," and her final offerings were R. de Koven's "Indian Love Song," Tschaikowsky's "Beim Tanze," Richard Strauss' "Serenade," Jensen's "Am Manzanares" and Schumann's "Fruhlingsnacht."

Mrs. Nikisch's voice is not of large volume, but it is used with admirable skill and taste, and her singing of the several songs on the programme was greatly appreciated. The admirable finish of her interpretations, the artistic fashion in which she phrases such compositions as the Brahms' songs,and the rare musical intelligence shown in all her vocal work quite justified the applause which rewarded her efforts.

Mr. Nikisch played the difficult accompaniments with his usual rare skill and exquisite taste, and added in no small degree to the enjoyment of the evening's programme.

Master Alexander Fiedemann, a young violinist brought to this country by Mr. Brodsky, played Vieuxtemps' fantaisie caprice for violin, the adagio from Spohr's concerto No. 9, and Miska Hauser's Hungarian rhapsody with commendable success.

Clipping from Herald.
Washington D. C.

Date 2/28

The Coming Symphony Concert.

The programme for the next concert in Washington of the Boston Symphony Orchestra is one of rare excellence, and will be especially attractive to musicians and musical amateurs. It will include the following: Weber, overture, "Der Freischuetz;" Beethoven, concerto for piano, No. 5, E minor, Eugene D'Albert; Saint-Saens, symphonic poem, "The Rouet d'Omphale; solo for piano, Eugene D'Albert; Dvorak, symphony No. 4, in G major. The last will be played for the first time in Washington. Its first American performance was in Boston on February 27.

Boston Daily Globe.

FRIDAY. MARCH 11.

THE NIKISCH RECITAL.

A Notable Audience Welcomes the Popular Artists.

The long deferred recital was given by Mr. and Mrs. Arthur Nikisch at Chickering Hall last evening, the popular artists being assisted by Master Alexander Fiedemann, a youthful violinist who is a pupil of Mr. Brodsky, the first violin of the Damrosch orchestra.

Despite the storm the hall was filled with a friendly and notably select audience that heartily appreciated the delightful entertainment. The programme was made up of compositions by modern German writers and Mr. R. de Koven.

Mrs. Nikisch's singing was charaterized by exquisite taste and sympathetic expression, and her pure soprano voice, although showing a slight trace of her recent illness, was as charming as ever, and used with consummate artistic skill and refinement. Her brilliant rendition of Brahm's "Standchen" elicited an encore, and she was obliged to repeat the number.

The fine accompaniments played by Mr. Nikisch contributed in a great measure to the success of the evening. It is seldom one hears such admirable examples of his art, and the thorough artistic understanding between vocalist and the performer made the union of voice and piano particularly enjoyable.

The young violinist, Master Fiedemann, played a vieuxtemps caprice and selections from Spohr and Miska Hauser. The juvenile artist is a clever performer and was heard at his best in the Hauser rhapsody, which was brilliantly performed. His bowing at present lacks strength, but his execution is facile, and his tones are pure, though not broad and resonant. He was warmly applauded.

Boston Daily Traveller

FRIDAY, MARCH 11, 1892.

Master Alexander Fiedemann.

The recital by Mr. and Mrs. Arthur Nikisch at Chickering Hall last evening, was notable in the fact that it introduced to a Boston audience Master Alexander Fiedemann, a youth of about 14 years, a pupil of Mr. Brodsky, the leader of the New York Symphony Orchestra, the latter who it will be remembered gave a short time since a masterly rendering of the Brahms violin concerto, at one of the Boston Symphony Concerts.

Master Fiedemann proved to be a genuine prodigy, for he exhibited in his efforts the breadth of a mature artist in all that he did. His command of the technique of the instrument was simply wonderful for one so young.

There was a serious, positive purpose in the manner he rendered his numbers, that indicated a conception of the author rather than of a mere "coaching" for the performance. The pieces played were "Fantasie Caprice," by Vieuxtemps; the Adagio from Spohr's Concerto No. 9; and "Hungarian Rhapsody," by Miska Hauser. This was a task indeed for a ripe artist to undertake, but the youngster was equal to it and mastered all the difficulties with apparent ease, displaying in the rendering a versatility sufficient to characterize the three different schools of violin music represented in the selections given.

It is gratifying to speak so warmly in praise of this young artist's playing, and to bespeak for him a brilliant future when he has ripened with time through a pursuance of serious study under his able teacher.

Mr. Nikisch played, in a most artistic manner, the piano accompaniments for Master Fiedemann. This rare gift Mr. Nikisch possesses in a superior degree, and he exercised it also in a most charming and discreet manner in aiding the efforts of Mrs. Nikisch in her contribution to the programme, wherein was essayed the display of many authors. It was evident that Mrs. Nikisch did her best to meet the requirements of the undertaking, but she labors with the misfortune of a corrupt method of voice production, and the consequent obstacles that present themselves are not agreeable to a sensitive ear. As, for instance, a constant singing in her nose—as if she had been taught by that Paris humbug, Madame Marchesi—a false intonation, the loss of quality, the dragging up and down of intervals, and an unsteady, tremulous emission of tone, all of which are distinguishing marks of a lack of cultivation or because of bad training. Bereft of the beautifully-played accompaniments of Mr. Nikisch, her efforts would have dragged more heavily still upon the critical listener. There was a large contingent of Mr. Nikisch's band present, and there were many empty seats in the hall. It must be recorded, however, that this first presentation of Master Fiedemann proved an artistic success, as regards his ability, and a great many of the listeners who were present will watch his career with hopeful interest.

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eger. Philadelphia, Pa.

Date

At the Boston symphony concert in the Academy of Music, Monday evening next, Eugene D'Albert, the distinguished pianist, is to be heard in Beethoven's E flat concerto. The symphony will be the "Harold in Italy," of Berlioz.

Boston Symphony Orchestra.

* * * Season of 1891–92. * * *

MARCH ITINERARY.

Leave Boston Sunday, March 13, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, March 14, at 7, A.M., Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, March 15, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Street.

Arrive in New York at 11.55 A.M.

PARK AVENUE HOTEL.

Rehearsal at Chickering Hall, 1, P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, March 16, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday March 17, at noon.

Concert at Academy Concert Hall, at 8 P.M.

Leave Baltimore, Thursday, March 17, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, March 18, at 7 A.M.

PARK AVENUE HOTEL

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday Mar. 19, 8.15 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, March 20, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager*.
F. R. COMEE, *Assistant Manager*.

SATURDAY, March 12, 1892.

Boston Transcript

FRIDAY, MARCH 11, 1892.

The Nikisch Recital.

Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann (*violin*) gave a song recital in Chickering Hall, last evening, the programme being as follows:

Goldmark—Die Quelle.
Schumann—Der Nussbaum.
August Bungert—Volkslied.
Richard Heuberger—Ein Bettlerpärchen.
Robert Franz—Ständchen.
Schumann—Provencalisches Lied.
Vieuxtemps—Fantaisie-Caprice for Violin.
Brahms—Geheimniss.
    Therese.
    Ständchen.
    Wiegenlied.
    Des Liebsten Schwur.
    Vergebliches Ständchen.
Spohr—Adagio from Concerto No. 9.
Miska Hauser—Hungarian Rhapsody.
R. de Koven—Indian Love Song.
Tschaikowsky—Beim Tanze.
Richard Strauss—Serenade.
Jensen—Am Mananzares.
Schumann—Frühlingsnacht.

So charming a singer and such an admirable accompanist are not often heard together. Except for the omission of the names of Schubert, Mendelssohn, Rubinstein and Peter Cornelius, the list of songs chosen by Mrs. Nikisch would hardly have given a more comprehensive view of the German *Lied*; it was a programme as enjoyable as it was instructive, and none of the composers drawn upon could complain that he was not characteristically represented.

Mrs. Nikisch's singing was delightful from first to last. Her fresh, lovely voice, her warmth and vivacity of feeling, her purely lyrical style, and charm of manner, all contribute to make her *Lied* singing well-nigh ideal. It is true that the programme, with all its variety, gave her little opportunity of showing what she could do in the highest and profoundest field of song singing. Songs of the grander type, like Franz's "Gewitter-nacht," Schubert's "Der Atlas," or some of the greater things by Brahms, were conspicuously absent. But, within the scope allowed her talent by the songs she had chosen, her singing was as nearly perfect as one could well wish to hear.

A factor of enormous importance in the effect she produced was her husband's admirably artistic accompanying. Such completeness of sympathy with both singer and composer is found in very few accompanists. Mr. Nikisch holds about middle ground between the old-school accompanists, whose chief aim was, as Brillat-Savarin put it, "*de faire briller la voix*" (to make the singer shine), and those who recognize fully in the songs of Franz and Schumann an application of the Bach maxim that "an accompaniment should be a completely organized musical entirety in itself." Few accompanists we have heard have known as well as he to which of those two ideas the preference should be given in particular cases.

Young Master Fiedemann, a twelve-year-old pupil of Mr. Adolf Brodsky, made a strikingly fine impression on this his first public appearance here. His technique is already wonderfully developed, his tone fine and clear and his playing distinctly musical. He plays with the sentiment, not of an abnormally precocious little man, but of a truly musical boy. This is as it should be. He evidently has a career before him.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

SATURDAY, MARCH 12,

MR. AND MRS. NIKISCH'S RECITAL.

Those who were fortunate enough to attend the recital given by Mr. and Mrs. Nikisch in Chickering Hall on Thursday evening must have felt amply repaid for braving the elements in the enjoyment of a most delightful evening. Mrs. Nikisch sang a group of songs by Brahms and songs by Schumann, Goldmark, Bungen, Henberger, Franz, De Koven, and others. Mr. and Mrs. Nikisch were assisted by Master Alexander Fiedemann, violinist, who gave selections by Vieuxtemps, Spohr, and Miska Hauser. Mrs. Nikisch was always a delightful interpreter of German songs, and she has lost nothing in that respect, while her voice on Thursday evening was even rounder and more powerful than when she was last heard here. The portamento that was so continual and so distressing formerly was conspicuous by its absence, with one or two exceptions, on the evening of the recital. Mrs. Nikisch's charming manner and sweet, womanly self add much to the delight of her singing. Of Master Fiedemann it is almost impossible to speak too highly. The complete understanding he possesses of himself, his violin, and the composer whose work he is interpreting, would be marked in a man of thirty, but in a boy of twelve, or possibly fourteen, it is simply marvelous. His tone is pure, sweet and strong, his execution clear and brilliant, he plays entirely without notes, and with an amount of musicianly feeling that is wonderful in one so young. If anything would inspire an artist to his or her utmost it would be Mr. Nikisch's accompaniments; they were true accompaniments and not piano solos, and were simply exquisite. VALENTINE.

The Beacon.

BOSTON, SATURDAY, MARCH 12, 1892.

THE SYMPHONY CONCERTS.

The eighteenth concert began with a novelty—Tschaikowsky's tone-poem called by him "Hamlet," and therefore intended to be in some way illustrative of that drama. But when it was all over one could hardly help quoting from *Horatio*—"These are but wild and whirling words, my lord." For, although the programme paragraph stated that the composer meant to typify in the contrasting themes the unrest of the Prince and the tender melancholy of his forlorn lover, the music, full of voluminous sound and perturbation, aroused no definite association and left no sweet or weighty impression. The ruminant introduction, gravely and dimly wandering and marked by the dull strokes of midnight, quaintly and cleverly imposed by the muted horn, seemed to us the best part of all, although the slower and more plaintive theme is sweet and when first presented promises a pathetic movement which is not accorded. After this Mme. Camilla Urso played a new violin concerto by Bruch, written—as he always writes for that instrument—with no less understanding of technical possibilities than musicianly devotion to the rhetoric of composition. But although Mme. Urso played, as she is is always wont to play, with noble tone, large phrasing, unaffected sentiment and ample strength, it was not altogether gratifying. The first movement is labored and gives no solid, clear thought to cling by; the *adagio* is warm and sympathetic, however, and the finale has dash of movement and decision of accent in its lilting measure. Schumann's D-minor symphony ended the concert, following the usual version, the promised presentation of the original version being reserved for a later date. The orchestra did a deal of splendid work and rendered close obedience; but Mr. Nikisch's notions were interposed too often between Schumann, who certainly knew what he wanted and did not need this conductor to explain for him and the audience. The programme for tonight is this: Overture, "Leonore," No. 2, Beethoven; Concerto for pianoforte, No. 5, in E flat, Beethoven; and Symphony No. 4, D-minor, Schumann, according to the original version, which will, on this occasion, be heard for the first time in Boston. The soloist is to be Mr. Eugen d'Albert, who now makes his *rentrée.*

THE NIKISCH RECITAL.

The long-delayed recital by Mrs. Nikisch of songs from various composers, principally German, took place at Chickerings' on Thursday evening, Mr. Nikisch supplying those beautiful piano accompaniments which make that instrument fairly melt into the melody or delicately embrace it. Mrs. Nikisch's personal charms are many and never fail of grateful recognition. The natural quality of her voice is interesting and sweet, and she has various pretty ways in expression which captivate. There is in all this so much which is good that one cannot help wishing that she would take the art of singing more seriously, correct her tone production (which can hardly be said to have any real method) and try to get below a pleasant superficial sentiment in interpretation. It would do her a world of good and make her a greater power in the concert room that she can now ever hope to be if she would study in the right spirit such examples as Frau Joachim and Mr. Henschel will set before her. Really to sing a worthy song is not merely to phrase it neatly and vocalize it with a gracious look upon one's face; it is to make every word tell as if it were well spoken and to enhance its value by the color of fitting musical tones. There was introduced a young violinist named Alexander Fiedermann, whose twelve years have been sufficient for him to acquire a fine command of his instrument and to develop a serious and deep feeling, which is symmetrically displayed in his playing, and sympathetically expressed in his interesting face.

THE KNEISEL CONCERT.

A very large and fashionable audience attended the Kneisel Quartette concert on Monday evening, when there was an especial interest in the American *début* of Mme. Amalie Joachim, the famous *lieder* singer, of whose peculiar talent and art we speak elsewhere under an appropriate rubric. The evening began with a novelty—a quartette by Mr. Novacèk, the Symphony viola player. About this work, which is full of evidences of power, thought and technical knowledge, it is not possible to form an adequate opinion after a single hearing. It is bold, fiery and impressive, but erratic, so that one cannot feel sure as to whether certain of its phases are intended as deliberate efforts toward the expression of a purpose which they cannot reveal or whether they are the accidents and eccentricities of a talent which is not yet resolved as to what it wants to say. A certain passionateness, however, pervades the work and commands attention even when the musical language is wildest and speaks least intelligibly. If Mr. Novacèk can master the moods which seem here to sweep him hither and yon tempestuously and can educe from his musical knowledge and study logical and expressive forms of statement, he ought to give out something which shall give equable pleasure as well as surprise and curiosity. The Quartette had mastered the great difficulties of the work and played it with sympathetic earnestness. They were also in fine form in the variations and the quartette which they drew from Beethoven.

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THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 13, 1892.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

The eighteenth Symphony concert was given in Music hall, Saturday evening, March 5. The programme:

Tschaikowsky Symphonic Poem. "Hamlet." (First time.)

Bruch Concerto for Violin, No. 3, in D minor, op. 58.
Allegro energico—Adagio—Allegro molto.
(First time in Boston.)

Schumann Symphony No. 4, in D minor, op. 120.
Introduction (adagio non troppo) — Allegro — Romance (adagio non troppo)—Scherzo—Finale (allegro).

Soloist: Mme. Camilla Urso.

If one is to judge of the symphonic poem music by the performance of the orchestra under Mr. Nikisch last Saturday evening, it must be stamped as having been a riotous, noisy demonstration of the most turbulent character. There is little wonder Ophelia went insane, albeit there is a motif which is supposed to depict her beautiful character. The grief of Hamlet at his father's death, represented by the striking of the midnight hour by muted horns, together with the subject representing Ophelia when the two are brought together, as they are in the music, is astonishingly more like a good-sized earthquake than the solemnities of a death scene. The orchestra undoubtedly did their part well, it being evident they had made careful preparations for the fiery ordeal. This was the first representation of the symphonic poem in Boston.

The violin concerto of Bruch, played by Mme. Camilla Urso, is, as a whole, disappointing. The first part by all odds is the most interesting as music. There are many fine passages which are well calculated to rivet the attention of sincere lovers of good music. The second movement begins with a melody which is carefully worked out to such a length as to become painfully monotonous. It contains so little of tone color, so little virility, that one soon loses all interest in following it to its end. The last and concluding movement is better calculated to show the technical powers of the violinist than any music it contains. Madame Urso is a violinist of rare abilities, musical and technical. Her rendering of the entire concerto was beautifully artistic, which the large audience present fully conceded, showing their appreciation with very hearty applause at the end. The orchestra were not always thoughtful enough to accompany her properly, playing much too loudly most of the time. The last movement demands a more masculine treatment than the madame accorded it, though she is not strikingly effeminate.

The Schumann symphony was well played, Mr. Nikisch imparting to it much of his brilliant, magnetic qualities, which, by the way, really belong to the symphony.

The concert was made particularly interesting by the two novelties presented, and the appearance, after some years' absence, of Madame Camilla Urso, always a great favorite with Boston people.

Eugene D'Albert ("little lion") is to be the next Symphony attraction.

JAMES M. TRACY.

The Kneisel quartette gave the sixth concert of its series Monday evening in Union hall. The first number of the programme was a quartetto in E minor by Ottokar Novacek, the first viola of the Boston Symphony orchestra. It is not an ordinary work; it is not one that is easily understood, and it is probable that even after repeated hearings many passages would still be unintelligible, says the Boston Journal. The frequent obscurity and the aggressive ugliness of certain portions are not accidental; they are evidently the expression of the purpose of the composer. The very opening is an exhibition of musical bad temper. Then there is a reduced version of a familiar imitation of snorting and neighing horses; there are sounds that might be produced by the application of wet thumbs to tumblers; there is the tearing of cloth; there are progressions that stab the ear; there are suggestions of Wagner in the more tuneful measures; and there is an open defiance of the characteristics and limitations of the string quartette. Yet in the midst of cacophony there is a fierce intensity, there is a rigidity of purpose and there is a rude rebellion against conventionality and commonplace that almost conquer the sympathy of the hearer. There is much that is beautiful in the slow movement, but that which is beautiful is rudely jostled by an ugly neighbor. The third movement appeals more strongly to popular taste; and here we greet old friends. Berlioz and Mendelssohn shake hands, while Saint-Saens stands by and whistles a strain of his "Danse Macabre." The finale is a prolonged shriek of varied intensity. In spite of the wilful eccentricities, the wild extravagances, the crudity, the cacophony of this quartette, Mr. Novacek is undoubtedly, and judged by this very work, a man of genuine musical stuff. He should remember, however, that in order to make a strong impression on the mind of the hearer it is not absolutely necessary for the musician to clutch his victim by the throat, knock him down, or stamp his prostrate body. This quartette was heartily applauded, and the third movement was repeated. It was played with loving, brotherly care. The other instrumental numbers were the variations from Beethoven's op. 18, No. 5, and the Beethoven quartette in E flat, op. 74. With a few trifling exceptions, as in the viola triplets in the second variation in op. 74, the performance of these numbers was most admirable. Mrs. Amalie Joachim made her first appearance in America. She sang Beethoven's "Mignon," Mozart's "The Violet," Haydn's "Serenade," Ahle's "The Advent of Our Saviour," a song by Schulz (a favorite writer of operettas in the last century), Mendelssohn's "Venetian Boat Song" and Schubert's "Halderoeslein." The postponed fourth concert of the Kneisel quartette will be given Monday, April 4.

Says the New York Sun: The long-deferred recital announced by Mr. and Mrs. Arthur Nikisch almost two months ago took place at Chickering hall Monday afternoon, in presence of a numerous and sympathetic audience. Mrs. Nikisch sang songs by Schumann, Franz, Brahms, Jensen, Heuberger, De Koven, and other composers—seventeen numbers in all—and Mr. Nikisch accompanied her at the piano. Her performances were characterized by felicity of expression and also by consummate musicianly skill. The largest meed of praise may fairly be awarded her interpretation of Brahms's compositions. How admirably Mr. Nikisch accompanied his wife need scarcely be told music lovers that have had occasion to hear the conductor of the Boston Symphony orchestra in the less conspicuous rôle he sustained yesterday. The vocal numbers interpreted by Mrs. Nikisch derive much of their significance and beauty from their so-called accompaniment, and to say that to Mr. Nikisch's playing quite one-half of their effect was due, is only to estimate his work at its right value. The singing of Mrs. Nikisch was agreeably varied by the violin performances of Master Alexander Fiedemann, a youthful pupil and protégé of Mr. Brodsky's, who has been heard before and to somewhat greater advantage. His interpretation of Vieuxtemps's "Fantasie Caprice," with prudent eliminations, was not particularly good, his bowing being especially feeble. In Hauser's Hungarian Rhapsody he was more at his ease. Master Fiedemann is a remarkably clever boy, with a bright future before him. Perhaps it is fortunate that he should not be, in the exact sense of the term, an infant prodigy.

THE NIKISCH RECITAL.

On Thursday evening Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann, violinist, gave a song recital in Chickering hall. The programme was:

Goldmark—Die Quelle.
Schumann—Der Nussbaum.
August Bungert—Volkslied.
Richard Heuberger—Ein Bettlerpärchen.
Robert Franz—Stöndchen.
Schumann—Provencalisches Lied.
Vieuxtemps—Fantaisie-Caprice for violin.
Brahms—Geheimniss.
Therese.
Ständchen.
Wiegenlied.
Des Liebsten Schwur.
Vergebliches Ständchen.
Spohr—Adagio from Concerto No 9.
Miska Hauser—Hungarian Rhapsody.
R de Koven—Indian Love Song.
Tschaikowsky—Beim Tanze.
Richard Strauss—Serenade.
Jensen—Am Mananzares.
Schumann—Frühlingsnacht.

The programme was delightful, and delightfully rendered. Mrs. Nikisch has that spontaneity, vivacity, warmth and freshness which are indispensable to the proper interpretation of German leider. The songs showed her at her best in this line of vocal work, and the appreciation was unstinted.

The value and importance of the accompaniment never had a better illustration than in Mr. Nikisch's work. It was artistic in the extreme, thoroughly in sympathy with the singer and the composer: in short, the exact complement to the soloist which makes a perfect whole.

Master Fiedemann, a pupil of Mr. Adolf Brodsky, and twelve years of age, surprised his hearers, making a permanent impression for his remarkable technique and no less distinct musical feeling. He does not strike one as a prodigy, but as a youth with fine and strong musical instincts which have been well directed so far.

In great measure was this an ideal recital.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 73.

SUNDAY, MARCH 13, 1892.

THE SYMPHONY CONCERT.

The event of last evening's symphony concert was the appearance of Eugen D'Albert, the pianist, who has returned to America for a short tour with the Boston orchestra and a few recitals. He chose the concerto in E flat, No. 5, by Beethoven for this occasion, and gave the work such a performance as it has rarely had in later years.

The reception given the pianist left no doubt as to the sentiments of the audience, and the members of the orchestra joined with unusual enthusiasm in welcoming the soloist of the evening back to the scene of his earlier triumphs in the recitals of his earlier visit here.

His broad, masterly treatment of the opening allegro commanded the instant admiration of the audience, and no pianist could ask for a more attentive hearing than that given the concerto from first to last. The remarkable clearness and purity of tone brought out by this pianist's touch gives an indescribable enjoyment to the listener, and the maintainance of this characteristic of his playing throughout the most stupendous technical difficulties, gives a degree of satisfaction that is seldom realized in the piano work of the most noted soloists.

The beautiful adagio movement was played with admirable taste, and the theme was sung with rare expression and sentiment, the embellishments never interfering with the clearness of the subject thus elaborated. There was a womanly delicacy of touch combined with a masterly control of the instrument in this portion of the work that could but find the heartiest appreciation of the most critical. In the final movement the player surpassed his own remarkable work in former appearances here, and aroused the most pronounced demonstration in his honor at its end that has been known here for many seasons, the musicians all joining in the applause, which called the artist back to the stage repeatedly to make his acknowledgements.

Mr. Nikisch kept his promise of giving a hearing of the fourth of the Schumann symphonies, in its original version, and now that, as a clever man expressed it, "Boston has heard this symphony as Schumann didn't want it," there seems no good cause for a repetition of the work in the form which, thanks to Herr Brahms, has just been made public from the original manuscript, of which Brahms is the owner. There are few marked thematic differences between this original version and that which has been the standard in the orchestral libraries of the day, and the differences in themes and the orchestration are all in favor of the more generally known form of the symphony.

A very enjoyable performance of the "Leonore" overture No. 2 began the concert, and the work of the orchestra during the evening was at all times up to its best standard.

The usual monthly tour will take place the coming week, and the 20th of the season's concerts, on Saturday, the 26th inst., will be with Mme. Amalia Joachim as soloist, the programme including Brahms' "Tragic Overture," Aria from "Orpheus," Gluck's "Reigen Seliger Geister und Furien Tanz," from "Orpheus," songs, with piano, and Beethoven's symphony No. 8.

Mr. Georg Henschel has now the satisfaction of having turned the tide of popular favor toward his London symphony concerts, and an increased number of concerts are announced for next year.

Patrons of Music Hall should be comforted. St. James' Hall, London, is so dimly lighted that at a recent symphony concert given there, Mr. Henschel publicly declared his orchestra could not distinguish between a sharp and a flat. and in advance ventured to excuse any possible mistakes. and this in a concert room which, in full season, lets for upward of £60 per diem!

· Philadelphia Music and Drama ·

PHILADELPHIA, SATURDAY, MARCH 12, 1

The fifth Boston Symphony will occur at the Academy Monday evening. Eugene d'Albert, the pianist will be the soloist, and will play Beethoven's "Emperor" concerto, and selections by Chopin, Schubert and Tausig. The orchestral numbers include selections from Berlioz, Beethoven, Saint-Sæns, Grieg and Wagner.

American Art Journal.

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, MARCH 12, 1892.

A WELCOME novelty at the 18th Boston Symphony Concert was Tschaikowsky's symphonic poem of Hamlet, which really seems to tell the story of his dilemma and sad end, albeit the Ophelia theme scarcely hints her character. Another welcome novelty was Bruch's Violin Concerto, No. 3, D-minor, op. 58, with Camilla Urso as the soloist,—a classical and well-rounded performance. The third number was Schumann's Fourth Symphony, op. 120, D-minor, played (as the author intended) continuously, with only one pause, and that a very brief one, between the Allegro and Romance. The awful condition of the sloppy streets made the attendance the smallest of the season.

SPECIAL Symphony Concert with Paderewski and other soloists, was given on Ash Wednesday for the benefit of members of the orchestra.

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

MONDAY MORNING, MAR. 14, 1892.

MUSICAL MATTERS.

Saturday night's symphony concert was one of the most brilliant of the course, introducing Eugen D'Albert, the pianist, in Beethoven's concerto in E flat, No. 5, and giving a first rendition of Schumann's symphony, No. 4, Op. 120, as it was originally written,

Every seat in the hall was occupied, and all the available space in the outside aisles was taken up by the many who were not regular attendants, but had been attracted by the prospect of an unusually fine performance by the pianist whom all Europe unites in calling the greatest living exponent of piano music. As an interpreter of Beethoven he probably has no equal, and Saturday night's concert fully sustained the judgment passed upon him by foreign critics and those of our own country, during his visit two years ago.

D'Albert's treatment of the opening allegro was broad and masterly, and characterized by remarkable clearness and purity of tone. His easy mastery of the prodigious technical difficulties commanded the instant admiration of the audience.

The second movement, adagio, was beautifully rendered, the theme distinctly traceable and admirably disclosing his delicacy of touch, his taste and conception of technical finish, while the final movement brought forth the heartiest applause from the audience and the members of the orchestra as well.

It is something to have heard the original version of the Schumann symphony, but opinions concerning its merits are diversified, a few claiming its superiority to the one with which the public is familiar. In both arrangements it is soulful and beautiful and has been intelligently and well rendered by Mr. Nikisch and his orchestra.

The opening number on the programme was one of the three overtures to Fidelio, Leonora, No. 2, containing a lovely adagio in C, an original allegro and an exquisite pizzicato, in which the orchestra excelled. In no other composition has been exhibited such precision and purity of tone, such delicacy and beautiful manner of phrasing.

The organization will make its usual monthly tour this week, but the twentieth concert will take place March 26, with Mme. Amalie Joachim as soloist and a programme consisting of Brahm's "Tragic Overture," aria from "Orpheus," Gluck's "Reigen Seliger Geister und Furien Tanz," from Orpheus, Schubert's "Liebesbolschaft," Schumann's "Schoene Wiegemeiner Leiden," Schubert's "Elkoenig," and Beethoven's Symphony No.

The Beacon.

BOSTON, SATURDAY, MARCH 12, 1892.

THE SYMPHONY CONCERTS.

The eighteenth concert began with a novelty—Tschaikowsky's tone-poem called by him "Hamlet," and therefore intended to be in some way illustrative of that drama. But when it was all over one could hardly help quoting from *Horatio*—"These are but wild and whirling words, my lord." For, although the programme paragraph stated that the composer meant to typify in the contrasting themes the unrest of the Prince and the tender melancholy of his forlorn lover, the music, full of voluminous sound and perturbation, aroused no definite association and left no sweet or weighty impression. The ruminant introduction, gravely and dimly wandering and marked by the dull strokes of midnight, quaintly and cleverly imposed by the muted horn, seemed to us the best part of all, although the slower and more plaintive theme is sweet and when first presented promises a pathetic movement which is not accorded. After this Mme. Camilla Urso played a new violin concerto by Bruch, written—as he always writes for that instrument—with no less understanding of technical possibilities than musicianly devotion to the rhetoric of composition. But although Mme. Urso played, as she is is always wont to play, with noble tone, large phrasing, unaffected sentiment and ample strength, it was not altogether gratifying. The first movement is labored and gives no solid, clear thought to cling by; the *adagio* is warm and sympathetic, however, and the finale has dash of movement and decision of accent in its lilting measure. Schumann's D-minor symphony ended the concert, following the usual version, the promised presentation of the original version being reserved for a later date. The orchestra did a deal of splendid work and rendered close obedience; but Mr. Nikisch's notions were interposed too often between Schumann, who certainly knew what he wanted and did not need this conductor to explain for him and the audience. The programme for tonight is this: Overture, "Leonore," No. 2, Beethoven; Concerto for pianoforte, No. 5, in E flat, Beethoven; and Symphony No. 4, D-minor, Schumann, according to the original version, which will, on this occasion, be heard for the first time in Boston. The soloist is to be Mr. Eugen d'Albert, who now makes his *rentrée*.

THE NIKISCH RECITAL.

The long-delayed recital by Mrs. Nikisch of songs from various composers, principally German, took place at Chickerings' on Thursday evening, Mr. Nikisch supplying those beautiful piano accompaniments which make that instrument fairly melt into the melody or delicately embrace it. Mrs. Nikisch's personal charms are many and never fail of grateful recognition. The natural quality of her voice is interesting and sweet, and she has various pretty ways in expression which captivate. There is in all this so much which is good that one cannot help wishing that she would take the art of singing more seriously, correct her tone production (which can hardly be said to have any real method) and try to get below a pleasant superficial sentiment in interpretation. It would do her a world of good and make her a greater power in the concert room that she can now ever hope to be if she would study in the right spirit such examples as Frau Joachim and Mr. Henschel will set before her. Really to sing a worthy song is not merely to phrase it neatly and vocalize it with a gracious look upon one's face; it is to make every word tell as if it were well spoken and to enhance its value by the color of fitting musical tones. There was introduced a young violinist named Alexander Fiedermann, whose twelve years have been sufficient for him to acquire a fine command of his instrument and to develop a serious and deep feeling, which is symmetrically displayed in his playing, and sympathetically expressed in his interesting face.

THE KNEISEL CONCERT.

A very large and fashionable audience attended the Kneisel Quartette concert on Monday evening, when there was an especial interest in the American *début* of Mme. Amalie Joachim, the famous *lieder* singer, of whose peculiar talent and art we speak elsewhere under an appropriate rubric. The evening began with a novelty—a quartette by Mr. Novacèk, the Symphony viola player. About this work, which is full of evidences of power, thought and technical knowledge, it is not possible to form an adequate opinion after a single hearing. It is bold, fiery and impressive, but erratic, so that one cannot feel sure as to whether certain of its phases are intended as deliberate efforts toward the expression of a purpose which they cannot reveal or whether they are the accidents and eccentricities of a talent which is not yet resolved as to what it wants to say. A certain passionateness, however, pervades the work and commands attention even when the musical language is wildest and speaks least intelligibly. If Mr. Novacèk can master the moods which seem here to sweep him hither and yon tempestuously and can educe from his musical knowledge and study logical and expressive forms of statement, he ought to give out something which shall give equable pleasure as well as surprise and curiosity. The Quartette had mastered the great difficulties of the work and played it with sympathetic earnestness. They were also in fine form in the variations and the quartette which they drew from Beethoven.

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 13, 1892.

THE SYMPHONIES.

EIGHTEENTH CONCERT.

The eighteenth Symphony concert was given in Music hall, Saturday evening, March 5. The programme:

Tschaikowsky	Symphonic Poem. "Hamlet." (First time.)
Bruch	Concerto for Violin, No. 3, in D minor, op. 58. Allegro energico— Adagio—Allegro molto. (First time in Boston.)
Schumann	Symphony No. 4, in D minor, op. 120. Introduction (adagio non troppo) — Allegro — Romance (adagio non troppo)—Scherzo—Finale (allegro).

Soloist: Mme. Camilla Urso.

If one is to judge of the symphonic poem music by the performance of the orchestra under Mr. Nikisch last Saturday evening, it must be stamped as having been a riotous, noisy demonstration of the most turbulent character. There is little wonder Ophelia went insane, albeit there is a motif which is supposed to depict her beautiful character. The grief of Hamlet at his father's death, represented by the striking of the midnight hour by muted horns, together with the subject representing Ophelia when the two are brought together, as they are in the music, is astonishingly more like a good-sized earthquake than the solemnities of a death scene. The orchestra undoubtedly did their part well, it being evident they had made careful preparations for the fiery ordeal. This was the first representation of the symphonic poem in Boston.

The violin concerto of Bruch, played by Mme. Camilla Urso, is, as a whole, disappointing. The first part by all odds is the most interesting as music. There are many fine passages which are well calculated to rivet the attention of sincere lovers of good music. The second movement begins with a melody which is carefully worked out to such a length as to become painfully monotonous. It contains so little of tone color, so little virility, that one soon loses all interest in following it to its end. The last and concluding movement is better calculated to show the technical powers of the violinist than any music it contains. Madame Urso is a violinist of rare abilities, musical and technical. Her rendering of the entire concerto was beautifully artistic, which the large audience present fully conceded, showing their appreciation with very hearty applause at the end. The orchestra were not always thoughtful enough to accompany her properly, playing much too loudly most of the time. The last movement demands a more masculine treatment than the madame accorded it, though she is not strikingly effeminate.

The Schumann symphony was well played, Mr. Nikisch imparting to it much of his brilliant, magnetic qualities, which, by the way, really belong to the symphony.

The concert was made particularly interesting by the two novelties presented, and the appearance, after some years' absence, of Madame Camilla Urso, always a great favorite with Boston people.

Eugene D'Albert ("little lion") is to be the next Symphony attraction.

JAMES M. TRACY.

The Kneisel quartette gave the sixth concert of its series Monday evening in Union hall. The first number of the programme was a quartette in E minor by Ottokar Novacek, the first viola of the Boston Symphony orchestra. It is not an ordinary work; it is not one that is easily understood, and it is probable that even after repeated hearings many passages would still be unintelligible, says the Boston Journal. The frequent obscurity and the aggressive ugliness of certain portions are not accidental; they are evidently the expression of the purpose of the composer. The very opening is an exhibition of musical bad temper. Then there is a reduced version of a familiar imitation of snorting and neighing horses; there are sounds that might be produced by the application of wet thumbs to tumblers; there is the tearing of cloth; there are progressions that stab the ear; there are suggestions of Wagner in the more tuneful measures; and there is an open defiance of the characteristics and limitations of the string quartette. Yet in the midst of cacophony there is a fierce intensity, there is a rigidity of purpose and there is a rude rebellion against conventionality and commonplace that almost conquer the sympathy of the hearer. There is much that is beautiful in the slow movement, but that which is beautiful is rudely jostled by an ugly neighbor. The third movement appeals more strongly to popular taste; and here we greet old friends. Berlioz and Mendelssohn shake hands, while Saint-Saens stands by and whistles a strain of his "Danse Macabre." The finale is a prolonged shriek of varied intensity. In spite of the wilful eccentricities, the wild extravagances, the crudity, the cacophony of this quartette, Mr. Novacek is undoubtedly, and judged by this very work, a man of genuine musical stuff. He should remember, however, that in order to make a strong impression on the mind of the hearer it is not absolutely necessary for the musician to clutch his victim by the throat, knock him down, or stamp his prostrate body. This quartette was heartily applauded, and the third movement was repeated. It was played with loving, brotherly care. The other instrumental numbers were the variations from Beethoven's op. 18, No. 5, and the Beethoven quartette in E flat, op. 74. With a few trifling exceptions, as in the viola triplets in the second variation in op. 74, the performance of these numbers was most admirable. Mrs. Amalie Joachim made her first appearance in America. She sang Beethoven's "Mignon," Mozart's "The Violet," Haydn's Serenade," Aule's "The Advent of Our Saviour," a song by Schulz (a favorite writer of operettas in the last century), Mendelssohn's "Venetian Boat Song" and Schubert's "Halderoeslein." The postponed fourth concert of the Kneisel quartette will be given Monday, April 4.

Says the New York Sun: The long-deferred recital announced by Mr. and Mrs. Arthur Nikisch almost two months ago took place at Chickering hall Monday afternoon, in presence of a numerous and sympathetic audience. Mrs. Nikisch sang songs by Schumann, Franz, Brahms, Jensen, Heuberger, De Koven, and other composers—seventeen numbers in all—and Mr. Nikisch accompanied her at the piano. Her performances were characterized by felicity of expression and also by consummate musicianly skill. The largest meed of praise may fairly be awarded her interpretation of Brahms's compositions. How admirably Mr. Nikisch accompanied his wife need scarcely be told music lovers that have had occasion to hear the conductor of the Boston Symphony orchestra in the less conspicuous rôle he sustained yesterday. The vocal numbers interpreted by Mrs. Nikisch derive much of their significance and beauty from their so-called accompaniment, and to say that to Mr. Nikisch's playing quite one-half of their effect was due, is only to estimate his work at its right value. The singing of Mrs. Nikisch was agreeably varied by the violin performances of Master Alexander Fiedemann, a youthful pupil and protégé of Mr. Brodsky's, who has been heard before and to somewhat greater advantage. His interpretation of Vieuxtemps's "Fantasie Caprice," with prudent eliminations, was not particularly good, his bowing being especially feeble. In Hauser's Hungarian Rhapsody he was more at his ease. Master Fiedemann is a remarkably clever boy, with a bright future before him. Perhaps it is fortunate that he should not be, in the exact sense of the term, an infant prodigy.

THE NIKISCH RECITAL.

On Thursday evening Mr. and Mrs. Arthur Nikisch, assisted by Master Alexander Fiedemann, violinist, gave a song recital in Chickering hall. The programme was:

Goldmark—Die Quelle.
Schumann—Der Nussbaum.
August Bungert—Volkslied.
Richard Heuberger—Ein Bettlerpärchen.
Robert Franz—Ständchen.
Schumann—Provencalisches Lied.
Vieuxtemps—Fantaisie-Caprice for violin.
Brahms—Geheimniss.
    Therese.
    Ständchen.
    Wiegenlied.
    Des Liebsten Schwur.
    Vergebliches Ständchen.
Spohr—Adagio from Concerto No 9.
Miska Hauser—Hungarian Rhapsody.
R de Koven—Indian Love Song.
Tschaikowsky—Beim Tanze.
Richard Strauss—Serenade.
Jensen—Am Mananzares.
Schumann—Frühlingsnacht.

The programme was delightful, and delightfully rendered. Mrs. Nikisch has that spontaneity, vivacity, warmth and freshness which are indispensable to the proper interpretation of German leider. The songs showed her at her best in this line of vocal work, and the appreciation was unstinted.

The value and importance of the accompaniment never had a better illustration than in Mr. Nikisch's work. It was artistic in the extreme, thoroughly in sympathy with the singer and the composer: in short, the exact complement to the soloist which makes a perfect whole.

Master Fiedemann, a pupil of Mr. Adolf Brodsky, and twelve years of age, surprised his hearers, making a permanent impression for his remarkable technique and no less distinct musical feeling. He does not strike one as a prodigy, but as a youth with fine and strong musical instincts which have been well directed so far.

In great measure was this an ideal recital.

· Philadelphia Music and Drama ·

PHILADELPHIA, SATURDAY, MARCH 12, 1

The fifth Boston Symphony will occur at the Academy Monday evening. Eugene d'Albert, the pianist will be the soloist, and will play Beethoven's "Emperor" concerto, and selections by Chopin, Schubert and Tausig. The orchestral numbers include selections from Berlioz, Beethoven, Saint-Sæns, Grieg and Wagner.

American Art Journal.

The Oldest Musical Weekly Published in America.

NEW YORK, SATURDAY, MARCH 12, 1892.

A WELCOME novelty at the 18th Boston Symphony Concert was Tschaikowsky's symphonic poem of Hamlet, which really seems to tell the story of his dilemma and sad end, albeit the Ophelia theme scarcely hints her character. Another welcome novelty was Bruch's Violin Concerto, No. 3, D-minor, op. 58, with Camilla Urso as the soloist,—a classical and well-rounded performance. The third number was Schumann's Fourth Symphony, op. 120, D-minor, played (as the author intended) continuously, with only one pause, and that a very brief one, between the Allegro and Romance. The awful condition of the sloppy streets made the attendance the smallest of the season.

SPECIAL Symphony Concert with Paderewski and other soloists, was given on Ash Wednesday for the benefit of members of the orchestra.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 73.

SUNDAY, MARCH 13, 1892.

THE SYMPHONY CONCERT.

The event of last evening's symphony concert was the appearance of Eugen D'Albert, the pianist, who has returned to America for a short tour with the Boston orchestra and a few recitals. He chose the concerto in E flat, No. 5, by Beethoven for this occasion, and gave the work such a performance as it has rarely had in later years.

The reception given the pianist left no doubt as to the sentiments of the audience, and the members of the orchestra joined with unusual enthusiasm in welcoming the soloist of the evening back to the scene of his earlier triumphs in the recitals of his earlier visit here.

His broad, masterly treatment of the opening allegro commanded the instant admiration of the audience, and no pianist could ask for a more attentive hearing than that given the concerto from first to last. The remarkable clearness and purity of tone brought out by this pianist's touch gives an indescribable enjoyment to the listener, and the maintainance of this characteristic of his playing throughout the most stupendous technical difficulties, gives a degree of satisfaction that is seldom realized in the piano work of the most noted soloists.

The beautiful adagio movement was played with admirable taste, and the theme was sung with rare expression and sentiment, the embellishments never interfering with the clearness of the subject thus elaborated. There was a womanly delicacy of touch combined with a masterly control of the instrument in this portion of the work that could but find the heartiest appreciation of the most critical. In the final movement the player surpassed his own remarkable work in former appearances here, and aroused the most pronounced demonstration in his honor at its end that has been known here for many seasons, the musicians all joining in the applause, which called the artist back to the stage repeatedly to make his acknowledgements.

Mr. Nikisch kept his promise of giving a hearing of the fourth of the Schumann symphonies, in its original version, and now that, as a clever man expressed it, "Boston has heard this symphony as Schumann didn't want it," there seems no good cause for a repetition of the work in the form which, thanks to Herr Brahms, has just been made public from the original manuscript, of which Brahms is the owner. There are few marked thematic differences between this original version and that which has been the standard in the orchestral libraries of the day, and the differences in themes and the orchestration are all in favor of the more generally known form of the symphony.

A very enjoyable performance of the "Leonore" overture No. 2 began the concert, and the work of the orchestra during the evening was at all times up to its best standard.

The usual monthly tour will take place the coming week, and the 20th of the season's concerts, on Saturday, the 26th inst., will be with Mme. Amalia Joachim as soloist, the programme including Brahms' "Tragic Overture," Aria from "Orpheus," Gluck's "Reigen Seliger Geister und Furien Tanz," from "Orpheus," songs, with piano, and Beethoven's symphony No. 8.

Mr. Georg Henschel has now the satisfaction of having turned the tide of popular favor toward his London symphony concerts, and an increased number of concerts are announced for next year.

Patrons of Music Hall should be comforted. St. James' Hall, London, is so dimly lighted that at a recent symphony concert given there, Mr. Henschel publicly declared his orchestra could not distinguish between a sharp and a flat, and in advance ventured to excuse any possible mistakes, and this in a concert room which, in full season, lets for upward of £60 per diem!

Boston Post

MOTTO:
With a Mission
—AND—
Without a Muzzle.

MONDAY MORNING, MAR. 14, 1892.

MUSICAL MATTERS.

Saturday night's symphony concert was one of the most brilliant of the course, introducing Eugen D'Albert, the pianist, in Beethoven's concerto in E flat, No. 5, and giving a first rendition of Schumann's symphony, No. 4, Op. 120, as it was originally written,

Every seat in the hall was occupied, and all the available space in the outside aisles was taken up by the many who were not regular attendants, but had been attracted by the prospect of an unusually fine performance by the pianist whom all Europe unites in calling the greatest living exponent of piano music. As an interpreter of Beethoven he probably has no equal, and Saturday night's concert fully sustained the judgment passed upon him by foreign critics and those of our own country, during his visit two years ago.

D'Albert's treatment of the opening allegro was broad and masterly, and characterized by remarkable clearness and purity of tone. His easy mastery of the prodigious technical difficulties commanded the instant admiration of the audience.

The second movement, adagio, was beautifully rendered, the theme distinctly traceable and admirably disclosing his delicacy of touch, his taste and conception of technical finish, while the final movement brought forth the heartiest applause from the audience and the members of the orchestra as well.

It is something to have heard the original version of the Schumann symphony, but opinions concerning its merits are diversified, a few claiming its superiority to the one with which the public is familiar. In both arrangements it is soulful and beautiful and has been intelligently and well rendered by Mr. Nikisch and his orchestra.

The opening number on the programme was one of the three overtures to Fidelio, Leonora, No. 2, containing a lovely adagio in C, an original allegro and an exquisite pizzicato, in which the orchestra excelled. In no other composition has been exhibited such precision and purity of tone, such delicacy and beautiful manner of phrasing.

The organization will make its usual monthly tour this week, but the twentieth concert will take place March 26, with Mme. Amalie Joachim as soloist and a programme consisting of Brahm's "Tragic Overture," aria from "Orpheus," Gluck's "Reigen Seliger Geister und Furien Tanz," from "Orpheus," Schubert's "Liebesbolschaft," Schumann's "Schoene Wiegemeiner Leiden," Schubert's "Elkoenig," and Beethoven's Symphony No.

Boston Courier.

SUNDAY MORNING, MARCH 13, 1892.

THE SYMPHONY.

After an absence of two years Mr. Eugen D'Albert is once more in Boston. During his last visit here this distinguished pianist gave on more than one occasion convincing proof of his greatness as a pianist, and especially as an interpreter of Beethoven. His performance of the "Emperor" concerto, at the nineteenth Symphony rehearsal Friday afternoon was further proof that he is still one of the first pianists of the day.

In every respect it was masterly; noble in conception; broad, expressive and fiery in execution. His tempi were just and sufficiently elastic to avoid any suggestion of rigidity, and his phrasing was thoroughly in harmony with the spirit of the music. Of his technical work too much cannot be said in praise. The difficulties of the concerto were simply child's play for him. His passage playing throughout was wonderfully clear, fluent and musical in quality; the chain trill in the adagio being especially noteworthy for its firmness, evenness and rapidity, and the closing scale runs for their extraordinary strength and brilliancy. At the conclusion of the work Mr. D'Albert was recalled five times, and finally returned to the piano and played the Schubert Impromptu, opus 90, in G. The accompaniment to the concerto was played with unusual finish and was in every way an enjoyable part of the performance. The symphony was the original version of Schumann's in D minor, No. 4. It certainly was interesting to hear this work as it was first performed (excepting the few changes made by Messrs. Brahms and Wullner). The principal points wherein the original version differs from the one which has been given for over forty years are plainly noticeable; the weaker scoring of the opening measures of the introduction, the tameness of the passage leading to the first allegro, and the slower tempo of the allegro itself; the run leading to the finale; the absence of the whirling figure (taken from the first allegro) from the opening measures of the finale; and several others of minor importance. It is evident that Schumann well knew what he was about when he rewrote this symphony. There is little probability that its original version will find a place in concert repertories of today, although it may be produced occasionally for educational purposes. The performance as a whole was rather unfinished and ineffective, which was without doubt owing to insufficient rehearsals, and to the comparative ineffectiveness of the score.

A dramatic performance of the second "Leonore" overture preceeded the concerto.

THE KNEISEL QUARTET.

The sixth concert of the Kneisel Quartet series was given in Union Hall, Monday evening to an audience that filled the hall. A quartet by Mr. Ottokar Novacek, the first viola player of the Symphony Orchestra, stood at the head of the programme. We hesitate to express a decided opinion of this work after this, its first American performance because we suspect it contains more of worth than is apparent at a single hearing. The fact that the prestissimo, on its repetition, (in response to enthusiastic applause) seemed more purposeful as well as attractive, confirms our suspicion. This movement, aside from its fascinating sprightliness, has a trio which reveals much delicate fancy—a fancy which seems the reflection of the more earnest mood of the preceding adagio. The adagio, though of unpretentious construction, possesses a depth of feeling that is found all too seldom in musical compositions of today. It must be confessed that the two allegros are "hard nuts to crack." One great merit of the work is its conciseness; no unnecessary elaboration is discoverable. It was played with a will by Mr. Kneisel and his companions; energy, clearness and purity of tone being conspicuous throughout. Each movement was followed by long continued applause. Another event of the concert was the first appearance in Boston of Mme. Amalie Joachim, a noted concert singer of Germany, and wife of the celebrated violinist. Mme. Joachim was heard in two groups of songs; "Mignon," by Beethoven; "Das Veilchen," Mozart; "Standchen," Haydn; "Geistlicher Dialog," Able; "Sagt wo sind die Veilchen hin," Schulz; "Gondollied," Mendelssohn; and "Haiden-Roslein," Schubert. All these songs were rendered in an exceedingly artistic manner and won applause of the heartiest description, which after the last, was responded to with another song. In another article in this column will be found more extended comment on the characteristics of Mme. Joachim's singing. The remaining numbers were the variations from Beethoven's quartet, opus 18, and his beautiful quartet in E flat, opus 74. Both were admirably played.

THE NIKISCH RECITAL.

A large and fashionable audience filled Chickering Hall, Thursday evening on the occasion of a song recital by Mrs. Arthur Nikisch, who was assisted by Mr. Nikisch and Master Alexander Fiedemann, violinist. Mrs. Nikisch was heard in three artistically arranged groups of songs; one being confined to Brahm's and the other two made up from compositions by different writers. We have never heard Mrs. Nikisch before when she appeared to so thoroughly fine advantage. In freedom of tone production and accuracy of attack she seemed to have made decided gains; certainly her delivery was characterized by much greater ease and smoothness. It is true, however, that her technical work is not yet all that could be wished. Of the many delightful songs on the programme, Schumann's "Der Nussbaum," and "Provencalisches Lied," three "Standchen" by Franz, Brahms, and Richard Strauss (the second of which was repeated), "Beim Tanze," by Tschaikowsky, and "Am Manzanares," by Jensen, may be mentioned as among those in which Mrs. Nikisch's warm musical nature was most freely displayed. These were sung in a delightful manner, and well deserved the enthusiastic applause which followed their performance. Master Fiedemann's playing in Vieuxtemp's "Fantasie Caprice," the adagio of Spohr's ninth concerto, and a Hungarian rhapsody by Hauser, created a genuine sensation. Already, at the age of thirteen, this adopted child of Herr Brodsky, the concert master of the New York Symphony Orchestra, possesses a fluency of technique, a virility of tone and an ease of manner that are astonishing. Even in these days of prodigies such technical facility and artistic poise are rare. The little fellow's tasteful and brilliant efforts were fully appreciated, and won for him several recalls. The accompaniments were played by Mr. Nikisch, his exquisite work in those of the songs constituting one of the chief pleasures of the evening.

Boston Sunday Gl

SUNDAY, MARCH 13, 1892.

TWENTY-EIGHT PAGES.

D'ALBERT THE SOLOIST.

He Plays a Beethoven Concerto at the Symphony Concert.

The 19th rehearsal and concert of the Boston Symphony orchestra was pleasantly anticipated by the regular patrons, and there was scarcely an absentee, and those who take chances for a seat were present to the limit.

This season has been replete with piano recitals. The fact that Paderewski can completely fill the Boston Music Hall at one of his concerts, and hold an audience in deep attention for two hours, speaks well for the hold this form of musical entertainment has on the Boston public.

The announcement that D'Albert was to take part in the Friday afternoon rehearsal doubtless drew many who were anxious to compare his style with that of other pianists who have so recently appeared here.

However that may be, when Mr. Nikisch took his baton in hand an unusually large and attentive audience were prepared to listen.

The concert began with one of the three overtures to Fidelio, Leonore, No. 2. This overture was composed in 1805, and though styled No. 2, is in reality No. 1, since the others were produced in 1806-7 respectively.

This overture opens adagio in the key of C, and at once captivates the ear and senses. The work is well distributed and introduces the well-known air of Florestan, which he sings in the dungeon scene in the second act of the opera.

Then came an allegro, which is in no way associated with the parent theme, but full of original thought.

The pizzicato was a delightful effect at this stage—sustained by the basses—doing accompaniment for the flutes and oboes.

A pleasing feature was the introduction of two trumpet calls announcing the arrival of the governor.

The first violins at this point begin a very faint introduction to the finale, followed in succession by the other strings, until the entire orchestra is involved in a most rapturous termination.

The concerto for pianoforte, No. 5, in E flat, by Beethoven, was selected to introdruce the soloist of the occasion, D'Albert. The movements were made up of allegro, adagio un poco mosso, allegro.

This best of Beethoven's concertos has been called a "symphony, with pianoforte obligato."

The pianist begins with a brilliant chromatic scale passage and his work thenceforth exhibits the great resources and fullness of this soloist.

He not only meets all the difficulties of the score, but sustains a volume of sound sufficient to dominate the whole work.

The adagio offered excellent opportunities for delicate shading which were accepted with becoming grace of treatment. In the allegro which followed, d'Albert warmed well to his work and was both spirited and brilliant.

The cada was short but emphatic, and when the artist arose to accept his well-earned applause he showed evidence of the earnestness he had put into his work.

He favored his audience with an encore, after having been called back repeatedly.

D'Abert is a hard worker and intensely earnest. He has the facility of Parchmann, but we would wish he possessed the sympathetic quality of Paderewski. D'Albert unquestionably has a very strong hold on his audiences, and is growing in popularity.

The third and last number was the No. 4 symphony in D minor (original version), by Schumann. This symphony was brought out by the New York Philharmonic Society some three weeks since for the first time in this country. It was delightfully rendered yesterday. It possesses in a high degree the soulful feelings of Schumann, and much of his romantic spirit. It is to be regretted that space does not admit of discussing merits at greater length.

The Kneisel quartet concert, postponed from Jan. 25, will be given in Union Hall on Monday, April 4.

—The Kneisel concert, Monday night, at Union Hall, drew a fashionable audience, the first appearance in public of Mme. Joachim being one of the features of special interest. She looked exceedingly well in primrose yellow satin. Among the large number in the hall were Mr. and Mrs. B. J. Lang and Miss Lang, Mrs. Apthorp, Mrs. Gardner, Mr. and Mrs. Arthur Foote, Mr. W. P. Blake, Mr. and Mrs. Gardner Lamson, Dr. and Mrs. H. H. A. Beach, Mr. Loeffler, Mr. G. W. Chadwick, Mr. and Mrs. Barthold Schlesinger, Mrs. J.M. Sears, Mr. B.L. Whelpley, Mr. Charles Sanderson, Mr. C. N. Allen, Mr. Carl Faelten, Mr. Carl Zerrahn, Mr. and Mrs. H. M. Rogers and Mr. W. H. W. Bicknell.

—Mr. and Mrs. Henschel will make their headquarters at Haydenville, Mass., while they are in this country. Their song recitals are already the success their friends anticipated, the advance sale being very large.

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Gazette

BOSTON, SUNDAY MORNING, MARCH 13.

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Music Notes.

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On Tuesday evening the long-deferred concert by Mr. and Mrs. Nikisch was given in Chickering Hall. The audience was large and exceedingly friendly. Mrs. Nikisch sang three groups of songs, one consisting of selections from Schumann, Franz, Goldmark, Rungelt, and Heuberger; another being devoted wholly to Brahms, and the third presenting songs by Schumann, Tschaikowski, R. Strauss, Jensen, and R. de Koven. Both Mr. and Mrs. Nikisch were welcomed with great cordiality. Mrs. Nikisch has a large voice, of excellent compass and quality. Unfortunately, it has not been properly trained in a good vocal school, and the result is that her singing exemplifies almost everything that is to be avoided in her art. Her breathing is very badly managed, and every respiration is plainly heard—a grievous fault. Her tone production is nasal, and she frequently forces her voice to such an extent that her intonation becomes both explosive and false. Worst of all is her persistent and inartistic use of portamento, both up and down, which imparts a painfully unpleasing effect of wailing to her singing; and matters are not improved by her habit of attacking a note below its pitch and scooping up to it. She sings with much fire, but her style is monotonously violent, and is perfunctory rather than emotional in spirit. Even when she is most pleasing, she never seems to probe sympathetically to the heart of her music, and therefore leaves the hearts of her hearers untouched. In fact, her singing is rough and unrefined; but it is only fair to add that it is better and less crude in some minor essentials than it was when it was heard here before. Mr. Nikisch's playing of the accompaniments was exquisite in every way, and proved a wholly delightful element in the evening's entertainment. Both artists were frequently and stormily applauded. On the whole, however, the feature of the concert was the violin playing of Alexander Fiedmann, an interesting youngster with a face of fine intelligence. He is only twelve years of age, and is already an artist. He performed the Fantasie Caprice by Vieuxtemps, the adagio from Spohr's ninth concerto, and Hauser's Hungarian Rhapsody. His tone is remarkably large and pure, his bowing is masterly in its freedom and in its perfect command over the resources of the bow, and his technique is extraordinary in its development when his youth is taken into consideration. Now and then there was a slip in intonation, but it was owing to the smallness of the player's hand, and not to any fault of ear. He plays with dignity, modesty and perfect self-possession. He is not only a prodigy in technique, but he interprets as well as plays. He reflects an individuality of his own, and suggests in nothing that he is merely repeating a well-learned lesson; and so mature in spirit was all that he did, that there was no necessary allowance to be made for his youth, and he may be listened to with all of the respect that is due a full-fledged artist. In fact we have heard men violinists on our prominent concert stage who produce a smaller volume of tone, and who play with far less of skill and of innate art feeling than does this remarkable boy.

[illegible]

MONDAY, MARCH 14, 1892.

The Symphony Concert.

The programme of the nineteenth Symphony concert, which was given Saturday evening in Music Hall, was as follows: Overture, "Lenore, No. 2," Beethoven; Concerto for pianoforte No. 5, E flat, Beethoven; Schumann's Symphony No. 4 (original version). Mr. Eugen D'Albert was the pianist.

The manuscript of the original version of Schumann's D minor Symphony is owned by Johannes Brahms. He loaned it to Franz Wuellner of Cologne. It was played in that city in October, 1889, and there was so much talk about it that, under the editorship of Dr. Wuellner, it was published lately by Breitkopf & Haertel. Unfortunately for the student, the learned Brahms and Wuellner were not content with the Schumann version; they revised it, and in one or two instances they adopted the instrumentation of the later and familiar version. A week ago Saturday we heard Schumann's D minor Symphony as interpreted by Mr. Nikisch, full of exaggerations and even contradictions of the composer's expressly indicated wishes. Last Saturday we heard the Symphony in D minor, rejected by the composer and revised by Messrs. Brahms and Wuellner. It might now be a pleasure to hear Schumann's preferred version played with a due regard for his own directions.

It is true that in the first form of this symphony the instrumentation is clearer than it is in the second; for the instrumentation of Schumann's later period is not free from the reproach of muddiness. Nor, indeed, was the cunning mixing of orchestral tone colors ever a distinguishing feature of the genius of this composer. On the other hand, the thematic and contrapuntal alterations in the second version of 1851 are, as a rule, an improvement. In certain respects the performance of last Saturday was an improvement on that of a fortnight ago. The duties of the second violins and the violas were not passed over that the first violins might benefit thereby. The dynamic contrasts were more carefully observed. Schumann was evidently acquainted with fiery and "magnetic" conductors, for he wrote on the outer covering of the manuscript of 1841, "The sudden changes of piano and forte should be strictly observed." In the forte passages, however, there was at times a tendency to exaggerate, and Schumann's body was clothed in Hungarian dress. The dramatic overture of Beethoven was exceedingly well played.

Mr. D'Albert was most enthusiastically applauded after the concerto, and he played a rhapsody by Brahms. His performance of the concerto might justly excite gaudy words of extravagant praise, were it not that polychromatic adjectives would be at variance with the unsurpassable dignity of the occasion. It would be idle to speak of any technical display, for the supreme virtuosoship of Mr. D'Albert has been the wonder of his colleagues and the musical public ever since his first appearance in Germany. This virtuosoship was at first the plaything of his youth. The giant delighted in his strength. He abused it; so that often he smote the keys until the wires shrieked in agony. But now he seems to have fully mastered himself, the only task that remained for him. Saturday evening his mighty powers were used reverently in the service of Beethoven. The reading of the concerto was distinguished by its nobility. There was nothing common, mean or earthy. The soul of a great man was revealed, and the medium was content with the holy mission. Beethoven spoke. The pianist listened. He did not seek to interrupt, to contradict, to explain. He did not question any mood of the master. He accepted passion, tenderness, pride, arrogance, tumultuous joy, grotesque fancy. And it was as though D'Albert knew full well the value of the mavelous apostrophe of the Opium Eater to Shakspeare: "O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident!"

PHILIP HALE.

D.C.

te Post 3/10

Boston Symphony Orchestra.

Those who attend the concert of the Boston Symphony Orchestra on Wednesday, March 16, will have the opportunity of hearing Eugen d'Albert, one of the greatest, if not the greatest, living player of the pianoforte. He was especially engaged by the manager of the Boston Symphony Orchestra for twenty concerts, one of which is the coming concert in this city. Tickets will be placed on sale to-day at J. F. Ellis & Co.'s store.

WORLD, Baltimore, Md.

ate 3/11

The concert of all concerts, however, will be Thursday night, when Eugen D'Albert and the Boston symphony orchestra will appear at the Academy concert hall. D'Albert is one of the leading pianists of the world, and will be the greatest artist who has appeared at the symphony concerts this season.

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edger, Philadelphia, Pa.

Date 3-11

The Boston Symphony Orchestra, led by Arthur Nikisch, comes again to the Academy of Music on Monday evening. The programme is to comprise these numbers: Berlioz's "Harold in Italy," symphony (viola solo by Franz Kneisel), Beethoven's pianoforte concerto in E flat, No. 5 (Eugene D'Albert, soloist), Saint Saens's symphonic poem, "Le Rouet d'Omphale," and several piano solos for Mr. D'Albert.

Boston Courier.

SUNDAY MORNING, MARCH 13, 1892.

THE SYMPHONY.

After an absence of two years Mr. Eugen D'Albert is once more in Boston. During his last visit here this distinguished pianist gave on more than one occasion convincing proof of his greatness as a pianist, and especially as an interpreter of Beethoven. His performance of the "Emperor" concerto, at the nineteenth Symphony rehearsal Friday afternoon was further proof that he is still one of the first pianists of the day.

In every respect it was masterly; noble in conception; broad, expressive and fiery in execution. His tempi were just and sufficiently elastic to avoid any suggestion of rigidity, and his phrasing was thoroughly in harmony with the spirit of the music. Of his technical work too much cannot be said in praise. The difficulties of the concerto were simply child's play for him. His passage playing throughout was wonderfully clear, fluent and musical in quality; the chain trill in the adagio being especially noteworthy for its firmness, evenness and rapidity, and the closing scale runs for their extraordinary strength and brilliancy. At the conclusion of the work Mr. D'Albert was recalled five times, and finally returned to the piano and played the Schubert Impromptu, opus 90, in G. The accompaniment to the concerto was played with unusual finish and was in every way an enjoyable part of the performance. The symphony was the original version of Schumann's in D minor, No. 4. It certainly was interesting to hear this work as it was first performed (excepting the few changes made by Messrs. Brahms and Wullner). The principal points wherein the original version differs from the one which has been given for over forty years are plainly noticeable; the weaker scoring of the opening measures of the introduction, the tameness of the passage leading to the first allegro, and the slower tempo of the allegro itself; the run leading to the finale; the absence of the whirling figure (taken from the first allegro) from the opening measures of the finale; and several others of minor importance. It is evident that Schumann well knew what he was about when he rewrote this symphony. There is little probability that its original version will find a place in concert repertories of today, although it may be produced occasionally for educational purposes. The performance as a whole was rather unfinished and ineffective, which was without doubt owing to insufficient rehearsals, and to the comparative ineffectiveness of the score.

A dramatic performance of the second "Leonore" overture preceeded the concerto.

THE KNEISEL QUARTET.

The sixth concert of the Kneisel Quartet series was given in Union Hall, Monday evening to an audience that filled the hall. A quartet by Mr. Ottokar Novacek, the first viola player of the Symphony Orchestra, stood at the head of the programme. We hesitate to express a decided opinion of this work after this, its first American performance because we suspect it contains more of worth than is apparent at a single hearing. The fact that the prestissimo, on its repetition, (in response to enthusiastic applause) seemed more purposeful as well as attractive, confirms our suspicion. This movement, aside from its fascinating sprightliness, has a trio which reveals much delicate fancy—a fancy which seems the reflection of the more earnest mood of the preceding adagio. The adagio, though of unpretentious construction, possesses a depth of feeling that is found all too seldom in musical compositions of today. It must be confessed that the two allegros are "hard nuts to crack." One great merit of the work is its conciseness; no unnecessary elaboration is discoverable. It was played with a will by Mr. Kneisel and his companions; energy, clearness and purity of tone being conspicuous throughout. Each movement was followed by long continued applause. Another event of the concert was the first appearance in Boston of Mme. Amalie Joachim, a noted concert singer of Germany, and wife of the celebrated violinist. Mme. Joachim was heard in two groups of songs; "Mignon," by Beethoven; "Das Veilchen," Mozart; "Standchen," Haydn; "Geistlicher Dialog," Ahle; "Sagt wo sind die Veilchen hin," Schulz; "Gondollied," Mendelssohn; and "Haiden-Roslein." Schubert. All these songs were rendered in an exceedingly artistic manner and won applause of the heartiest description, which after the last, was responded to with another song. In another article in this column will be found more extended comment on the characteristics of Mme. Joachim's singing. The remaining numbers were the variations from Beethoven's quartet, opus 18, and his beautiful quartet in E flat, opus 74. Both were admirably played.

THE NIKISCH RECITAL.

A large and fashionable audience filled Chickering Hall, Thursday evening on the occasion of a song recital by Mrs. Arthur Nikisch, who was assisted by Mr. Nikisch and Master Alexander Fiedemann, violinist. Mrs. Nikisch was heard in three artistically arranged groups of songs; one being confined to Brahm's and the other two made up from compositions by different writers. We have never heard Mrs. Nikisch before when she appeared to so thoroughly fine advantage. In freedom of tone production and accuracy of attack she seemed to have made decided gains; certainly her delivery was characterized by much greater ease and smoothness. It is true, however, that her technical work is not yet all that could be wished. Of the many delightful songs on the programme, Schumann's "Der Nussbaum," and "Provencalisches Lied," three "Standchen" by Franz, Brahms, and Richard Strauss (the second of which was repeated), "Beim Tanze," by Tschaikowsky, and "Am Manzanares," by Jensen, may be mentioned as among those in which Mrs. Nikisch's warm musical nature was most freely displayed. These were sung in a delightful manner, and well deserved the enthusiastic applause which followed their performance. Master Fiedemann's playing in Vieuxtemp's "Fantasie Caprice," the adagio of Spohr's ninth concerto, and a Hungarian rhapsody by Hanser, created a genuine sensation. Already, at the age of thirteen, this adopted child of Herr Brodsky, the concert master of the New York Symphony Orchestra, possesses a fluency of technique, a virility of tone and an ease of manner that are astonishing. Even in these days of prodigies such technical facility and artistic poise are rare. The little fellow's tasteful and brilliant efforts were fully appreciated, and won for him several recalls. The accompaniments were played by Mr. Nikisch, his exquisite work in those of the songs constituting one of the chief pleasures of the evening.

Boston Sunday Globe.

SUNDAY, MARCH 13, 1892.

TWENTY-EIGHT PAGES.

D'ALBERT THE SOLOIST.

He Plays a Beethoven Concerto at the Symphony Concert.

The 19th rehearsal and concert of the Boston Symphony orchestra was pleasantly anticipated by the regular patrons, and there was scarcely an absentee, and those who take chances for a seat were present to the limit.

This season has been replete with piano recitals. The fact that Paderewski can completely fill the Boston Music Hall at one of his concerts, and hold an audience in deep attention for two hours, speaks well for the hold this form of musical entertainment has on the Boston public.

The announcement that D'Albert was to take part in the Friday afternoon rehearsal doubtless drew many who were anxious to compare his style with that of other pianists who have so recently appeared here.

However that may be, when Mr. Nikisch took his baton in hand an unusually large and attentive audience were prepared to listen.

The concert began with one of the three overtures to Fidelio, Leonore, No. 2. This overture was composed in 1805, and though styled No. 2, is in reality No. 1, since the others were produced in 1806-7 respectively.

This overture opens adagio in the key of C, and at once captivates the ear and senses. The work is well distributed and introduces the well-known air of Florestan, which he sings in the dungeon scene in the second act of the opera.

Then came an allegro, which is in no way associated with the parent theme, but full of original thought.

The pizzicato was a delightful effect at this stage—sustained by the basses—doing accompaniment for the flutes and oboes.

A pleasing feature was the introduction of two trumpet calls announcing the arrival of the governor.

The first violins at this point begin a very faint introduction to the finale, followed in succession by the other strings, until the entire orchestra is involved in a most rapturous termination.

The concerto for pianoforte, No. 5, in E flat, by Beethoven, was selected to introduce the soloist of the occasion, D'Albert. The movements were made up of allegro, adagio un poco mosso, allegro.

This best of Beethoven's concertos has been called a "symphony, with pianoforte obligato."

The pianist begins with a brilliant chromatic scale passage and his work thenceforth exhibits the great resources and fullness of this soloist.

He not only meets all the difficulties of the score, but sustains a volume of sound sufficient to dominate the whole work.

The adagio offered excellent opportunities for delicate shading which were accepted with becoming grace of treatment. In the allegro which followed, d'Albert warmed well to his work and was both spirited and brilliant.

The cada was short but emphatic, and when the artist arose to accept his well-earned applause he showed evidence of the earnestness he had put into his work.

He favored his audience with an encore, after having been called back repeatedly.

D'Abert is a hard worker and intensely earnest. He has the facility of Parchmann, but we would wish he possessed the sympathetic quality of Paderewski. D'Albert unquestionably has a very strong hold on his audiences, and is growing in popularity.

The third and last number was the No. 4 symphony in D minor (original version), by Schumann. This symphony was brought out by the New York Philharmonic Society some three weeks since for the first time in this country. It was delightfully rendered yesterday. It possesses in a high degree the soulful feelings of Schumann, and much of his romantic spirit. It is to be regretted that space does not admit of discussing merits at greater length.

The Kneisel quartet concert, postponed from Jan. 25, will be given in Union Hall on Monday, April 4.

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Music Notes.

On Monday evening the Kneisel Quartet gave their sixth concert in Union Hall, assisted by Mme. Amelie Joachim. The performance began with a Quartet in E minor, by Ottobar Novacek, which had its first performance in Boston on this occasion. Much has been said in the way of enthusiastic praise of the work by those who have studied and performed it; but for our own part we found it to be an incoherent jumble of all that is uninteresting to us in music; an example of that phase of composition that is familiarly known as "pudding-stone music." A second or a third hearing of the work might possibly cause us to modify our objections to it, but we are convinced that no number of hearings could remove the impression that it is hideously ugly, a misconception of the end and aim of musical art, and of about as much interest as would be the mathematical calculations anent the latest transit of Venus, turned into verse. We have heard, on reliable authority, that one of the performers, during a recent rehearsal of the work, was so overcome by the emotions it excited in him that tears ran down his cheeks and trickled from his chin to his violin. To do away with any misconception regarding this sensitive lachrymosity, we hasten to state that these tears were born of steadily increasing admiration for the music, and not of pain. This would seem to indicate that there is more in the quartet than we discovered, but we are content with one experience of it, and have no irrepressible desire to explore it further. We presume that every justice was done the work by the players, Its difficulties are great. We could almost wish that they were insurmountable. The variations from the Beethoven quartet, op. 18, No. 5, were exquisitely read and performed. The concert ended with Beethoven's noble E-flat quartet, op. 74, which also had a perfect interpretation. As fine as the playing of the organization has been through the season, it has not surpassed the performance of this work. Mme. Joachim was cordially received, but as we have considered her singing at length in our notice of her own concert, we shall not dwell on it here.

On Tuesday evening the long-deferred concert by Mr. and Mrs. Nikisch was given in Chickering Hall. The audience was large and exceedingly friendly. Mrs. Nikisch sang three groups of songs, one consisting of selections from Schumann, Franz, Goldmark, Rungeit, and Heuberger; another being devoted wholly to Brahms, and the third presenting songs by Schumann, Tschaikowski, R. Strauss, Jensen, and R. de Koven. Both Mr. and Mrs. Nikisch were welcomed with great cordiality. Mrs. Nikisch has a large voice, of excellent compass and quality. Unfortunately, it has not been properly trained in a good vocal school, and the result is that her singing exemplifies almost everything that is to be avoided in her art. Her breathing is very badly managed, and every respiration is plainly heard—a grievous fault. Her tone production is nasal, and she frequently forces her voice to such an extent that her intonation becomes both explosive and false. Worst of all is her persistent and inartistic use of portamento, both up and down, which imparts a painfully unpleasing effect of wailing to her singing; and matters are not improved by her habit of attacking a note below its pitch and scooping up to it. She sings with much fire, but her style is monotonously violent, and is perfunctory rather than emotional in spirit. Even when she is most pleasing, she never seems to probe sympathetically to the heart of her music, and therefore leaves the hearts of her hearers untouched. In fact, her singing is rough and unrefined; but it is only fair to add that it is better and less crude in some minor essentials than it was when it was heard here before. Mr. Nikisch's playing of the accompaniments was exquisite in every way, and proved a wholly delightful element in the evening's entertainment. Both artists were frequently and stormily applauded. On the whole, however, the feature of the concert was the violin playing of Alexander Fiedmann, an interesting youngster with a face of fine intelligence. He is only twelve years of age, and is already an artist. He performed the Fantasie Caprice by Vieuxtemps, the adagio from Spohr's ninth concerto, and Hauser's Hungarian Rhapsody. His tone is remarkably large and pure, his bowing is masterly in its freedom and in its perfect command over the resources of the bow, and his technique is extraordinary in its development when his youth is taken into consideration. Now and then there was a slip in intonation, but it was owing to the smallness of the player's hand, and not to any fault of ear. He plays with dignity, modesty and perfect self-possession. He is not only a prodigy in technique, but he interprets as well as plays. He reflects an individuality of his own, and suggests in nothing that he is merely repeating a well-learned lesson; and so mature in spirit was all that he did, that there was no necessary allowance to be made for his youth, and he may be listened to with all of the respect that is due a full-fledged artist. In fact we have heard men violinists on our prominent concert stage who produce a smaller volume of tone, and who play with far less of skill and of innate art feeling than does this remarkable boy.

Boston Journal.

MONDAY, MARCH 14, 1892.

The Symphony Concert.

The programme of the nineteenth Symphony concert, which was given Saturday evening in Music Hall, was as follows: Overture, "Leno re, No. 2." Beethoven; Concerto for pianoforte No. 5, E flat, Beethoven; Schumann's Symphony No. 4 (original version). Mr. Eugen D'Albert was the pianist.

The manuscript of the original version of Schumann's D minor Symphony is owned by Johannes Brahms. He loaned it to Franz Wuellner of Cologne. It was played in that city in October, 1889, and there was so much talk about it that, under the editorship of Dr. Wuellner, it was published lately by Breitkouf & Haertel. Unfortunately for the student, the learned Brahms and Wuellner were not content with the Schumann version; they revised it, and in one or two instances they adopted the instrumentation of the later and familiar version. A week ago Saturday we heard Schumann's D minor Symphony as interpreted by Mr. Nikisch, full of exaggerations and even contradictions of the composer's expressly indicated wishes. Last Saturday we heard the Symphony in D minor, rejected by the composer and revised by Messrs. Brahms and Wuellner. It might now be a pleasure to hear Schumann's preferred version played with a due regard for his own directions.

It is true that in the first form of this symphony the instrumentation is clearer than it is in the second; for the instrumentation of Schumann's later period is not free from the reproach of muddiness. Nor, indeed, was the cunning mixing of orchestral tone colors ever a distinguishing feature of the genius of this composer. On the other hand, the thematic and contrapuntal alterations in the second version of 1851 are, as a rule, an improvement. In certain respects the performance of last Saturday was an improvement on that of a fortnight ago. The duties of the second violins and the violas were not passed over that the first violins might benefit thereby. The dynamic contrasts were more carefully observed. Schumann was evidently acquainted with fiery and "magnetic" conductors, for he wrote on the outer covering of the manuscript of 1841, "The sudden changes of piano and forte should be strictly observed." In the forte passages, however, there was at times a tendency to exaggerate, and Schumann's body was clothed in Hungarian dress. The dramatic overture of Beethoven was exceedingly well played.

Mr. D'Albert was most enthusiastically applauded after the concerto, and he played a rhapsody by Brahms. His performance of the concerto might justly excite gaudy words of extravagant praise, were it not that polychromatic adjectives would be at variance with the unsurpassable dignity of the occasion. It would be idle to speak of any technical display, for the supreme virtuosoship of Mr. D'Albert has been the wonder of his colleagues and the musical public ever since his first appearance in Germany. This virtuosoship was at first the plaything of his youth. The giant delighted in his strength. He abused it; so that often he smote the keys until the wires shrieked in agony. But now he seems to have fully mastered himself, the only task that remained for him. Saturday evening his mighty powers were used reverently in the service of Beethoven. The reading of the concerto was distinguished by its nobility. There was nothing common, mean or earthy. The soul of a great man was revealed, and the medium was content with the holy mission. Beethoven spoke. The pianist listened. He did not seek to interrupt, to contradict, to explain. He did not question any mood of the master. He accepted passion, tenderness, pride, arrogance, tumultuous joy, grotesque fancy. And it was as though D'Albert knew full well the value of the mavelous apostrophe of the Opium Eater to Shakspeare: "O mighty poet! Thy works are not as those of other men, simply and merely great works of art, but are also like the phenomena of nature, like the sun and the sea, the stars and the flowers, like frost and snow, rain and dew, hail storm and thunder, which are to be studied with entire submission of our own faculties, and in the perfect faith that in them there can be no too much or too little, nothing useless or inert, but that, the farther we press in our discoveries, the more we shall see proofs of design and self-supporting arrangement where the careless eye had seen nothing but accident!"

PHILIP HALE.

O.

re 3/10

Boston Symphony Orchestra.

Those who attend the concert of the Boston Symphony Orchestra on Wednesday, March 16, will have the opportunity of hearing Eugen d'Albert, one of the greatest, if not the greatest, living player of the pianoforte. He was especially engaged by the manager of the Boston Symphony Orchestra for twenty concerts, one of which is the coming concert in this city. Tickets will be placed on sale to-day at J. F. Ellis & Co.'s store.

WORLD, Baltimore, Md.

ate 3/11

The concert of all concerts, however, will be Thursday night, when Eugene D'Albert and the Boston symphony orchestra will appear at the Academy concert hall. D'Albert is one of the leading pianists of the world, and will be the greatest artist who has appeared at the symphony concerts this season.

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edger, hiladelphia, Pa.

Date 3-11

The Boston Symphony Orchestra, led by Arthur Nikisch, comes again to the Academy of Music on Monday evening. The programme is to comprise these numbers: Berlioz's "Harold in Italy," symphony (viola solo by Franz Kneisel), Beethoven's pianoforte concerto in E flat, No. 5 (Eugene D'Albert, soloist), Saint Saens's symphonic poem, "Le Rouet d'Omphale," and several piano solos for Mr. D'Albert.

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SEASON 1891-92
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Established 1813.

MONDAY MORNING, MAR. 14, 1892.

The Symphony Concert.

The performance of the "Leonora" overture, which opened the concert of Saturday, was an epitome of the merits and defects of the Nikisch system. It was emphatically dramatic, and this, in a school of free overture of which Beethoven was, next to Gluck, the most earnest advocate, was a decided merit. We obtain now in our orchestral performances the virility which we have desired in previous years, and although it would be unjust to two conductors to allude to the fable of King Log and King Stork, it may be stated that we are getting too much of it. There was an *abandon* and a power in the performance that was refreshing, but the extreme exaggeration of the pauses, the ferocity of the kettledrum and the obliteration of the interior figures, were blemishes that are not to be condoned. Probably the last-named fault is the one most dangerous to the orchestra. In following any recent performance with a score one will see many figures and phrases with the eye which he will listen in vain for with the ear. The first violins overbalance the string quartette, and the brasses dominate the rest. The violas and second violins have seldom any prominence, and are often lost in the violent ensemble passages. Spite of these faults the overture was brilliant and exciting, the attacks of the orchestra more united than usual and the pizzicato of the contra basses almost as effective as the celebrated one which follows the horn quartette in the "Freischuetz" overture.

Then came the hero of the concert. Which is the bolder, a lion or a tiger? Which has the more delicious flavor, Johannisberger or Lacryma Christi? Answer these questions authoritatively and I can tell whether D'Albert eclipsed Paderewski or no. I can only compare D'Albert with D'Albert. In doing this I found the tone less resonant than heretofore and perhaps a trifle less sympathetic; but the performance of the "Emperor" concerto was one beyond and above criticism. Never a trace of exaggeration, never a suspicion of individuality! It was Beethoven pure and undefiled, not Beethoven spiced for an extra round of applause. The final rondo was a triumph of virtuosity, but of virtuosity applied to its proper end. At its termination there was recall after recall. The orchestra and its leader had a right to share in this triumph, for seldom has a concerto received more faithful orchestral treatment. But to give an encore-piece after the great work was a mistake; encores should never be allowed in these programmes, that is, if the programmes are made with any artistic ideal. There should be a certain homogeneity in a concert of this class, and any interpolated number does away with this. When the encore fiend is aided and abetted by conductor and soloist, it proves that the art of programme-making is undervalued or not understood. Any thoughtful auditor would have preferred to have had the impression of the concerto left undisturbed.

There is not enough of difference between the original version of Schumann's D minor symphony and its later revision to make it worth while to resuscitate the former; a few slight variations of development, and especially a fuller scoring, seem to be the chief points of change. The advantage is certainly on the side of the later version, although it may be pleaded that the first is clearer because of its rarer doubling of the parts. This advantage, however, if any, was lost by the tremendously forcible manner in which it was played, and the work seemed but a recapitulation of the symphony of the previous week so far as its general effect went. Brahms has not added much to the repertoire by fostering the performances of the version which Schumann discarded. It is not the first time that the Viennese master has dug up Schumann relics, for the very last theme that Schumann wrote, when his brain had practically given way, was a subject that he maintained had been communicated to him by spirits, and this sad reminder of an unsettled mind was made into piano variations by the phlegmatic musical heir.

LOUIS C. ELSON.

Citizen, Brooklyn, N.Y.

Date 3-13

Fifth Symphony Rehearsal.

On Friday afternoon, March 18, commencing at 3 o'clock, the Boston Symphony Orchestra, under Mr. Arthur Nikisch, will give the fifth rehearsal of the present season at the Academy of Music, with Mr. Eugene D'Albert as piano soloist. Of the orchestra it is unnecessary to say one word. It has established its claim to be considered one of the most perfect musical organizations in the country, perhaps in the world. Eugene D'Albert is a pianist who possesses the finished technique of the modern school, wondrously combined with a wealth of poetic fancy which lends a charm to everything he attempts, no matter how hackneyed or commonplace. It is doubtful whether even Liszt himself at his best could make the piano both sing and talk so realistically as he.

The programme is as follows: Berlioz, symphony, "Harold in Italy," violin solo, Mr. Franz Kneisel. "Harold in the Mountains," scenes of melancholy, happiness and joy, Adagio, allegro. "March of the Pilgrims," singing the evening prayer, allegretto. "Serenade of a Mountaineer," allegro assai, allegretto. Orgy of the Brigands (recalling previous scenes), allegro frenetico. Beethoven, concerto for piano forte in E flat, No. 5—allegro, adagio, in poco mosso; allegro. Saint-Saens, symphonic poem, "Le Rouet d' Omphale;" solo for piano forte. Chopin, nocturne. Schubert, impromptu. Strauss-Tausig, valse, "Man Lebt Nur Einmal." Liszt, symphonic poem, "Les Preludes;" soloist, Mr. D'Albert.

Clipping from Citizen Brooklyn N.Y.

Date 3-12

The [illegible] Symphony Orchestra will give concerts under the auspices of the Philharmonic Society on next Friday afternoon and Saturday evening at the Academy of Music. [illegible] Nikisch [illegible] D'Albert, the [illegible] The [illegible]

[illegible]

MONDAY, MARCH 14, 1892.

D'ALBERT AT MUSIC HALL.

The Great Pianist's Reappearance in this Country.

The principal feature of the 19th symphony concert Saturday evening was the reappearance in this country of Eugene D'Albert, the eminent pianist, whose position in his art is that of one of the greatest classic players of today, and one, in the opinion of many acute judges, having no rival among the younger players as a master in the rendition of the higher forms of piano composition. Mr. D'Albert chose for performance the great E flat concerto of Beethoven, a work the proper interpretation of which calls for powers of the loftiest character. Technically the work demands great facility of execution, but the player who possesses nothing more had best devote himself to less elevated material, for this work of the immortal master calls for a musician of noble qualities, devoid of sentimentality and devoted to a display of the composer's virtues rather than an exhibition of his own personality, made evident in a superficial, albeit a skilful, presentation of technical accomplishments. We have had enough and to spare of this latter, hence it was that on Saturday evening a deep sense of thankfulness and a high degree of gratification was experienced by the critical listener when Eugene D'Albert sat at the piano and in reverence to the master revealed the genius that emanates from every measure of this wonderful composition. It is unnecessary to observe that a technique knowing no limitations is at the command of Mr. D'Albert, and it remains to say only that his conception and interpretation were simply masterly in the highest sense that the term can imply. The listener had before him, from beginning to end of the performance, Beethoven in his most exalted form. The audience recognized this fact and recalled the player again and again after his masterly effort, who finally yielded to the overwhelming applause and responded with a performance of a Brahm's rhapsody.

As Mr. D'Albert established a positive tempo in each movement the orchestra followed with the accompaniment with fair success. At times it was overloud, and in some of the more delicate passages so beautifully played by Mr. D'Albert it was rather doubtful whether the concert was written for the piano or for the display of coarseness on the part of he wood-wind. Since Gericke's departure we have ceased expecting that the orchestra will prove to be a factor in enhancing the efforts of a skilful soloist by presenting an ensemble at once precise, discreet and subjective in every particular to the demands of the composition. To so control an orchestra requires an ability upon the part of the conductor that in my opinion Mr. Nikisch does not possess. At all events, so far it has not appeared, while on the contrary many bungling jobs can be recalled that would have been discreditable to any conductor who might by accident even be found in the position of conductor of the Symphony Orchestra.

The other numbers of the programme were "Leonora," overture No. 2, Beethoven, and the original version of Schumann's D minor symphony. In the performance of these works the strings played with commendable regard for the composer's indications, but the wind band was at spells as rank as ever, while the drummer spared no muscle in his efforts to o'ertop the din. There is no reason for a repetition of this original version of Schumann's No. 4 Symphony and it is to be hoped that it will remain undisturbed in the library of the orchestra in the future. The scoring of the familiar version gives our conductor a better opportunity for exaggeration, for it is fuller in places, hence we cannot see wherein the other is of value in the repertoire of the orchestra.

The Knabe Grand used on this occasion by Mr. D'Albert proved to be an exceptionally fine piano; a noble instrument in the hands of a masterly performer.

WARREN DAVENPORT.

Eagle Brooklyn 3/11

PHILHARMONIC CONCERT.

On Friday afternoon and Saturday night the fifth rehearsal and concert in the Philharmonic series will be given at the Academy of Music by the Boston Symphony orchestra. This splendid band will be heard in Berlioz's "Harold in Italy," a symphony that has not been played in Brooklyn for many years and that will disclose the rare gift for viola playing by Franz Kneisel; Saint Saens' symphonic poem, "Le Rouet d'Omphale," with its remarkable suggestion of a spinning wheel and Liszt's symphonic poem, "The Preludes." The soloist will be Eugene d'Albert, a pianist with a surprising technique and keen insight. He has just returned to this country and at the rehearsal in Boston last Thursday the orchestra sprang to its feet and followed his performance with a "Hoch!" and the ratta. He will play Beethoven's E flat ("Emperor") concerto, a Chopin nocturne, one of Schubert's impromptus and Tausig's variations on the Strauss waltz, "Man Lives but Once." A remarkable and delightful concert is assured.

Boston Transcript

MONDAY, MARCH 14, 1892.

Boston Symphony Orchestra.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening was as follows:

Beethoven: Overture to "Leonore," No. 2.
Beethoven: Pianoforte concerto No. 5, in E-flat, op. 73.
Schumann: Symphony No. 4, in D minor (first version).

Mr. Eugen D'Albert was the pianist.

It was interesting to hear two "first versions" given at the same concert, and first versions, too, by men who were especially noted for subjecting their works to an elaborate process of retouching. Curiously enough, one finds that the changes made in both these works by their respective composers, in writing the second versions, are often of a very similar sort. It is reported that Schumann was prompted to make the second (generally accepted) version of his D minor symphony because of the poor quality of the wind in his orchestra at Düsseldorf, he having found that the wind players were not up to playing the frequent solo passages in the first version satisfactorily. Thus the second version was prepared mainly with an eye to giving prominence to no single wind instrument. But when Schumann once got to work on his second version he also made some changes of another sort, changes which may in general be described as of much the same nature as those made by Beethoven in writing the second version of his "Leonore" overture. (It should be remembered that the so-called overtures "No. 2" and "No. 3" are in reality the first and second versions. The so-called "No. 1" and "No. 4"—overture to "Fidelio"—have nothing to do with these; they were written later, on totally different thematic material.]

Now, the differences between the "Leonore" overtures Nos. 2 and 3, and between the first and second versions of Schumann's D minor symphony, consist largely in the suppression of a good deal of contrapuntal thematic work, and in fillingout long silences between crashing *staccato* chords for the full orchestra with melodic matter.

As for the "Leonore" overture, one can hardly feel any hesitation about much preferring the No. 3, in spite of Moscheles's opinion that the No. 2 was the "more perfect" of the pair. The immense improvement in the second theme, and in the development of the *coda*, the introduction of the beautiful slow passage from the prison-scene between the trumpet calls, and the superior conciseness and dramatic simplicity of the *Durchführung*, all contribute to make the No. 3 the finer and more titanic work. On the other hand, it would be hard to give the preference to either version of the Schumann symphony. Some of the changes made in the second are evidently improvements; but others are not.

Both overture and symphony were superbly played. We see no reason to change anything in what we wrote last week about Mr. Nikisch's "treatment" of the latter work, except to add that this treatment has the full and enthusiastic endorsement of Mme. Clara Schumann. But even this fact cannot change our feeling in the matter.

D'Albert's playing of the great Beethoven concerto was so absolutely magnificent, exhaustive and great that, having said this, one can find nothing more to say about it. It was a model at every point. He was four times recalled and played a rhapsody by Brahms wonderfully.

The next programme is: Brahms, Tragic Overture; Gluck, Aria from "Orpheus;" Gluck, Dance of blessed spirits and dance of furies, from "Orpheus;" songs with pianoforte; Beethoven, Symphony No. 8, in F. Mme. Amalie Joachim will be the singer.

The Times

PHILADELPHIA, MARCH 15, 1892.

THE SYMPHONY CONCERT.

D'Albert Plays With the Boston Orchestra at the Academy.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was of unusual dignity and importance. It opened with a very poetical and extraordinarily skilful performance of Berlioz's "Harold" symphony. The strange beauty of this remarkable work, its originality of invention and variety of incident and the nervous sentiment that runs through it all, were interpreted with admirable feeling and with a refinement of execution that could hardly be excelled. Mr. Kneisel's rather pale and passionless style gives scarcely full effect to the tenor obligato, and Berlioz would probably have wanted more fire both here and in the finale, but in technical detail Mr. Kneisel's work commanded admiration and the whole performance was a treat to be accepted without cavil.

Following immediately upon this came the glorious E flat concerto of Beethoven, with D'Albert at the piano. Of all the pianists we have lately heard there is none whose style is at once so fine and so large and noble. There is no affectation of novelty or parade of personal peculiarities, but just a big, firm, full and splendid execution of one of the greatest of all piano compositions. The power of the man is prodigious and his skill consummate, but power and skill are held in absolute mastery and applied to the intellectual interpretation of the music with a classic dignity that made this noble concerto an unalloyed delight. The orchestra seemed to gain inspiration from the piano. It has never played with greater fervor and rarely with so magnificent a tone.

The concerto was followed by a particularly bright and richly-colored rendering of Saint-Saens' "Rouet d'Omphale," after which D'Albert played a group of solos, the Chopin berceuse, a Schubert impromptu and Tausig's telling arrangement of a Strauss waltz. His touch in the berceuse was delightfully delicate and fluent, and the last selection was a marvelous tour-de-force, which was even excelled on a recall, when he came back and played Rubinstein's staccato etude with dazzling brilliancy and overwhelming power. Orchestral selections from Grieg and Wagner closed a concert on which Mr. Nikisch is to be sincerely congratulated.

[illegible]

The Boston Symphony Orchestra at the Academy of Music.

An audience so large as to crowd it in every part occupied the auditorium of the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fifth concert of the current series. The programme was larger than usual and more than ordinarily varied. It included two symphonies, with obligato parts for solo instruments, namely, Berlioz' "Harold in Italy" and Beethoven's great pianoforte concerto, that in E flat, known as the "Emperor," and in addition there were Saint-Saens' "Rouet d'Omphale, the slow movement from Grieg's "Peer Gynt," some pianoforte music and Wagner's tempestuous "Huldigung's March." Every amateur will recognize this at once as a very interesting arrangement, and probably no concert of the season has afforded its audience a larger measure of enjoyment. It was all beautifully done. The Berlioz music is rather wearying, as music is apt to be which attempts to do more than it is within the province of the art to accomplish; but it is distinguished by the vivid and fantastic fancy and by the power of poetic suggestion which are the chief merits, and the salient characteristics of Berlioz' score and its obligato for the viola said to have been written for Pagsuini is both attractive and important. It was very skilfully delivered by Mr. Franz Kneisel, the concertmaster, who seemed as familiar with the longer stopping of the viola as with that of his accustomed instrument, and whose arpeggio playing in harmonics, the extreme difficulty of which few could have suspected, was marvellously fine. Mr. Kneisel produced a lovely quality of tone, but its volume might with advantage have been larger, while the viola which he used was so mellow as to render the mute unnecessary. The chief feature of the concert, however, was the performance of the Beethoven concerto, which as regards both orchestra and piano the writer has never heard excelled. Mr. Eugen D'Albert, who was the soloist, played with a breadth of manner, a dignity and virility of sentiment, a brilliancy of execution and a lucidity of intelligence which rendered his interpretation wholly enjoyable and altogether satisfying, and made it worthy of one of the very greatest of musical compositions. The audience recognized this by repeated rounds of applause, and afterwards Mr. D'Albert showed his versatility by the beautiful delicacy of touch and subtlety of feeling with which he rendered a Chopin nocturne and one of the Schubert impromptus. He made a deeply favorable impression. In the concerto he was finely supported by the orchestra, whose virtuosity was again strikingly displayed in a flawless rendering of Saint-Saens' bizarre and brilliant "Rouet d'Omphale." The concert closed with a vigorous performance of Wagner's rather labored "Huldigung's March."

Philadelphia Inquirer

TUESDAY, MARCH 15, 1892.

THE SYMPHONY CONCERT.

Eugen D'Albert Makes a Splendid Impression at the Academy.

The concert by the Boston Symphony Orchestra last night was in many respects the most delightful of the season. What rendered it particularly interesting was the piano playing of Mr. Eugen D'Albert, who created such a favorable impression here three years ago, when he appeared in conjunction with Sarasate, the violinist. The piece de resistance last night was Beethoven's Concerto in E flat, No. 5. This is one of the great composer's best works, somewhat restricted in theme, but broad in its treatment, calling for masterly technique and the most intelligent comprehension. The artist's appearance has changed somewhat since he was here last. He has grown stouter and has shorn his locks. Few men look less musical and few are better performers. It is a pleasure to see this man play, as well as to listen to his music. There is no effort at making an impression. He does not try to impress you with the fact that he has an interpretation different from the composer and that it is the best one. Utterly devoid of pretense, he is a great performer. He plays the music as it appears in the standard editions. He is not the composer nor his apostle. He is a performer. Divested of all the clap-trap so common among great artist, he appears before us not, indeed, as an automaton but as an intelligent artist.

The Beethoven concerto has never been heard to better advantage. He grasped the subject at once and paid no attention to anything else. His technique is unexcelled and his comprehension is certainly adequate. We have heard Beethoven recently interpreted by another great artist and not to our entire satisfaction. D'Albert can play Beethoven with as great satisfaction as any artist who has ever been here since Rubenstein. From beginning to end the concerto was played with masterly skill. Those who had the standard score before them saw that he made no attempt at pyrotechnics or individual variations. It was one of the most delightful pieces of work of the decade. Nor did the artist appear to less advantage in the shorter numbers by Chopin, Schubert and Strauss-Tausig.

The orchestral number of chief interest was the Berlioz symphony, "Harold in Italy," a dainty piece of work just suited to the orchestra and conductor. The other numbers were Saint-Saens' symphonic poem "Le Rouet d'Omphale," one portion of the "Peer Gynt" suite and the Huldigung March by Wagner. Nor should this close without a tribute to the orchestral work in accompanying the Beethoven concerto. Whatever may be the diverse opinions as to this organization's limitations, it is the best this country has ever known for accompanying a soloist. And this is by no means a small matter. To properly set a background for a soloist is perhaps the highest work a full orchestra can do, and certainly Mr. Nikisch leaves nothing to be desired in this respect.

BOSTON DAILY ADVERTISER
Established 1813.

MONDAY MORNING, MAR. 14, 1892.

The Symphony Concert.

The performance of the "Leonora" overture, which opened the concert of Saturday, was an epitome of the merits and defects of the Nikisch system. It was emphatically dramatic, and this, in a school of free overture of which Beethoven was, next to Gluck, the most earnest advocate, was a decided merit. We obtain now in our orchestral performances the virility which we have desired in previous years, and although it would be unjust to two conductors to allude to the fable of King Log and King Stork, it may be stated that we are getting too much of it. There was an *abandon* and a power in the performance that was refreshing, but the extreme exaggeration of the pauses, the ferocity of the kettledrum and the obliteration of the interior figures, were blemishes that are not to be condoned. Probably the last-named fault is the one most dangerous to the orchestra. In following any recent performance with a score one will see many figures and phrases with the eye which he will listen in vain for with the ear. The first violins overbalance the string quartette, and the brasses dominate the rest. The violas and second violins have seldom any prominence, and are often lost in the violent ensemble passages. Spite of these faults the overture was brilliant and exciting, the attacks of the orchestra more united than usual and the pizzicato of the contra basses almost as effective as the celebrated one which follows the horn quartette in the "Freischuetz" overture.

Then came the hero of the concert. Which is the bolder, a lion or a tiger? Which has the more delicious flavor, Johannisberger or Lacryma Christi? Answer these questions authoritatively and I can tell whether D'Albert eclipsed Paderewski or no. I can only compare D'Albert with D'Albert. In doing this I found the tone less resonant than heretofore and perhaps a trifle less sympathetic; but the performance of the "Emperor" concerto was one beyond and above criticism. Never a trace of exaggeration, never a suspicion of individuality! It was Beethoven pure and undefiled, not Beethoven spiced for an extra round of applause. The final rondo was a triumph of virtuosity, but of virtuosity applied to its proper end. At its termination there was recall after recall. The orchestra and its leader had a right to share in this triumph, for seldom has a concerto received more faithful orchestral treatment. But to give an encore-piece after the great work was a mistake; encores should never be allowed in these programmes, that is, if the programmes are made with any artistic ideal. There should be a certain homogeneity in a concert of this class, and any interpolated number does away with this. When the encore fiend is aided and abetted by conductor and soloist, it proves that the art of programme-making is undervalued or not understood. Any thoughtful auditor would have preferred to have had the impression of the concerto left undisturbed.

There is not enough of difference between the original version of Schumann's D minor symphony and its later revision to make it worth while to resuscitate the former; a few slight variations of development, and especially a fuller scoring, seem to be the chief points of change. The advantage is certainly on the side of the later version, although it may be pleaded that the first is clearer because of its rarer doubling of the parts. This advantage, however, if any, was lost by the tremendously forcible manner in which it was played, and the work seemed but a recapitulation of the symphony of the previous week so far as its general effect went. Brahms has not added much to the repertoire by fostering the performances of the version which Schumann discarded. It is not the first time that the Viennese master has dug up Schumann relics, for the very last theme that Schumann wrote, when his brain had practically given way, was a subject that he maintained had been communicated to him by spirits, and this sad reminder of an unsettled mind was made into piano variations by the phlegmatic musical heir.

LOUIS C. ELSON.

Citizen, Brooklyn, N.Y.

Date 3-13

Fifth Symphony Rehearsal.

On Friday afternoon, March 18, commencing at 3 o'clock, the Boston Symphony Orchestra, under Mr. Arthur Nikisch, will give the fifth rehearsal of the present season at the Academy of Music, with Mr. Eugene D'Albert as piano soloist. Of the orchestra it is unnecessary to say one word. It has established its claim to be considered one of the most perfect musical organizations in the country, perhaps in the world. Eugene D'Albert is a pianist who possesses the finished technique of the modern school, wondrously combined with a wealth of poetic fancy which lends a charm to everything he attempts, no matter how hackneyed or commonplace. It is doubtful whether even Liszt himself at his best could make the piano both sing and talk so realistically as he.

The programme is as follows: Berlioz, symphony, "Harold in Italy," violin solo, Mr. Franz Kneisel. "Harold in the Mountains," scenes of melancholy, happiness and joy, Adagio, allegro. "March of the Pilgrims," singing the evening prayer, allegretto. "Serenade of a Mountaineer," allegro assai, allegretto. Orgy of the Brigands (recalling previous scenes), allegro frenetico. Beethoven, concerto for piano forte in E flat, No. 5—allegro, adagio, in poco mosso; allegro. Saint-Saens, symphonic poem, "Le Rouet d' Omphale;" solo for piano forte. Chopin, nocturne. Schubert, impromptu. Strauss-Tausig, valse, "Man Lebt Nur Einmal." Liszt, symphonic poem, "Les Preludes;" soloist, Mr. D' Albert.

Clipping from Citizen Brooklyn N.Y.

Date 3-12

The Boston Symphony Orchestra will give concerts under the auspices of the Philharmonic Society on next Friday afternoon and Saturday evening at the Academy of Music. Arthur Nikisch will conduct and D'Albert, the well-known pianist, will be the soloist. The sale of seats is in progress at Chandler's.

Boston Daily Traveller

MONDAY, MARCH 14, 1892.

D'ALBERT AT MUSIC HALL

The Great Pianist's Reappearance in this Country.

The principal feature of the 19th symphony concert Saturday evening was the reappearance in this country of Eugene D'Albert, the eminent pianist, whose position in his art is that of one of the greatest classic players of today, and one, in the opinion of many acute judges, having no rival among the younger players as a master in the rendition of the higher forms of piano composition, Mr. D'Albert chose for performance the great E flat concerto of Beethoven, a work the proper interpretation of which calls for powers of the loftiest character. Technically the work demands great facility of execution, but the player who possesses nothing more had best devote himself to less elevated material, for this work of the immortal master calls for a musician of noble qualities, devoid of sentimentality and devoted to a display of the composer's virtues rather than an exhibition of his own personality, made evident in a superficial, albeit a skilful, presentation of technical accomplishments. We have had enough and to spare of this latter, hence it was that on Saturday evening a deep sense of thankfulness and a high degree of gratification was experienced by the critical listener when Eugene D'Albert sat at the piano and in reverence to the master revealed the genius that emanates from every measure of this wonderful composition. It is unnecessary to observe that a technique knowing no limitations is at the command of Mr. D'Albert, and it remains to say only that his conception and interpretation were simply masterly in the highest sense that the term can imply. The listener had before him, from beginning to end of the performance, Beethoven in his most exalted form. The audience recognized this fact and recalled the player again and again after his masterly effort, who finally yielded to the overwhelming applause and responded with a performance of a Brahm's rhapsody.

As Mr. D'Albert established a positive tempo in each movement the orchestra followed with the accompaniment with fair success. At times it was overloud, and in some of the more delicate passages so beautifully played by Mr. D'Albert it was rather doubtful whether the concert was written for the piano or for the display of coarseness on the part of he wood-wind. Since Gericke's departure we have ceased expecting that the orchestra will prove to be a factor in enhancing the efforts of a skilful soloist by presenting an ensemble at once precise, discreet and subjective in every particular to the demands of the composition. To so control an orchestra requires an ability upon the part of the conductor that in my opinion Mr. Nikisch does not possess. At all events, so far it has not appeared, while on the contrary many bungling jobs can be recalled that would have been discreditable to any conductor who might by accident even be found in the position of conductor of the Symphony Orchestra.

The other numbers of the programme were "Leonora," overture No. 2, Beethoven, and the original version of Schumann's D minor symphony. In the performance of these works the strings played with commendable regard for the composer's indications, but the wind band was at spells as rank as ever, while the drummer spared no muscle in his efforts to o'ertop the din. There is no reason for a repetition of this original version of Schumann's No. 4 Symphony and it is to be hoped that it will remain undisturbed in the library of the orchestra in the future. The scoring of the familiar version gives our conductor a better opportunity for exaggeration, for it is fuller in places, hence we cannot see wherein the other is of value in the repertoire of the orchestra.

The Knabe Grand used on this occasion by Mr. D'Albert proved to be an exceptionally fine piano; a noble instrument in the hands of a masterly performer.

WARREN DAVENPORT.

Eagle Brooklyn

PHILHARMONIC CONCERT.

On Friday afternoon and Saturday night the fifth rehearsal and concert in the Philharmonic series will be given at the Academy of Music by the Boston Symphony orchestra. This splendid band will be heard in Berlioz's "Harold in Italy," a symphony that has not been played in Brooklyn for many years and that will disclose the rare gift for viola playing by Franz Kneisel; Saint Saens' symphonic poem, "Le Rouet d'Omphale," with its remarkable suggestion of a spinning wheel and Liszt's symphonic poem, "The Preludes." The soloist will be Eugene d'Albert, a pianist with a surprising technique and keen insight. He has just returned to this country and at the rehearsal in Boston last Thursday the orchestra sprang to its feet and followed his performance with a "Hoch!" and the ratta. He will play Beethoven's E flat ("Emperor") concerto, a Chopin nocturne, one of Schubert's impromptus and Tausig's variations on the Strauss waltz, "Man Lives but Once." A remarkable and delightful concert is assured.

Boston Transcript

MONDAY, MARCH 14, 1892.

Boston Symphony Orchestra.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening was as follows:

Beethoven: Overture to "Leonore," No. 2.
Beethoven: Pianoforte concerto No. 5, in E-flat, op. 73.
Schumann: Symphony No. 4, in D minor (first version).

Mr. Eugen D'Albert was the pianist.

It was interesting to hear two "first versions" given at the same concert, and first versions, too, by men who were especially noted for subjecting their works to an elaborate process of retouching. Curiously enough, one finds that the changes made in both these works by their respective composers, in writing the second versions, are often of a very similar sort. It is reported that Schumann was prompted to make the second (generally accepted) version of his D minor symphony because of the poor quality of the wind in his orchestra at Düsseldorf, he having found that the wind players were not up to playing the frequent solo passages in the first version satisfactorily. Thus the second version was prepared mainly with an eye to giving prominence to no single wind instrument. But when Schumann once got to work on his second version he also made some changes of another sort, changes which may in general be described as of much the same nature as those made by Beethoven in writing the second version of his "Leonore" overture. (It should be remembered that the so-called overtures "No. 2" and "No. 3" are in reality the first and second versions. The so-called "No. 1" and "No. 4"—overture to "Fidelio"—have nothing to do with these; they were written later, on totally different thematic material.1

Now, the differences between the "Leonore" overtures Nos. 2 and 3, and between the first and second versions of Schumann's D minor symphony, consist largely in the suppression of a good deal of contrapuntal thematic work, and in filling out long silences between crashing *staccato* chords for the full orchestra with melodic matter.

As for the "Leonore" overture, one can hardly feel any hesitation about much preferring the No. 3, in spite of Moscheles's opinion that the No. 2 was the "more perfect" of the pair. The immense improvement in the second theme, and in the development of the *coda*, the introduction of the beautiful slow passage from the prison-scene between the trumpet calls, and the superior conciseness and dramatic simplicity of the *Durchführung*, all contribute to make the No. 3 the finer and more titanic work. On the other hand, it would be hard to give the preference to either version of the Schumann symphony. Some of the changes made in the second are evidently improvements; but others are not.

Both overture and symphony were superbly played. We see no reason to change anything in what we wrote last week about Mr. Nikisch's "treatment" of the latter work, except to add that this treatment has the full and enthusiastic endorsement of Mme. Clara Schumann. But even this fact cannot change our feeling in the matter.

D'Albert's playing of the great Beethoven concerto was so absolutely magnificent, exhaustive and great that, having said this, one can find nothing more to say about it. It was a model at every point. He was four times recalled and played a rhapsody by Brahms wonderfully.

The next programme is: Brahms, Tragic Overture; Gluck, Aria from "Orpheus;" Gluck, Dance of blessed spirits and dance of furies, from "Orpheus;" songs with pianoforte; Beethoven, Symphony No. 8, in F. Mme. Amalie Joachim will be the singer.

The Times

PHILADELPHIA, MARCH 15, 1892.

THE SYMPHONY CONCERT.

D'Albert Plays With the Boston Orchestra at the Academy.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was of unusual dignity and importance. It opened with a very poetical and extraordinarily skilful performance of Berlioz's "Harold" symphony. The strange beauty of this remarkable work, its originality of invention and variety of incident and the nervous sentiment that runs through it all, were interpreted with admirable feeling and with a refinement of execution that could hardly be excelled. Mr. Kneisel's rather pale and passionless style gives scarcely full effect to the tenor obligato, and Berlioz would probably have wanted more fire both here and in the finale, but in technical detail Mr. Kneisel's work commanded admiration and the whole performance was a treat to be accepted without cavil.

Following immediately upon this came the glorious E flat concerto of Beethoven, with D'Albert at the piano. Of all the pianists we have lately heard there is none whose style is at once so fine and so large and noble. There is no affectation of novelty or parade of personal peculiarities, but just a big, firm, full and splendid execution of one of the greatest of all piano compositions. The power of the man is prodigious and his skill consummate, but power and skill are held in absolute mastery and applied to the intellectual interpretation of the music with a classic dignity that made this noble concerto an unalloyed delight. The orchestra seemed to gain inspiration from the piano. It has never played with greater fervor and rarely with so magnificent a tone.

The concerto was followed by a particularly bright and richly-colored rendering of Saint-Saens' "Rouet d'Omphale," after which D'Albert played a group of solos, the Chopin berceuse, a Schubert impromptu and Tausig's telling arrangement of a Strauss waltz. His touch in the berceuse was delightfully delicate and fluent, and the last selection was a marvelous tour-de-force, which was even excelled on a recall, when he came back and played Rubinstein's staccato etude with dazzling brilliancy and overwhelming power. Orchestral selections from Grieg and Wagner closed a concert on which Mr. Nikisch is to be sincerely congratulated.

The North American

The Boston Symphony Orchestra at the Academy of Music.

An audience so large as to crowd it in every part occupied the auditorium of the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fifth concert of the current series. The programme was larger than usual and more than ordinarily varied. It included two symphonies, with obligato parts for solo instruments, namely, Berlioz' "Harold in Italy" and Beethoven's great pianoforte concerto, that in E flat, known as the "Emperor," and in addition there were Saint-Saens' "Rouet d'Omphale, the slow movement from Grieg's "Peer Gynt," some pianoforte music and Wagner's tempestuous "Huldigung's March." Every amateur will recognize this at once as a very interesting arrangement, and probably no concert of the season has afforded its audience a larger measure of enjoyment. It was all beautifully done. The Berlioz music is rather wearying, as music is apt to be which attempts to do more than it is within the province of the art to accomplish; but it is distinguished by the vivid and fantastic fancy and by the power of poetic suggestion which are the chief merits, and the salient characteristics of Berlioz' score and its obligato for the viola said to have been written for Pagsuini is both attractive and important. It was very skilfully delivered by Mr. Franz Kneisel, the concertmaster, who seemed as familiar with the longer stopping of the viola as with that of his accustomed instrument, and whose arpeggio playing in harmonics, the extreme difficulty of which few could have suspected, was marvellously fine. Mr. Kneisel produced a lovely quality of tone, but its volume might with advantage have been larger, while the viola which he used was so mellow as to render the mute unnecessary. The chief feature of the concert, however, was the performance of the Beethoven concerto, which as regards both orchestra and piano the writer has never heard excelled. Mr. Eugen D'Albert, who was the soloist, played with a breadth of manner, a dignity and virility of sentiment, a brilliancy of execution and a lucidity of intelligence which rendered his interpretation wholly enjoyable and altogether satisfying, and made it worthy of one of the very greatest of musical compositions. The audience recognized this by repeated rounds of applause, and afterwards Mr. D'Albert showed his versatility by the beautiful delicacy of touch and subtlety of feeling with which he rendered a Chopin nocturne and one of the Schubert impromptus. He made a deeply favorable impression. In the concerto he was finely supported by the orchestra, whose virtuosity was again strikingly displayed in a flawless rendering of Saint-Saens' bizarre and brilliant "Rouet d'Omphale." The concert closed with a vigorous performance of Wagner's rather labored "Hulchgung's March."

Philadelphia Inquirer

TUESDAY, MARCH 15, 1892.

THE SYMPHONY CONCERT.

Eugen D'Albert Makes a Splendid Impression at the Academy.

The concert by the Boston Symphony Orchestra last night was in many respects the most delightful of the season. What rendered it particularly interesting was the piano playing of Mr. Eugen D'Albert, who created such a favorable impression here three years ago, when he appeared in conjunction with Sarasate, the violinist. The piece de resistance last night was Beethoven's Concerto in E flat, No. 5. This is one of the great composer's best works, somewhat restricted in theme, but broad in its treatment, calling for masterly technique and the most intelligent comprehension. The artist's appearance has changed somewhat since he was here last. He has grown stouter and has shorn his locks. Few men look less musical and few are better performers. It is a pleasure to see this man play, as well as to listen to his music. There is no effort at making an impression. He does not try to impress you with the fact that he has an interpretation different from the composer and that it is the best one. Utterly devoid of pretense, he is a great performer. He plays the music as it appears in the standard editions. He is not the composer nor his apostle. He is a performer. Divested of all the clap-trap so common among great artist, he appears before us not, indeed, as an automaton but as an intelligent artist.

The Beethoven concerto has never been heard to better advantage. He grasped the subject at once and paid no attention to anything else. His technique is unexcelled and his comprehension is certainly adequate. We have heard Beethoven recently interpreted by another great artist and not to our entire satisfaction. D'Albert can play Beethoven with as great satisfaction as any artist who has ever been here since Rubenstein. From beginning to end the concerto was played with masterly skill. Those who had the standard score before them saw that he made no attempt at pyrotechnics or individual variations. It was one of the most delightful pieces of work of the decade. Nor did the artist appear to less advantage in the shorter numbers by Chopin, Schubert and Strauss-Taussig.

The orchestral number of chief interest was the Berlioz symphony, "Harold in Italy," a dainty piece of work just suited to the orchestra and conductor. The other numbers were Saint-Saens' symphonic poem "Le Rouet d'Omphale," one portion of the "Reer Gynt" suite and the Huldigung March by Wagner. Nor should this close without a tribute to the orchestral work in accompanying the Beethoven concerto. Whatever may be the diverse opinions as to this organization's limitations, it is the best this country has ever known for accompanying a soloist. And this is by no means a small matter. To properly set a background for a soloist is perhaps the highest work a full orchestra can do, and certainly Mr. Nikisch leaves nothing to be desired in this respect.

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Eagle Brooklyn

PHILHARMONIC CONCERT.

On Friday afternoon and Saturday night the fifth rehearsal and concert in the Philharmonic series will be given at the Academy of Music by the Boston Symphony orchestra. This splendid band will be heard in Berlioz's "Harold in Italy," a symphony that has not been played in Brooklyn for many years and that will disclose the rare gift for viola playing by Franz Kneisel: Saint Saens' symphonic poem, "Le Rouet d'Omphale," with its remarkable suggestion of a spinning wheel and Liszt's symphonic poem, "The Preludes." The soloist will be Eugene d'Albert, a pianist with a surprising technique and keen insight. He has just returned to this country and at the rehearsal in Boston last Thursday the orchestra sprang to its feet and followed his performance with a "Hoch!" and the ratta. He will play Beethoven's E flat ("Emperor") concerto, a Chopin nocturne, one of Schubert's impromptus and Tausig's variations on the Strauss waltz, "Man Lives but Once." A remarkable and delightful concert is assured.

Boston Transcript
MONDAY, MARCH 14, 1892.

Boston Symphony Orchestra.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening, was as follows:

Beethoven:	Overture to "Leonore," No. 2.
Beethoven:	Pianoforte concerto No. 5, in E-flat, op. 73.
Schumann:	Symphony No. 4, in D minor (first version).

Mr. Eugen D'Albert was the pianist.

It was interesting to hear two "first versions" given at the same concert, and first versions, too, by men who were especially noted for subjecting their works to an elaborate process of retouching. Curiously enough, one finds that the changes made in both these works by their respective composers, in writing the second versions, are often of a very similar sort. It is reported that Schumann was prompted to make the second (generally accepted) version of his D minor symphony because of the poor quality of the wind in his orchestra at Düsseldorf, he having found that the wind players were not up to playing the frequent solo passages in the first version satisfactorily. Thus the second version was prepared mainly with an eye to giving prominence to no single wind instrument. But when Schumann once got to work on his second version he also made some changes of another sort, changes which may in general be described as of much the same nature as those made by Beethoven in writing the second version of his "Leonore" overture. (It should be remembered that the so-called overtures "No. 2" and "No. 3" are in reality the first and second versions. The so-called "No. 1" and "No. 4"—overture to "Fidelio"—have nothing to do with these; they were written later, on totally different thematic material.1

Now, the differences between the "Leonore" overtures Nos. 2 and 3, and between the first and second versions of Schumann's D minor symphony, consist largely in the suppression of a good deal of contrapuntal thematic work, and in filling out long silences between crashing *staccato* chords for the full orchestra with melodic matter.

As for the "Leonore" overture, one can hardly feel any hesitation about much preferring the No. 3, in spite of Moscheles's opinion that the No. 2 was the "more perfect" of the pair. The immense improvement in the second theme, and in the development of the *coda*, the introduction of the beautiful slow passage from the prison-scene between the trumpet calls, and the superior conciseness and dramatic simplicity of the *Durchführung*, all contribute to make the No. 3 the finer and more titanic work. On the other hand, it would be hard to give the preference to either version of the Schumann symphony. Some of the changes made in the second are evidently improvements; but others are not.

Both overture and symphony were superbly played. We see no reason to change anything in what we wrote last week about Mr. Nikisch's "treatment" of the latter work, except to add that this treatment has the full and enthusiastic endorsement of Mme. Clara Schumann. But even this fact cannot change our feeling in the matter.

D'Albert's playing of the great Beethoven concerto was so absolutely magnificent, exhaustive and great that, having said this, one can find nothing more to say about it. It was a model at every point. He was four times recalled and played a rhapsody by Brahms wonderfully.

The next programme is: Brahms, Tragic Overture; Gluck, Aria from "Orpheus;" Gluck, Dance of blessed spirits and dance of furies, from "Orpheus;" songs with pianoforte; Beethoven, Symphony No. 8, in F. Mme. Amalie Joachim will be the singer.

The Times
PHILADELPHIA, MARCH 15, 1892.

THE SYMPHONY CONCERT.

D'Albert Plays With the Boston Orchestra at the Academy.

The concert of the Boston Symphony Orchestra at the Academy of Music last evening was of unusual dignity and importance. It opened with a very poetical and extraordinarily skilful performance of Berlioz's "Harold" symphony. The strange beauty of this remarkable work, its originality of invention and variety of incident and the nervous sentiment that runs through it all, were interpreted with admirable feeling and with a refinement of execution that could hardly be excelled. Mr. Kneisel's rather pale and passionless style gives scarcely full effect to the tenor obligato, and Berlioz would probably have wanted more fire both here and in the finale, but in technical detail Mr. Kneisel's work commanded admiration and the whole performance was a treat to be accepted without cavil.

Following immediately upon this came the glorious E flat concerto of Beethoven, with D'Albert at the piano. Of all the pianists we have lately heard there is none whose style is at once so fine and so large and noble. There is no affectation of novelty or parade of personal peculiarities, but just a big, firm, full and splendid execution of one of the greatest of all piano compositions. The power of the man is prodigious and his skill consummate, but power and skill are held in absolute mastery and applied to the intellectual interpretation of the music with a classic dignity that made this noble concerto an unalloyed delight. The orchestra seemed to gain inspiration from the piano. It has never played with greater fervor and rarely with so magnificent a tone.

The concerto was followed by a particularly bright and richly-colored rendering of Saint-Saens' "Rouet d'Omphale," after which D'Albert played a group of solos, the Chopin berceuse, a Schubert impromptu and Taussig's telling arrangement of a Strauss waltz. His touch in the berceuse was delightfully delicate and fluent, and the last selection was a marvelous tour-de-force, which was even excelled on a recall, when he came back and played Rubinstein's staccato etude with dazzling brilliancy and overwhelming power. Orchestral selections from Grieg and Wagner closed a concert on which Mr. Nikisch is to be sincerely congratulated.

The North American

The Boston Symphony Orchestra at the Academy of Music.

An audience so large as to crowd it in every part occupied the auditorium of the Academy of Music last evening, when the Boston Symphony Orchestra, under the direction of Mr. Arthur Nikisch, gave the fifth concert of the current series. The programme was larger than usual and more than ordinarily varied. It included two symphonies, with obligato parts for solo instruments, namely, Berlioz' "Harold in Italy" and Beethoven's great pianoforte concerto, that in E flat, known as the "Emperor," and in addition there were Saint-Saens' "Rouet d'Omphale, the slow movement from Grieg's "Peer Gynt," some pianoforte music and Wagner's tempestuous "Huldigung's March." Every amateur will recognize this at once as a very interesting arrangement, and probably no concert of the season has afforded its audience a larger measure of enjoyment. It was all beautifully done. The Berlioz music is rather wearying, as music is apt to be which attempts to do more than it is within the province of the art to accomplish; but it is distinguished by the vivid and fantastic fancy and by the power of poetic suggestion which are the chief merits, and the salient characteristics of Berlioz' score and its obligato for the viola said to have been written for Pagsuini is both attractive and important. It was very skilfully delivered by Mr. Franz Kneisel, the concertmaster, who seemed as familiar with the longer stopping of the viola as with that of his accustomed instrument, and whose arpeggio playing in harmonics, the extreme difficulty of which few could have suspected, was marvellously fine. Mr. Kneisel produced a lovely quality of tone, but its volume might with advantage have been larger, while the viola which he used was so mellow as to render the mute unnecessary. The chief feature of the concert, however, was the performance of the Beethoven concerto, which as regards both orchestra and piano the writer has never heard excelled. Mr. Eugen D'Albert, who was the soloist, played with a breadth of manner, a dignity and virility of sentiment, a brilliancy of execution and a lucidity of intelligence which rendered his interpretation wholly enjoyable and altogether satisfying, and made it worthy of one of the very greatest of musical compositions. The audience recognized this by repeated rounds of applause, and afterwards Mr. D'Albert showed his versatility by the beautiful delicacy of touch and subtlety of feeling with which he rendered a Chopin nocturne and one of the Schubert impromptus. He made a deeply favorable impression. In the concerto he was finely supported by the orchestra, whose virtuosity was again strikingly displayed in a flawless rendering of Saint-Saens' bizarre and brilliant "Rouet d'Omphale." The concert closed with a vigorous performance of Wagner's rather labored "Hulchgung's March."

Philadelphia Inquirer
TUESDAY, MARCH 15, 1892.

THE SYMPHONY CONCERT.

Eugen D'Albert Makes a Splendid Impression at the Academy.

The concert by the Boston Symphony Orchestra last night was in many respects the most delightful of the season. What rendered it particularly interesting was the piano playing of Mr. Eugen D'Albert, who created such a favorable impression here three years ago, when he appeared in conjunction with Sarasate, the violinist. The piece de resistance last night was Beethoven's Concerto in E flat, No. 5. This is one of the great composer's best works, somewhat restricted in theme, but broad in its treatment, calling for masterly technique and the most intelligent comprehension. The artist's appearance has changed somewhat since he was here last. He has grown stouter and has shorn his locks. Few men look less musical and few are better performers. It is a pleasure to see this man play, as well as to listen to his music. There is no effort at making an impression. He does not try to impress you with the fact that he has an interpretation different from the composer and that it is the best one. Utterly devoid of pretense, he is a great performer. He plays the music as it appears in the standard editions. He is not the composer nor his apostle. He is a performer. Divested of all the clap-trap so common among great artist, he appears before us not, indeed, as an automaton but as an intelligent artist.

The Beethoven concerto has never been heard to better advantage. He grasped the subject at once and paid no attention to anything else. His technique is unexcelled and his comprehension is certainly adequate. We have heard Beethoven recently interpreted by another great artist and not to our entire satisfaction. D'Albert can play Beethoven with as great satisfaction as any artist who has ever been here since Rubenstein. From beginning to end the concerto was played with masterly skill. Those who had the standard score before them saw that he made no attempt at pyrotechnics or individual variations. It was one of the most delightful pieces of work of the decade. Nor did the artist appear to less advantage in the shorter numbers by Chopin, Schubert and Strauss-Taussig.

The orchestral number of chief interest was the Berlioz symphony, "Harold in Italy," a dainty piece of work just suited to the orchestra and conductor. The other numbers were Saint-Saens' symphonic poem "Le Rouet d'Omphale," one portion of the "Reer Gynt" suite and the Huldigung March by Wagner. Nor should this close without a tribute to the orchestral work in accompanying the Beethoven concerto. Whatever may be the diverse opinions as to this organization's limitations, it is the best this country has ever known for accompanying a soloist. This is by no means a small matter. To properly set a background for a soloist is perhaps the highest work a full orchestra can do, and certainly Mr. Nikisch leaves nothing to be desired in this respect.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, March 15, 1892.

Academy of Music—Boston Symphony Orchestra.

Not so much because of its extreme length (lasting until well up to 11 o'clock), last night's concert by the Boston Symphony Orchestra was one of the best ever given here by that splendid organization, and the vast audience that crowded the Academy gave many and hearty manifestations of pleasure and approval. First there came a superb performance of the "Harold in Italy" symphony of Berlioz. It was something of an oversight on the part of the writer of the excellent analytical programmes provided at these concerts not to have noted somewhere in the remarks that this work has for its subject Byron's hero, "Childe Harold," whose vain efforts to find contentment and peace by travelling amid scenes of beauty, merriment and excitement, after he had exhausted the pleasures of youth, are portrayed with such grandeur and delicacy by the French genius. This would have greatly aided those unacquainted with the subject, of whom there may have been very many in the audience, to more keenly appreciate the meaning and the value of the music. Berlioz knew all the instruments of the orchestra as no other orchestral composer has known them, the value of each and its limitations, together with the best effects attainable by combinations of them. As time glides by his mastery is more and more widely acknowledged, and with a conductor and band like those of last night's concert to do him justice the fact is made delightfully impressive. Superb as the performance was, it could have been made increasedly effective had Mr. Nikisch spurred his men into greater impetuosity and fire in some of the more mettlesome passages.

Franz Kneisel, as the viola soloist (representing, in a measure, individually, the "melancholy dreamer" of the Pilgrimage), played with artistic intelligence, and, therefore, with the poetic sentiment required, if not with distinctive brilliancy, the lines originally written for the great Paganini, who, by the way, discarded the music because it did not give him sufficient prominence in the concerto that formed the nucleus of what Berlioz afterward extended to his second symphony. The single defect in Mr. Kneisel's playing was that he frequently played passage after passage inaudibly, instead of keeping the solo viola dominant.

The remaining numbers for orchestra were all familiar, but none the less welcome on that account. Saint Saens's symphonic poem, "Le Rouet d'Omphale" (which shows the close study its author has made of his great dead compatriot, whose symphony had the place of honor on the programme), the *Aase's Death* movement, from the "Peer Gynt" suite of Grieg, and Wagner's "Huldigung's March."

The soloist was Eugen D'Albert, a pianist whose fine accomplishments had previously been noted in this city. He played the E flat concerto of Beethoven (the last that master wrote for piano, and equal to the best of its predecessors) in splendid fashion, and was heartily recalled by the audience at its conclusion. Afterward he was heard in three excerpts that placed his almost marvellous technical powers in a more vivid light, and as it is in these that he is chiefly great, he won something of an ovation from the audience. He played a Chopin nocturne with really charming effect, and wound up with a piece of admirable bravura, playing the Strauss Taussig "Man Lebt Nur Einmal" walz, that led to a comparatively unanimous demand for an encore. Responding, he gave the audience another exhibition of a pyrotechnical order with a Rubinstein study. Mr. D'Albert can flatter himself that he added to the success of a notable concert.

The Philadelphia Press.

TUESDAY, MARCH 15, 1892.

The Boston Symphony Orchestra at the Academy of Music.

Every time one hears the Boston Symphony Orchestra, one is newly impressed with its unity and its mobility. It plays as evenly as though it were one instrument and shades as delicately. The "Rouet d'Omphale" or the movement from the Peer Gynt suite, could hardly have been rendered more perfectly down to the fine details than they were last evening. That very short movement is a beautiful thing in itself, full of charming, unexpected modulations. The "Rouet d'Omphale," too, is most charming and picturesque. The music is not deeply emotional; it is just the sort of thing that demands one's attention, but is not particularly inspiring. One sits contentedly hearing woman spinning threads about man, listening to man's groans in his captivity and woman's triumphant taunts at him, without feeling any sympathy for man.

The Symphony, "Harold in Italy, is rather remarkable. The solo on the viola by Franz Kneisel, was played with all that artist's ability. The appealing tones of that instrument are particularly effective.

Eugen D'Albert added one more triumph to his many past successes. It is hardly necessary to say more than a word about his marvelous technique and his good conception. His performance, perhaps, does not suggest that he has vast reserve force, as does that of Paderewski, but it is always satisfactory and often more. He was very well received. After the Beethoven concert he was recalled four times and barely escaped an encore. After the Strauss-Taussig valse he granted an encore.

The audience filled the Academy.

NEWS, Baltimore, Md.

Date 3-13

Thursday evening the programme of the [illegible] Symphony Orchestra will be Tschai[illegible] overture-fantasie, entitled "Ham[illegible] Saint-Saens symphonic poem, "L[illegible] d'Omphale," and Dvorak Symphony [illegible] major, all these are played fo[illegible] in Baltimore. The soloist wil[illegible] d'Albert, who will play th[illegible] concerto with the orchestra [illegible] numbers, Schubert im[illegible] No. 3, Liszt valse im[illegible] Napolo. Th[illegible] and th

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THE RECORD.

Philadelphia, March 15, 1892.

Boston Symphony Orchestra Concert.

Not a vacant seat could be seen in any part of the vast Academy of Music last evening, when the fifth concert of the Boston Symphony Orchestra was given. Eugen D'Albert was the soloist, his principal number being Beethoven's superb Concerto No. 5, in E flat. This work, which the composer himself never attempted to surpass, was given with all the classical grace and precision which Mr. Nikisch's musical forces know so well how to employ. The solo passages were deprived of a share of due effectiveness by the inadequacy of the instrument used by Mr. D'Albert, the tones of which had scarcely carrying power and sonority enough for the proper interpretation of Beethoven's majestic chef d' œuvre. In lighter numbers by Chopin and Schubert D'Albert was heard to greater advantage. The other selections were "Aase's Death," from Grey's "Peer Gynt," Wagner's "Huldigung's March," Saint Salen's "Spinning wheel of Omphale" and Berlioz's tuneful symphony, "Harold in Italy." The solo passages for viola in the latter composition were admirably played by Franz Kneisel.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, MARCH 16, 1892.

THE BOSTON ORCHESTRA.

The programme offered for public delectation at the fifth concert of the Boston Symphony Orchestra at Chickering Hall last night was varied in its character and content. Four composers were represented in that part of the evening's work in which the orchestra was heard. All four differed in their national and temporal environments, in feeling, and in purpose. All four of them displayed (and two are still displaying) a strange disregard of the æsthetical theory of Dr. Edward Hauslick that the subject matter of music is not feeling, but simply music. These four composers were Beethoven, Nicode, Tschaikowsky, and Liszt. The first was represented by his glorious seventh symphony, which, viewed from the point of either Dr. Hauslick or Richard Wagner, is great music always; the second by a vocal excerpt, the "Fata Morgana," from his symphonic ode, "The Sea," of which the ambitious orchestral tone paintings have already been given by the Philharmonic Society; the third by his noble overture fantasy, as it is called, to "Hamlet," and the fourth by what is generally regarded as the best of his symphonic poems, "Les Preludes." In addition to these numbers there were three songs with piano accompaniment—Richard Strauss's "Staendchen," Chopin's "Das Ringelein," and Schumann's "Aufträge," supplemented in response to recalls with Brahms's "Vergebliches Staendchen."

The only serious fault that can be found with this programme is one which the average hearer will not find. Perhaps the general concertgoer will discover a superabundance of purism in the wish that songs with piano accompaniment, even when that accompaniment is so beautiful in its sympathy and so exquisite in its technical finish as Mr. Nikisch's, might be refused admission to orchestral concerts. To be sure, Mrs. Nikisch is heard at her best in lieder. She sings them with the true German personal intimacy of communication, and that we take to be the real secret of lieder singing—the secret which the Italians never find. Perhaps it was as a means to an end that Mr. Nikisch gave us the songs, but they were hardly consistent with the eternal fitness of things, even though the custom of such introductions is continued in European musical centres. The Nicode "Fata Morgana," though it is something of a jewel in its way, lost some of its lustre through removal from its setting.

Mr. Nikisch's reading of the seventh symphony was characteristic of the conductor. First, last, and all the time he is a romanticist, and he displayed his usual quick perception and affectionate exposition of the romantic side of the work in hand. It is the fashion to find fault with musicians who treat Beethoven in this manner, and undoubtedly the manner is to be condemned when it is softened and sweetened into sentimentalism. It is impossible to temper the austerity of Beethoven's utterance without danger of misrepresenting him to the receptive listener. An expert stone polisher would smooth the grandeur out of the wrinkled front of the Sphinx. But Mr. Nikisch does not sentimentalize Beethoven. He does not read him in a false light. He simply accentuates that part of the master's utterance which appeals to his romantic feeling, and in this he does no violence, for Beethoven was both classic and romantic. Nor can it be said that the pure musical beauty of the master's classicism is at all obscured when the romantic spirit of his works is fully and eloquently exposed so long as this is done with breadth and dignity. So far as we are able to discern the value of Mr. Nikisch's Beethoven reading, it consists in his ability to accomplish this task, which requires not only keen intellectual insight, but self-control, the foundation of true artistic repose.

The "Hamlet" prelude of Tschaikowsky has been sufficiently discussed in these columns to pass without further comment at this time than the bald reminder that it is one of the most eloquent works of a very able man. The intense modernism of its treatment and the unequivocal manner in which it betrays the composer's aim at making programme music might be subjects for dispute were such dispute fruitful of good. But the value of programme music depends so much on the agreement of the hearer with the theory on which the composer bases his effort, that it may as well be frankly admitted that the opponent of this kind of composition disproves its worth for himself, and leaves emotional enjoyment for him who is willing to seek it. Mr. Nikisch, as a romanticist, believes in the expressive power of music and reads such compositions as Tschaikowsky's "Hamlet" accordingly. His construction of the salient passages of the work did not differ from those with which we are familiar except in a little broadening of the tempo of the cantabile and a mild repression of the more stormy episodes—the latter induced, perhaps, by regard for the auditorium in which the performance was given. Whatever may be the differences of opinion as to the readings of the present conductor of the Boston Symphony Orchestra, they make food for thought, and that is something for which all music lovers should be grateful.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, MARCH 16, 1892.

THE SYMPHONY CONCERT.

An Exceptionally Excellent Programme Finely Rendered.

The programme for the concert of the Boston Symphony Orchestra at Chickering Hall last night was one of exceptional excellence and interest. It was this:

Beethoven, Symphony No. 7.
Nicode, "Fata Morgana," for soprano and orchestra; from symphonic poem, "The Sea."
Tschaikowsky, Ouverture-Fantaisie, "Hamlet."
Songs, with piano,
  a Richard Straus, Staendchen,
  b Chopin, "Das Ringelein."
  c Schumann, "Auftraege."
Liszt, Symphonic Poem, "Les Preludes."
Soloist, Mrs. Arthur Nikisch.

The only novelty was the number from Nicode's symphonic poem, "The Sea." If M. Nicode had a tithe as much invention as he has pretentious eccentricity and knowledge of orchestral gymnastics and oddities he might well rival Wagner. As he has not, he seldom succeeds in getting beyond a certain technical cleverness. "Fata Morgana" is certainly less objectionable than the other parts of the poem of which it forms a part, and is even in places almost melodious.

Mrs. Nikisch made the most of a somewhat thankless task, sang well (showing decided dramatic possibilities), and was most cordially received. She was heard to better advantage perhaps in the group of songs which she gave delightfully, singing with great taste and finish. She was encored.

Between Tschaikowsky and Nicode lies the whole difference which separates the modern musical pedagogue from the man of genius. The "Hamlet" fantasie overture is a work of great power, of original thought most originally expressed, of strong dramatic purpose, feeling and climax, besides being evidently the work of a consummate master of his art. One can with little trouble read the whole tragic story of the unhappy Prince, half mad with contending passions, in this strangely emotional work; unquestionably the greatest since Wagner. It was, indeed, almost too intense and vivid for the size of the hall. Mr. Nikisch's reading was instinct with passionate energy and fire, the orchestra played magnificently and the whole interpretation was wonderfully impressive and gave one a distinct sensation, physical as well as mental. The future of modern music lies along this road.

Mr. Nikisch's reading of Beethoven's *à la danse* symphony was fairly fascinating. It is not often one's privilege to hear a finer and more interesting performance of a work about whose significance such differences of opinion exist. Mr. Nikisch would seem on the whole to agree with that commentator who thinks the work a description of a marriage fête ending in an orgie. The first movement, with all its delicate, arabesque-like tracery—exquisitely executed by the wood wind—was taken, perhaps, a little too emotional. Still, quietly rather than boisterously gay. The allegro and presto (schirzo) were absolutely well done; unimpeachable, in fact, in every respect. The "Allegro con Brio" did indeed suggest a wild orgie as read by Mr. Nikisch. The humor was grimly sardonic rather than gay, and the merriment of the supposed wedding revellers reached indeed a pitch and pace of frenzy towards the end.

The reading was novel and, it must be admitted, a trifle sensational, but not an unwarrantable if not entirely the conventional one. The orchestra played superbly throughout, and has not been heard to greater advantage this season. A very fine performance of Liszt's most beautiful symphonic poem brought to a close a most thoroughly enjoyable concert.

The Sun.

WEDNESDAY, MARCH 16, 1892.

The Boston Symphony Concert.

The fifth concert of the Boston Symphony Orchestra given last evening in Chickering Hall was in the preponderance of its numbers essentially romantic in character. Tschaikowsky's impressive overture fantasia "Hamlet," Liszt's "Preludes," Nicode's song for soprano from his symphonic poem, "The Sea," and modern German love songs furnished this element, while classic music was represented by Beethoven's Seventh Symphony. The interpretation of the latter was serious, formal, and shaped according to the strictest conventional rules as opposed to impulse or fantasy. Conscientious and careful playing, without exaggeration of any kind, marked its rendering. For the "Hamlet" overture, however, the whole gamut of passion seemed to be in use, and the immensely dramatic phrases were delineated with a power vastly impressive. It is a magnificent composition, to which every point of meaning and expression was fully granted. So also with Liszt's "Preludes." Mr. Nikisch, with a reserve which is perhaps the highest proof of true art, keeps all his effects well within bounds, so that where every varying emotion in the music is indicated nothing is allowed to become forced or extreme. The "Preludes" were particularly admirable in their performance, the smoothness and beauty of the string passages being especially lovely.

Mrs. Nikish contributed largely to the charm of the concert by her songs, the piano accompaniments of which, played by Mr. Nikisch, were perfect poems. Mrs. Nikisch's sincerity and deep earnestness of manner, combined with a rich, mellow voice, make her rarely interesting.

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ecord, Philadelphia, Pa.

te 3-13

Boston Symphony Orchestra Concert.

The fifth concert of the Boston Symphony Orchestra will be given to-morrow evening at the Academy of Music under the direction of Arthur Nikisch. The programme is to comprise these numbers: Berlioz's "Harold in Italy," symphony (viola solo by Franz Kneisel); Beethoven's piano forte concerto in E flat, No. 5 (Eugen D'Albert, soloist); Saint Saens' symphonic poem, "Le Rouet d'Omphale," and several piano solos for Mr. D'Albert,

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, MARCH 16, 1892.

BOSTON SYMPHONY CONCERT.

The fifth concert of the Boston Symphony Orchestra at Chickering Hall last night provided pleasure of the highest kind, but also grievous disappointment. The latter feeling, unfortunately, came from the composition on the programme from which, in justice to the art, the most was expected. We refer to Beethoven's seventh symphony, which opened the concert. The wilfulness of conductors has played such havoc with this great work recently that, unless there is a return to sound principles of interpretation, the lovers of Beethoven will soon hear with regret the announcement that the A-major symphony is to be performed. Mr. Thomas began the perversions a few years ago with his distortions of the phrasing to suit the scientific theories of Dr. Riemann. Mr. Damrosch followed with his amendment of the famous horn passage in the trio of the Scherzo by which the obvious purpose of the composer and the delightful humor of the music were wiped out. Now comes Mr. Nikisch and plays the bewitching entrance for the introduction to the first Allegro in so labored and heavy-footed a manner and substitutes such a sluggishness in the movement for its bright, cheery incisiveness that to enjoy it becomes impossible. In cases of this kind argument is wasted. The fact that the obvious and beautiful purposes of the composer, who of all composers is the most easily understood in the matter of tempo and feeling, can only be recorded together with an expression of regret. It was a notable circumstance last night that the first movement was received with but faint applause, though the Symphony Orchestra's audiences are always generous with their signs of approbation, and that it was not until the close of the last movement, which was played with admirable spirit and understanding, that real hearty enthusiasm manifested itself. Far different was the reception given to Tschaikowsky's "Hamlet," which invited the rhapsodic style of treatment in which Mr. Nikisch is a master, and was played with a dash, brilliancy and precision in marked contrast to the work of the orchestra in the symphony. This work, because of the eloquent manner in which it was played (for we can not put it in the front rank of the Russian composer's productions) gave much pleasure and sound to keep warm the admiration which New-York has always felt for Mr. Nikisch and his men.

Mrs. Nikisch has become a prime favorite here, and deservdly so. She sings straight from her heart and with a fulness of intelligence that makes admirers of all her hearers. Last night she sang a beautiful and richly scored solo entitled, "Fata Morgan," from Nicode's ode, "The Sea" (two parts of which Mr. Seidl brought forward at the first concert this season of the Philharmonic Society) and from songs, by Richard Strauss, Chopin, Schumann and Brahms. The last was the "Vergebliches Staendchen" sung in response to a recall. All the songs were marvellously accompanied by Mr. Nikisch on the pianoforte.

The New York Recorder.

WEDNESDAY, MARCH 16, 1892.

Boston Symphony Orchestra.

The fifth concert of the famous Boston Symphony Orchestra took place last night at Chickering Hall and was as usual a remarkably enjoyable affair musically and socially. The programme was simplicity itself. Beethoven's seventh symphony, Tschaikowsky's "Overture" fantosie "Hamlet" and Liszt's symphonic poem "Les Preludes," were the instrumental numbers, while Mrs. Arthur Nikisch furnished the vocal part of the evening's entertainment. There is no gainsaying the technical finish of the orchestra nor of its leader's enormous magnetism, but the first movement of the symphony was as un-Beethovenish as possible, though extremely interesting withal.

The Tschaikowsky overture was superbly played, all of its barbaric splendor of coloring, fiery rhythms and dramatic feeling being finely brought out by Mr. Nikisch. Mrs. Nikisch sang a solo from Nicode's symphonic poem; "The Sea," and later songs by Richard Strauss, Chopin and Schumann in delightful fashion.

NEW YORK HERALD

NEW YORK, WEDNESDAY, MARCH 16, 1892.

BOSTON'S BAND AT ITS BEST.

The fifth New York concert of the Boston Symphony Orchestra this season was given in Chickering Hall last evening before the usual crowded house, and with possibly more than the customary measure of enthusiasm.

The programme consisted of Beethoven's Seventh Symphony, the "Fata Morgana" excerpt from Nicode's symphonic poem, "The Sea;" Tschaikowsky's "Hamlet" overture, songs of Richard Strauss, Chopin and Schumann, and Liszt's "Les Préludes." It need hardly be said that the symphony and Liszt's poem were beautifully played. Aside from a somewhat unpleasant tendency to drag the time in the first movement, Mr. Nikisch follows the accepted tempi throughout the symphony, and gave a particularly spirited and effective performance of the final allegro. The Liszt "Preludes" offered the band an opportunity for brilliant playing, of which it availed itself to the utmost.

The most interesting features of the concert, were, however, the excerpt from Nicode's "The Sea," and the already familiar Tschaikowsky overture. In the Nicode music, which is of extraordinary and subtle beauty, Mrs. Nikisch sang the vocal part with rare taste and feeling. In both this weird composition and in the "Hamlet" music the orchestra's work was superb.

Mrs. Nikisch's songs, with a piano accompaniment exquisitely played by Mr. Nikisch, were the "Staendchen" of Strauss, Chopin's "Das Ringelein," and Schumann's "Auftraege," all delicately sung and warmly applauded.

Boston Transcript

THURSDAY, MARCH 17, 1892.

....The Symphony Orchestra and Mr d'Albert have gone their conquering way this week from New York to Washington and cities in between.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, March 15, 1892.

Academy of Music—Boston Symphony Orchestra.

Not so much because of its extreme length (lasting until well up to 11 o'clock), last night's concert by the Boston Symphony Orchestra was one of the best ever given here by that splendid organization, and the vast audience that crowded the Academy gave many and hearty manifestations of pleasure and approval. First there came a superb performance of the "Harold in Italy" symphony of Berlioz. It was something of an oversight on the part of the writer of the excellent analytical programmes provided at these concerts not to have noted somewhere in the remarks that this work has for its subject Byron's hero, "Childe Harold," whose vain efforts to find contentment and peace by travelling amid scenes of beauty, merriment and excitement, after he had exhausted the pleasures of youth, are portrayed with such grandeur and delicacy by the French genius. This would have greatly aided those unacquainted with the subject, of whom there may have been very many in the audience, to more keenly appreciate the meaning and the value of the music. Berlioz knew all the instruments of the orchestra as no other orchestral composer has known them, the value of each and its limitations, together with the best effects attainable by combinations of them. As time glides by his mastery is more and more widely acknowledged, and with a conductor and band like those of last night's concert to do him justice the fact is made delightfully impressive. Superb as the performance was, it could have been made increasedly effective had Mr. Nikisch spurred his men into greater impetuosity and fire in some of the more mettlesome passages.

Franz Kneisel, as the viola soloist (representing, in a measure, individually, the "melancholy dreamer" of the Pilgrimage), played with artistic intelligence, and, therefore, with the poetic sentiment required, if not with distinctive brilliancy, the lines originally written for the great Paganini, who, by the way, discarded the music because it did not give him sufficient prominence in the concerto that formed the nucleus of what Berlioz afterward extended to his second symphony. The single defect in Mr. Kneisel's playing was that he frequently played passage after passage inaudibly, instead of keeping the solo viola dominant.

The remaining numbers for orchestra were all familiar, but none the less welcome on that account. Saint Säens's symphonic poem, "Le Rouet d'Omphale" (which shows the close study its author has made of his great dead compatriot, whose symphony had the place of honor on the programme), the *Aase's Death* movement, from the "Peer Gynt" suite of Grieg, and Wagner's "Huldigung's March."

The soloist was Eugen D'Albert, a pianist whose fine accomplishments had previously been noted in this city. He played the E flat concerto of Beethoven (the last that master wrote for piano, and equal to the best of its predecessors) in splendid fashion, and was heartily recalled by the audience at its conclusion. Afterward he was heard in three excerpts that placed his almost marvellous technical powers in a more vivid light, and as it is in these that he is chiefly great, he won something of an ovation from the audience. He played a Chopin nocturne with really charming effect, and wound up with a piece of admirable bravura, playing the Strauss Taussig "Man Lebt Nur Einmal" walz, that led to a comparatively unanimous demand for an encore. Responding, he gave the audience another exhibition of a pyrotechnical order with a Rubinstein study. Mr. D'Albert can flatter himself that he added to the success of a notable concert.

The Philadelphia Press.

TUESDAY, MARCH 15, 1892.

The Boston Symphony Orchestra at the Academy of Music.

Every time one hears the Boston Symphony Orchestra, one is newly impressed with its unity and its mobility. It plays as evenly as though it were one instrument and shades as delicately. The "Rouet d'Omphale" or the movement from the Peer Gynt suite, could hardly have been rendered more perfectly down to the fine details than they were last evening. That very short movement is a beautiful thing in itself, full of charming, unexpected modulations. The "Rouet d'Omphale," too, is most charming and picturesque. The music is not deeply emotional; it is just the sort of thing that demands one's attention, but is not particularly inspiring. One sits contentedly hearing woman spinning threads about man, listening to man's groans in his captivity and woman's triumphant taunts at him, without feeling any sympathy for man.

The Symphony, "Harold in Italy, is rather remarkable. The solo on the viola by Franz Kneisel, was played with all that artist's ability. The appealing tones of that instrument are particularly effective.

Eugen D'Albert added one more triumph to his many past successes. It is hardly necessary to say more than a word about his marvelous technique and his good conception. His performance, perhaps, does not suggest that he has vast reserve force, as does that of Paderewski, but it is always satisfactory and often more. He was very well received. After the Beethoven concert he was recalled four times and barely escaped an encore. After the Strauss-Taussig valse he granted an encore.

The audience filled the Academy.

NEWS, Baltimore, Md.

Date 3-13

Thursday evening the programme of the Boston Symphony Orchestra will be Tschoi-kowsky overture-fantasie, entitled "Ham[illegible]" Saint-Saens symphonic poem, "L[illegible] [illegible] d'Omphale," and Dvorak Symphony [illegible] in G major; all these are played fo[illegible] [illegible] time in Baltimore. The soloist wil[illegible] [illegible] d'Albert, who will play th[illegible] [illegible] minor concerto with the orchestra [illegible] solo numbers, Schubert im[illegible] [illegible] pus 90, No. 3, Liszt valse im[illegible] [illegible] Venezia e Napolo. Th[illegible] [illegible] to-morrow, and th[illegible] [illegible] on the b[illegible]

THE RECORD.

Philadelphia, March 15, 1892.

Boston Symphony Orchestra Concert.

Not a vacant seat could be seen in any part of the vast Academy of Music last evening, when the fifth concert of the Boston Symphony Orchestra was given. Eugen D'Albert was the soloist, his principal number being Beethoven's superb Concerto No. 5, in E flat. This work, which the composer himself never attempted to surpass, was given with all the classical grace and precision which Mr. Nikisch's musical forces know so well how to employ. The solo passages were deprived of a share of due effectiveness by the inadequacy of the instrument used by Mr. D'Albert, the tones of which had scarcely carrying power and sonority enough for the proper interpretation of Beethoven's majestic chef d' œuvre. In lighter numbers by Chopin and Schubert D'Albert was heard to greater advantage. The other selections were "Aase's Death," from Grey's "Peer Gynt," Wagner's "Huldigung's March," Saint Salen's "Spinning wheel of Omphale" and Berlioz's tuneful symphony, "Harold in Italy." The solo passages for viola in the latter composition were admirably played by Franz Kneisel.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, MARCH 16, 1892.

THE BOSTON ORCHESTRA.

The programme offered for public delectation at the fifth concert of the Boston Symphony Orchestra at Chickering Hall last night was varied in its character and content. Four composers were represented in that part of the evening's work in which the orchestra was heard. All four differed in their national and temporal environments, in feeling, and in purpose. All four of them displayed (and two are still displaying) a strange disregard of the æsthetical theory of Dr. Edward Hauslick that the subject matter of music is not feeling, but simply music. These four composers were Beethoven, Nicode, Tschaikowsky, and Liszt. The first was represented by his glorious seventh symphony, which, viewed from the point of either Dr. Hauslick or Richard Wagner, is great music always; the second by a vocal excerpt, the "Fata Morgana," from his symphonic ode, "The Sea," of which the ambitious orchestral tone paintings have already been given by the Philharmonic Society; the third by his noble overture fantasy, as it is called, to "Hamlet," and the fourth by what is generally regarded as the best of his symphonic poems, "Les Preludes." In addition to these numbers there were three songs with piano accompaniment—Richard Strauss's "Staendchen," Chopin's "Das Ringelein," and Schumann's "Aufträge," supplemented in response to recalls with Brahms's "Vergebliches Staendchen."

The only serious fault that can be found with this programme is one which the average hearer will not find. Perhaps the general concert-goer will discover a superabundance of purism in the wish that songs with piano accompaniment, even when that accompaniment is so beautiful in its sympathy and so exquisite in its technical finish as Mr. Nikisch's, might be refused admission to orchestral concerts. To be sure, Mrs. Nikisch is heard at her best in lieder. She sings them with the true German personal intimacy of communication, and that we take to be the real secret of lieder singing—the secret which the Italians never find. Perhaps it was as a means to an end that Mr. Nikisch gave us the songs, but they were hardly consistent with the eternal fitness of things, even though the custom of such introductions is continued in European musical centres. The Nicode "Fata Morgana," though it is something of a jewel in its way, lost some of its lustre through removal from its setting.

Mr. Nikisch's reading of the seventh symphony was characteristic of the conductor. First, last, and all the time he is a romanticist, and he displayed his usual quick perception and affectionate exposition of the romantic side of the work in hand. It is the fashion to find fault with musicians who treat Beethoven in this manner, and undoubtedly the manner is to be condemned when it is softened and sweetened into sentimentalism. It is impossible to temper the austerity of Beethoven's utterance without danger of misrepresenting him to the receptive listener. An expert stone polisher would smooth the grandeur out of the wrinkled front of the Sphinx. But Mr. Nikisch does not sentimentalize Beethoven. He does not read him in a false light. He simply accentuates that part of the master's utterance which appeals to his romantic feeling, and in this he does no violence, for Beethoven was both classic and romantic. Nor can it be said that the pure musical beauty of the master's classicism is at all obscured when the romantic spirit of his works is fully and eloquently exposed so long as this is done with breadth and dignity. So far as we are able to discern the value of Mr. Nikisch's Beethoven reading, it consists in his ability to accomplish this task, which requires not only keen intellectual insight, but self-control, the foundation of true artistic repose.

The "Hamlet" prelude of Tschaikowsky has been sufficiently discussed in these columns to pass without further comment at this time than the bald reminder that it is one of the most eloquent works of a very able man. The intense modernism of its treatment and the unequivocal manner in which it betrays the composer's aim at making programme music might be subjects for dispute were such dispute fruitful of good. But the value of programme music depends so much on the agreement of the hearer with the theory on which the composer bases his effort, that it may as well be frankly admitted that the opponent of this kind of composition disproves its worth for himself, and leaves emotional enjoyment for him who is willing to seek it. Mr. Nikisch, as a romanticist, believes in the expressive power of music and reads such compositions as Tschaikowsky's "Hamlet" accordingly. His construction of the salient passages of the work did not differ from those with which we are familiar except in a little broadening of the tempo of the cantabile and a mild repression of the more stormy episodes—the latter induced, perhaps, by regard for the auditorium in which the performance was given. Whatever may be the differences of opinion as to the readings of the present conductor of the Boston Symphony Orchestra, they make food for thought, and that is something for which all music lovers should be grateful.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

WEDNESDAY, MARCH 16, 1892.

THE SYMPHONY CONCERT.

An Exceptionally Excellent Programme Finely Rendered.

The programme for the concert of the Boston Symphony Orchestra at Chickering Hall last night was one of exceptional excellence and interest. It was this:

Beethoven, Symphony No. 7.
Nicode, "Fata Morgana," for soprano and orchestra; from symphonic poem, "The Sea."
Tschaikowsky, Ouverture-Fantaisie, "Hamlet."
Songs, with piano,
  a Richard Straus, Staendchen,
  b Chopin, "Das Ringelein."
  c Schumann, "Auftraege."
Liszt, Symphonic Poem, "Les Preludes."
Soloist, Mrs. Arthur Nikisch.

The only novelty was the number from Nicode's symphonic poem, "The Sea." If M. Nicode had a tithe as much invention as he has pretentious eccentricity and knowledge of orchestral gymnastics and oddities he might well rival Wagner. As he has not, he seldom succeeds in getting beyond a certain technical cleverness. "Fata Morgana" is certainly less objectionable than the other parts of the poem of which it forms a part, and is even in places almost melodious.

Mrs. Nikisch made the most of a somewhat thankless task, sang well (showing decided dramatic possibilities), and was most cordially received. She was heard to better advantage perhaps in the group of songs which she gave delightfully, singing with great taste and finish. She was encored.

Between Tschaikowsky and Nicode lies the whole difference which separates the modern musical pedagogue from the man of genius. The "Hamlet" fantasie overture is a work of great power, of original thought most originally expressed, of strong dramatic purpose, feeling and climax, besides being evidently the work of a consummate master of his art. One can with little trouble read the whole tragic story of the unhappy Prince, half mad with contending passions, in this strangely emotional work; unquestionably the greatest since Wagner. It was, indeed, almost too intense and vivid for the size of the hall. Mr. Nikisch's reading was instinct with passionate energy and fire, the orchestra played magnificently and the whole interpretation was wonderfully impressive and gave one a distinct sensation, physical as well as mental. The future of modern music lies along this road.

Mr. Nikisch's reading of Beethoven's *à la danse* symphony was fairly fascinating. It is not often one's privilege to hear a finer and more interesting performance of a work about whose significance such differences of opinion exist. Mr. Nikisch would seem on the whole to agree with that commentator who thinks the work a description of a marriage fête ending in an orgie. The first movement, with all its delicate, arabesque-like tracery—exquisitely executed by the wood wind—was taken, perhaps, a little too emotional. Still, quietly rather than boisterously gay. The allegro and presto (schirzo) were absolutely well done; unimpeachable, in fact, in every respect. The "Allegro con Brio" did indeed suggest a wild orgie as read by Mr. Nikisch. The humor was grimly sardonic rather than gay, and the merriment of the supposed wedding revellers reached indeed a pitch and pace of frenzy towards the end.

The reading was novel and, it must be admitted, a trifle sensational, but not an unwarrantable if not entirely the conventional one. The orchestra played superbly throughout, and has not been heard to greater advantage this season. A very fine performance of Liszt's most beautiful symphonic poem brought to a close a most thoroughly enjoyable concert.

The Sun.

WEDNESDAY, MARCH 16, 1892.

The Boston Symphony Concert.

The fifth concert of the Boston Symphony Orchestra given last evening in Chickering Hall was in the preponderance of its numbers essentially romantic in character. Tschaikowsky's impressive overture fantasia "Hamlet," Liszt's "Preludes," Nicode's song for soprano from his symphonic poem, "The Sea," and modern German love songs furnished this element, while classic music was represented by Beethoven's Seventh Symphony. The interpretation of the latter was serious, formal, and shaped according to the strictest conventional rules as opposed to impulse or fantasy. Conscientious and careful playing, without exaggeration of any kind, marked its rendering. For the "Hamlet" overture, however, the whole gamut of passion seemed to be in use, and the immensely dramatic phrases were delineated with a power vastly impressive. It is a magnificent composition, to which every point of meaning and expression was fully granted. So also with Liszt's "Preludes." Mr. Nikisch, with a reserve which is perhaps the highest proof of true art, keeps all his effects well within bounds, so that where every varying emotion in the music is indicated nothing is allowed to become forced or extreme. The "Preludes" were particularly admirable in their performance, the smoothness and beauty of the string passages being especially lovely.

Mrs. Nikish contributed largely to the charm of the concert by her songs, the piano accompaniments of which, played by Mr. Nikisch, were perfect poems. Mrs. Nikisch's sincerity and deep earnestness of manner, combined with a rich, mellow voice, make her rarely interesting.

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ecord, Philadelphia, Pa.

te 3-13

Boston Symphony Orchestra Concert.

The fifth concert of the Boston Symphony Orchestra will be given to-morrow evening at the Academy of Music under the direction of Arthur Nikisch. The programme is to comprise these numbers: Berlioz's "Harold in Italy," symphony (viola solo by Franz Kneisel); Beethoven's piano forte concerto in E flat, No. 5 (Eugen D'Albert, soloist); Saint Saens' symphonic poem, "Le Rouet d'Omphale," and several piano solos for Mr. D'Albert,

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, MARCH 16, 1892.

BOSTON SYMPHONY CONCERT.

The fifth concert of the Boston Symphony Orchestra at Chickering Hall last night provided pleasure of the highest kind, but also grievous disappointment. The latter feeling, unfortunately, came from the composition on the programme from which, in justice to the art, the most was expected. We refer to Beethoven's seventh symphony, which opened the concert. The wilfulness of conductors has played such havoc with this great work recently that, unless there is a return to sound principles of interpretation, the lovers of Beethoven will soon hear with regret the announcement that the A-major symphony is to be performed. Mr. Thomas began the perversions a few years ago with his distortions of the phrasing to suit the scientific theories of Dr. Riemann. Mr. Damrosch followed with his amendment of the famous horn passage in the trio of the Scherzo by which the obvious purpose of the composer and the delightful humor of the music were wiped out. Now comes Mr. Nikisch and plays the bewitching entrance for the introduction to the first Allegro in so labored and heavy-footed a manner and substitutes such a sluggishness in the movement for its bright, cheery incisiveness that to enjoy it becomes impossible. In cases of this kind argument is wasted. The fact that the obvious and beautiful purposes of the composer, who of all composers is the most easily understood in the matter of tempo and feeling, can only be recorded together with an expression of regret. It was a notable circumstance last night that the first movement was received with but faint applause, though the Symphony Orchestra's audiences are always generous with their signs of approbation, and that it was not until the close of the last movement, which was played with admirable spirit and understanding, that real hearty enthusiasm manifested itself. Far different was the reception given to Tschaikowsky's "Hamlet," which invited the rhapsodic style of treatment in which Mr. Nikisch is a master, and was played with a dash, brilliancy and precision in marked contrast to the work of the orchestra in the symphony. This work, because of the eloquent manner in which it was played (for we can not put it in the front rank of the Russian composer's productions) gave much pleasure and sound to keep warm the admiration which New-York has always felt for Mr. Nikisch and his men.

Mrs. Nikisch has become a prime favorite here, and deservdly so. She sings straight from her heart and with a fulness of intelligence that makes admirers of all her hearers. Last night she sang a beautiful and richly scored solo entitled, "Fata Morgan," from Nicode's ode, "The Sea" (two parts of which Mr. Seidl brought forward at the first concert this season of the Philharmonic Society) and from songs, by Richard Strauss, Chopin, Schumann and Brahms. The last was the "Vergebliches staendchen" sung in response to a recall. All the songs were marvellously accompanied by Mr. Nikisch on the pianoforte.

The New York Recorder.

WEDNESDAY, MARCH 16, 1892.

Boston Symphony Orchestra.

The fifth concert of the famous Boston Symphony Orchestra took place last night at Chickering Hall and was as usual a remarkably enjoyable affair musically and socially. The programme was simplicity itself. Beethoven's seventh symphony, Tschaikowsky's "Overture" fantosie "Hamlet" and Liszt's symphonic poem "Les Preludes," were the instrumental numbers, while Mrs. Arthur Nikisch furnished the vocal part of the evening's entertainment. There is no gainsaying the technical finish of the orchestra nor of its leader's enormous magnetism, but the first movement of the symphony was as un-Beethovenish as possible, though extremely interesting withal.

The Tschaikowsky overture was superbly played, all of its barbaric splendor of coloring, fiery rhythms and dramatic feeling being finely brought out by Mr. Nikisch. Mrs. Nikisch sang a solo from Nicode's symphonic poem; "The Sea," and later songs by Richard Strauss, Chopin and Schumann in delightful fashion.

NEW YORK HERALD

NEW YORK, WEDNESDAY, MARCH 16, 1892.

BOSTON'S BAND AT ITS BEST.

The fifth New York concert of the Boston Symphony Orchestra this season was given in Chickering Hall last evening before the usual crowded house, and with possibly more than the customary measure of enthusiasm.

The programme consisted of Beethoven's Seventh Symphony, the "Fata Morgana" excerpt from Nicode's symphonic poem, "The Sea;" Tschaikowsky's "Hamlet" overture, songs of Richard Strauss, Chopin and Schumann, and Liszt's "Les Préludes." It need hardly be said that the symphony and Liszt's poem were beautifully played. Aside from a somewhat unpleasant tendency to drag the time in the first movement, Mr. Nikisch follows the accepted tempi throughout the symphony, and gave a particularly spirited and effective performance of the final allegro. The Liszt "Preludes" offered the band an opportunity for brilliant playing, of which it availed itself to the utmost.

The most interesting features of the concert, were, however, the excerpt from Nicodé's "The Sea," and the already familiar Tschaikowsky overture. In the Nicodé music, which is of extraordinary and subtle beauty, Mrs. Nikisch sang the vocal part with rare taste and feeling. In both this weird composition and in the "Hamlet" music the orchestra's work was superb.

Mrs. Nikisch's songs, with a piano accompaniment exquisitely played by Mr. Nikisch, were the "Staendchen" of Strauss, Chopin's "Das Ringelein," and Schumann's "Auftraege," all delicately sung and warmly applauded.

Boston Transcript

THURSDAY, MARCH 17, 1892.

....The Symphony Orchestra and Mr. d'Albert have gone their conquering way this week from New York to Washington and cities in between.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, MARCH 16, 1892.

IT is reported that Col. Henry L. Higginson, the patron of the Boston Symphony Orchestra, has added a codicil to his will that leaves an investment of $1,000,000 as an endowment fund, the interest of which is to be used for the permanent maintenance of the Boston Symphony Orchestra.

SOME extraordinary piano playing was heard in Boston last week. Eugen d'Albert played Beethoven's E flat concerto with the Boston Symphony Orchestra and surpassed himself in the marvelous interpretation and reading of this great work. His performance again emphasizes the general opinion that he is one of the greatest living exponents of classical piano music.

THE SYMPHONY CONCERT.

THE program for the nineteenth concert of the Boston Symphony Orchestra in Music Hall this evening was: Overture, "Lenore," No. 2, Beethoven; concerto for piano, No. 5, in E flat, Beethoven, and Symphony No. 4, in D minor, Schumann (according to the original version.) The soloist was Mr. Eugen d'Albert.

In the opening number the orchestra reached a state of perfection which should fill every individual member with merited pride, and did, as it was, fill every member of the audience with melodious delight. Nothing was wanting in the performance of this number. If ever a faultless reading were given this earliest of the four great "Lenore" overtures it surely was by Mr. Nikisch and the Boston Symphony Orchestra this evening. The "original version" of the Schumann symphony played this evening is not so widely different from the edition heard last week. At least the difference is not so great as we have been led to expect from the many annotators who have felt called upon to make themselves shine with reflected glory?

The more modern color given the orchestration in the revised version seems to be its principal distinguishing mark and is possibly the favorite form at the present time. Scarcely less praiseworthy was the work of the orchestra in this than in the preceding number.

The most enjoyable feature of the program, quite needless to observe, was the great "Emperor" concerto, so called, and to write of Mr. d'Albert and his performance of it, as should be written, calls for greater descriptive powers than are at our command and a more profound appreciation of master workmanship than we possess. Such breadth of conception, such straightforward methods, such true piano playing have certainly not been excelled in Boston since Rubinstein's visit. As a Beethoven player, religiously faithful to the every intention of the composer, he surely has no rival.

Mr. d'Albert was recalled five times, at last responding with an impromptu by Schubert.

The program for the next concert is: "Tragic" overture, Brahms; aria from "Orpheus," Gluck; ballad music from "Orpheus," Gluck; songs by Schubert and Schumann, and Beethoven symphony No. 8. The soloist is to be Mrs. Amelie Joachim.

* * * *

On Monday evening occurred the sixth Kneisel Quartet concert, with Mrs. Amelie Joachim as soloist. A new quartet by Mr. Ottokar Navàcek, the solo viola of the Boston Symphony Orchestra, was given first place upon the program. This was the first hearing given it in America.

We trust it may be the last, for such exhibitions of musical ill temper, unintelligible sound making and shocking harmonic progressions have no proper place upon a program to be performed by an organization like the Kneisel Quartet. The second (adagio) movement was much the more enjoyable of the four, from a musical standpoint. Technically, the work of the quartet was admirable, and to say anything new in praise of it one must find new words.

Mrs. Joachim was vocally a disappointment, artistically a delight.

In justice to a great artist, allowance must be made for a severe cold, from the effects of which the singer was evidently suffering, and it is to be presumed that under favorable circumstances her intonation would have been true.

As an interpreter of German *Lieder* Mrs. Joachim has won enduring fame.

In no single instance was she other than the artist, even when the vocal organ refused to obey her will.

The Beethoven variations were played in a most befitting manner, and the program was brought to a close by a perfect performance of the quartet in E flat by the same composer.

The postponed fourth concert, ending the series, will be given Monday April 4.

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Clipping from Com. Advertiser, ~~Sun~~, New York, N. Y.

Date 3/15

The next to the last concert of the Boston Symphony Orchestra this season will take place to-night in Chickering Hall, at which Mrs. Arthur Nikisch will be the soloist, singing three songs by Strauss, Chopin and Schumann. The orchestral selections will be Beethoven's Seventh Symphony, Tschaikowsky's overture to "Hamlet" and Liszt's symphonic poem, "Les Preludes."

BULLETIN, Philadelphia 3/15

Date

The Boston Symphony Orchestra.

It is doubtful whether the Academy of Music was ever so crowded for an orchestral concert as it was last evening, when Mr. Nikisch and his superb band appeared for the fifth time this season. Hundreds of people had to stand in all the tiers, and the audience was one that really appreciated the fine music. The programme was long, and less interesting than some of the others. The symphony of Berlioz, *Harold in Italy*, is one of the best examples of his work—peculiar if not strikingly original or stirring. The orchestral parts were finely given, of course, and Mr. Kneisel played that not very stimulating instrument, the viola, with the utmost delicacy, grace and refinement. Beethoven's great concerto in E flat was played magnificently, Mr. Eugen d'Albert being the pianist. He is a brilliant artist, with little sentiment, and his interpretation, while technically good, was prosaic—at least it was not more poetical than that of Herr Joseffy, who is quite his equal as an executant. The *Rouet d'Omphale* of Saint-Saens is a dreamy suggestion of a mythological fable, meant to be descriptive; but music always fails to describe; its subjects must be explained, and then its intent may be understood. Otherwise it can hardly even suggest the troubles or the joys of gods and men. The symphonic poem would have been just as delightful without its title.

The remainder of the programme included several piano solos by Herr d'Albert, a part of Grieg's *Peer Gynt* and Huldigung's March by Wagner. The concert was not over until nearly 11 o'clock, but the audience was in a mood for enjoying the whole of it.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

WEDNESDAY AFTERNOON, MAR. 16, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The series of concerts which the Boston Symphony Orchestra has been giving here this winter is rapidly drawing to a close, much to the regret, we are sure, of those who are appreciative of what is best and most worthy in the interpretation of orchestral music. The fifth concert (which is next to the last) took place last evening in Chickering Hall and attracted an audience much larger than the room could comfortably accommodate, thereby attesting to the remarkable popularity which this organization from another town enjoys in a city which boasts of two great orchestras of its own.

The programme offered at this concert was peculiarly interesting, not only from the intrinsic attractiveness of the works interpreted, but also because of the striking contrasts which it afforded, which brought into strong relief the great merits and the few defects of Mr. Nikisch's celebrated orchestra; such, for instance, as might have been observed between the severe Beethoven symphony, No. 7, and the impetuous overture to "Hamlet" by Tschaikowsky, which is palpitating with warmth and passion. In the dramatic and rhapsodical this band is far and away ahead of any similar organization in this country. In all which it does it is replete with virility, abandon, brilliancy, magnificent tone coloring and an impressive reserve force which hints subtly at much that is not revealed but strongly suggested, which after all is one of the highest expressions of art in any of its various forms.

These splendid qualities are not precisely neutralized, but, to a certain degree, weakened by the freedom with which the conductor departs from the score, the unnecessary predominance of the brasses whenever used and the frequency with which the first violins overbalance the remainder of the string quartette. But when all has been said it must be confessed once and for all that there is a higher delight in listening to its performances than is offered by any other orchestra we are privileged to hear.

It was a mistake in the playing of Beethoven's Seventh Symphony to depart from classical precedent, as was done in the first and fourth movements, but there was much of compensation in the delightful rendering of the second and third movements, which were given with a sensuous beauty that was positively ravishing. In addition to the Tschaikowsky number to which we have already adverted, Liszt's symphonic poem, "Les Preludes," was also performed in an entirely satisfactory manner.

One of the chief charms of the concert was the singing of Mrs. Arthur Nikisch, who was heard first in a "Fata Morgana" for soprano and orchestra from Nicode's symphonic poem "The Sea" (two movements of which, it may be remembered, were played by the Philharmonic orchestra at its second concert), and a group of songs by Strauss, Chopin and Schumann. She has a sweet, pure voice and much of that quality which the French call "temperament," which enables one to sing from the heart and to touch the hearts of others, too. If she lack anything it is what might be called a sensibility of vocal touch, which she can cultivate, or, better still, borrow from her husband's hands, who played her accompaniments on the piano with delicious sympathy and subtle refinement.

Transcript, Portland, Me.

Date 3/16

The 8th entertainment in the Stockbridge course will be given on Tuesday evening the 29th, by the Boston Symphony orchestra, sixty musicians, with [redacted] and Mrs. Nikisch, vocal soloist. Good seats can be had at Stockbridge's.

The Evening Post.

New York, Wednesday, March 16, 1892.

Boston Symphony Orchestra.

Mr. Nikisch has never given a more delightful concert in this city with his noble Boston Orchestra than he did last evening. Chickering Hall was crowded to the doors, and the interest of the concert increased so steadily that no one left before the end. Beethoven's seventh symphony opened the entertainment, and, barring the fact that the first movement seemed to us *molto sostenato* rather than *poco sostenato*, it was admirably interpreted and played. It was interesting to hear Tschaikowsky's "Hamlet" and Liszt's "Préludes" within the same half-hour, not only because both are masterworks, but because one could see therefrom how Liszt has left his mark on modern composers by his orchestral as well as by his pianoforte works. Liszt's "Préludes" is almost forty years old, yet it sounds as modern and as fresh as if Dvorák or Richard Strauss had written it yesterday. Mrs. Nikisch provided an agreeable variety amid the orchestral selections by singing songs by R. Strauss, Chopin, Schumann, and Brahms, with Mr. Nikisch's delightful accompaniments at the piano. Her voice is at its best when supported by a rich accompaniment, and she was therefore heard to less advantage in Chopin's "Ringlein" than in her other selections, especially in the "Fata Morgana" from Nicodé's symphonic poem "The Sea." She was warmly applauded and obliged to add an extra number after Schumann's "Aufträge."

THE MAIL AND EXPRESS

No. 23 Park Row.

Wednesday Evening, March 16, 1892

The Boston Symphony Orchestra's Fifth Concert at Chickering Hall—A Fine Performance.

The fifth of the Boston Symphony Orchestra's concerts at Chickering Hall was given last evening to a very large and appreciative audience. The orchestral part of the programme consisted of Beethoven's Seventh Symphony, Tschaikowsky's overture fantasia, "Hamlet," and Liszt's symphonic poem, "Les Preludes." To these was added an excerpt from Nicode's symphonic poem, "The Sea," for soprano and orchestra, and a group of songs by Richard Strauss, Chopin and Schumann, Mrs. Nikisch being the vocalist.

The ever-welcome Beethoven symphony was beautifully played, and the varied dramatic effects, which form so striking a feature in Tschaikowsky's sonorous composition were superbly set forth. The "Preludes" also was brilliantly given under Mr. Nikisch's direction.

It is fortunate for Mrs. Nikisch that she has so admirable an accompanist as is found in her husband, unless, indeed, it may be that the listener's attention sometimes is diverted from the singer to the exquisite art with which the accompaniment is given. She was not heard to such good advantage last evening as at her recital, but her singing gave great pleasure to the audience. The Nicode selection was given with fine dramatic expression, and in the love songs her expressive voice, her earnestness and vivacity and her thoroughly lyrical style made her singing of them delightful.

Boston Courier.

SUNDAY MORNING, MARCH 20, 1892.

Mr. and Mrs. Georg Henschel have again set foot on our shores and begin Tuesday a series of vocal recitals similar to those which so charmed our music lovers in former years and which have since made their names famous throughout Europe. These recitals are comparable with no other musical entertainment. They possess a charm, wholly their own, and afford a kind and degree of pleasure that it is difficult to characterize. It can be said of them that the enjoyment they afford is unalloyed. After singing in New York, Philadelphia and Washington they come to Boston and will be heard at the Meionian, on Thursday evening, March 29, and the afternoons of March 31, April 5 and 9. Subscription tickets for the series will be on sale next Monday at Music Hall, At the first recital Tuesday Mr. and Mrs. Henschel will sing in duet: "Quel onda che rovina," Padre Martini; duet from the "Taming of the Shrew," Goetz; duet from "Le Nouveau Seigneur de Village, Boieldieu; Mr. Henschel will sing "Der Doppelzanger," "Gruppe aus dem Tartarus," "Der Schiffer," Schubert; aria from "Il Maestro di Musica," Peroglesi; aria buffa from "Calandrino." Cimorosa; the Czar's song [from "Czar and Carpenter," Lortzing, couplets de Vulcain, from "Philemon et Baucis," Gounod. Mrs. Henschel will sing Mingnon song, Beethoven; "Auf Flugeln des Gesanges," Mendelssohn; "In the Woods," Franz; "Romance," "Morgens als Lerche," "Der Bote," Henschel; aria, "Oh, Sleep," from "Semele," aria, "Qual farfaletta," from "Partenope," Handel.

Clipping No. 7

Clipping from Telegram New York N. Y.

Date 3/12

The Nikisch song recital at Chickering Hall on Monday afternoon was well attended. Mrs. Nikisch, in spite of her recent illness, sang delightfully, being accompanied on the piano by Mr. Nikisch.

N. Y. Herald 3/15

The last New York concert but one of the Boston Symphony Orchestra this season will be given [illegible] evening, in Chickering Hall, when [illegible] will be as follows:—Symphony No. 7, [illegible] "Fata Morgana," for soprano and [illegible] symphonic poem, "The Sea," Nicode; [illegible] tasie, "Hamlet," Tschaikowsky; songs, [illegible] Staendchen, Richard Strauss; b. [illegible] Chopin; c. "Auftraege," Schumann; [illegible] "Les Preludes," Liszt. Mrs. Arthur N[illegible] soloist.

SUN, New York, N. Y.

Date 3/15

The last concert but one of the present series by the Boston Symphony Orchestra takes place at Chickering Hall next Tuesday evening. Mrs. Arthur Nikisch will be the soloist, and the programme is as follows: 1, Symphony No. 7, Beethoven; 2, "Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea," Nicode; 3, Ouverture-Fantaisie, "Hamlet," Tschaikowsky; 4, Songs, with piano, (a) Staendchen, Richard Strauss; (b) "Das Ringelein," Chopin; (c) "Auftraege," Schumann; 5, Symphonic poem, "Les Preludes," Liszt.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, MARCH 16, 1892.

IT is reported that Col. Henry L. Higginson, the patron of the Boston Symphony Orchestra, has added a codicil to his will that leaves an investment of $1,000,000 as an endowment fund, the interest of which is to be used for the permanent maintenance of the Boston Symphony Orchestra.

SOME extraordinary piano playing was heard in Boston last week. Eugen d' Albert played Beethoven's E flat concerto with the Boston Symphony Orchestra and surpassed himself in the marvelous interpretation and reading of this great work. His performance again emphasizes the general opinion that he is one of the greatest living exponents of classical piano music.

THE SYMPHONY CONCERT.

THE program for the nineteenth concert of the Boston Symphony Orchestra in Music Hall this evening was: Overture, "Lenore," No. 2, Beethoven; concerto for piano, No. 5, in E flat, Beethoven, and Symphony No. 4, in D minor, Schumann (according to the original version.) The soloist was Mr. Eugen d'Albert.

In the opening number the orchestra reached a state of perfection which should fill every individual member with merited pride, and did, as it was, fill every member of the audience with melodious delight. Nothing was wanting in the performance of this number. If ever a faultless reading were given this earliest of the four great "Lenore" overtures it surely was by Mr. Nikisch and the Boston Symphony Orchestra this evening. The "original version" of the Schumann symphony played this evening is not so widely different from the edition heard last week. At least the difference is not so great as we have been led to expect from the many annotators who have felt called upon to make themselves shine with reflected glory:

The more modern color given the orchestration in the revised version seems to be its principal distinguishing mark and is possibly the favorite form at the present time. Scarcely less praiseworthy was the work of the orchestra in this than in the preceding number.

The most enjoyable feature of the program, quite needless to observe, was the great "Emperor" concerto, so called, and to write of Mr. d'Albert and his performance of it, as should be written, calls for greater descriptive powers than are at our command and a more profound appreciation of master workmanship than we possess. Such breadth of conception, such straightforward methods, such true piano playing have certainly not been excelled in Boston since Rubinstein's visit. As a Beethoven player, religiously faithful to the every intention of the composer, he surely has no rival.

Mr. d'Albert was recalled five times, at last responding with an impromptu by Schubert.

The program for the next concert is: "Tragic" overture, Brahms; aria from "Orpheus," Gluck; ballad music from "Orpheus," Gluck; songs by Schubert and Schumann, and Beethoven symphony No. 8. The soloist is to be Mrs. Amelie Joachim.

* * * *

On Monday evening occurred the sixth Kneisel Quartet concert, with Mrs. Amelie Joachim as soloist. A new quartet by Mr. Ottokar Navàcek, the solo viola of the Boston Symphony Orchestra, was given first place upon the program. This was the first hearing given it in America.

We trust it may be the last, for such exhibitions of musical ill temper, unintelligible sound making and shocking harmonic progressions have no proper place upon a program to be performed by an organization like the Kneisel Quartet. The second (adagio) movement was much the more enjoyable of the four, from a musical standpoint. Technically, the work of the quartet was admirable, and to say anything new in praise of it one must find new words.

Mrs. Joachim was vocally a disappointment, artistically a delight.

In justice to a great artist, allowance must be made for a severe cold, from the effects of which the singer was evidently suffering, and it is to be presumed that under favorable circumstances her intonation would have been true.

As an interpreter of German *Lieder* Mrs. Joachim has won enduring fame.

In no single instance was she other than the artist, even when the vocal organ refused to obey her will.

The Beethoven variations were played in a most befitting manner, and the program was brought to a close by a perfect performance of the quartet in E flat by the same composer.

The postponed fourth concert, ending the series, will be given Monday April 4.

* * * *

Clipping from Com. Advertiser,
~~STAR~~, New York, N. Y.

Date 3/15

The next to the last concert of the Boston Symphony Orchestra this season will take place to-night in Chickering Hall, at which Mrs. Arthur Nikisch will be the soloist, singing three songs by Strauss, Chopin and Schumann. The orchestral selections will be Beethoven's Seventh Symphony, Tschaikowsky's overture to "Hamlet" and Liszt's symphonic poem, "Les Preludes."

BULLETIN, Philadelphia, Pa.

Date 3/15

The Boston Symphony Orchestra.

It is doubtful whether the Academy of Music was ever so crowded for an orchestral concert as it was last evening, when Mr. Nikisch and his superb band appeared for the fifth time this season. Hundreds of people had to stand in all the tiers, and the audience was one that really appreciated the fine music. The programme was long, and less interesting than some of the others. The symphony of Berlioz, *Harold in Italy*, is one of the best examples of his work—peculiar if not strikingly original or stirring. The orchestral parts were finely given, of course, and Mr. Kneisel played that not very stimulating instrument, the viola, with the utmost delicacy, grace and refinement. Beethoven's great concerto in E flat was played magnificently, Mr. Eugen d'Albert being the pianist. He is a brilliant artist, with little sentiment, and his interpretation, while technically good, was prosaic—at least it was not more poetical than that of Herr Joseffy, who is quite his equal as an executant. The *Rouet d'Omphale* of Saint-Saens is a dreamy suggestion of a mythological fable, meant to be descriptive; but music always fails to describe; its subjects must be explained, and then its intent may be understood. Otherwise it can hardly even suggest the troubles or the joys of gods and men. The symphonic poem would have been just as delightful without its title.

The remainder of the programme included several piano solos by Herr d'Albert, a part of Grieg's *Peer Gynt* and Huldigung's March by Wagner. The concert was not over until nearly 11 o'clock, but the audience was in a mood for enjoying the whole of it.

Commercial Advertiser.

[Established 1797.]

JOHN A. COCKERILL, Editor.

WEDNESDAY AFTERNOON, MAR. 16, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The series of concerts which the Boston Symphony Orchestra has been giving here this winter is rapidly drawing to a close, much to the regret, we are sure, of those who are appreciative of what is best and most worthy in the interpretation of orchestral music. The fifth concert (which is next to the last) took place last evening in Chickering Hall and attracted an audience much larger than the room could comfortably accommodate, thereby attesting to the remarkable popularity which this organization from another town enjoys in a city which boasts of two great orchestras of its own.

The programme offered at this concert was peculiarly interesting, not only from the intrinsic attractiveness of the works interpreted, but also because of the striking contrasts which it afforded, which brought into strong relief the great merits and the few defects of Mr. Nikisch's celebrated orchestra; such, for instance, as might have been observed between the severe Beethoven symphony, No. 7, and the impetuous overture to "Hamlet" by Tschaikowsky, which is palpitating with warmth and passion. In the dramatic and rhapsodical this band is far and away ahead of any similar organization in this country. In all which it does it is replete with virility, abandon, brilliancy, magnificent tone coloring and an impressive reserve force which hints subtly at much that is not revealed but strongly suggested, which after all is one of the highest expressions of art in any of its various forms.

These splendid qualities are not precisely neutralized, but, to a certain degree, weakened by the freedom with which the conductor departs from the score, the unnecessary predominance of the brasses whenever used and the frequency with which the first violins overbalance the remainder of the string quartette. But when all has been said it must be confessed once and for all that there is a higher delight in listening to its performances than is offered by any other orchestra we are privileged to hear.

It was a mistake in the playing of Beethoven's Seventh Symphony to depart from classical precedent, as was done in the first and fourth movements, but there was much of compensation in the delightful rendering of the second and third movements, which were given with a sensuous beauty that was positively ravishing. In addition to the Tschaikowsky number to which we have already adverted, Liszt's symphonic poem, "Les Preludes," was also performed in an entirely satisfactory manner.

One of the chief charms of the concert was the singing of Mrs. Arthur Nikisch, who was heard first in a "Fata Morgana" for soprano and orchestra from Nicode's symphonic poem "The Sea" (two movements of which, it may be remembered, were played by the Philharmonic orchestra at its second concert), and a group of songs by Strauss, Chopin and Schumann. She has a sweet, pure voice and much of that quality which the French call "temperament," which enables one to sing from the heart and to touch the hearts of others, too. If she lack anything it is what might be called a sensibility of vocal touch, which she can cultivate, or, better still, borrow from her husband's hands, who played her accompaniments on the piano with delicious sympathy and subtle refinement.

Transcript,

Date 3/16

The 8th entertainment in the Stockbridge course will be given on Tuesday evening the 29th, by the Boston Symphony orchestra, sixty musicians, with [redacted] and Mrs. Nikisch, vocal soloist. Good seats can be had at Stockbridge's.

The Evening Post.

New York, Wednesday, March 16, 1892.

Boston Symphony Orchestra.

Mr. Nikisch has never given a more delightful concert in this city with his noble Boston Orchestra than he did last evening. Chickering Hall was crowded to the doors, and the interest of the concert increased so steadily that no one left before the end. Beethoven's seventh symphony opened the entertainment, and, barring the fact that the first movement seemed to us *molto sostenato* rather than *poco sostenato*, it was admirably interpreted and played. It was interesting to hear Tschaikowsky's "Hamlet" and Liszt's "Préludes" within the same half-hour, not only because both are masterworks, but because one could see therefrom how Liszt has left his mark on modern composers by his orchestral as well as by his pianoforte works. Liszt's "Préludes" is almost forty years old, yet it sounds as modern and as fresh as if Dvorák or Richard Strauss had written it yesterday. Mrs. Nikisch provided an agreeable variety amid the orchestral selections by singing songs by R. Strauss, Chopin, Schumann, and Brahms, with Mr. Nikisch's delightful accompaniments at the piano. Her voice is at its best when supported by a rich accompaniment, and she was therefore heard to less advantage in Chopin's "Ringlein" than in her other selections, especially in the "Fata Morgana" from Nicodé's symphonic poem "The Sea." She was warmly applauded and obliged to add an extra number after Schumann's "Aufträge."

THE MAIL AND EXPRESS

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The Boston Symphony Orchestra's Fifth Concert at Chickering Hall—A Fine Performance.

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It is fortunate for Mrs. Nikisch that she has so admirable an accompanist as is found in her husband, unless, indeed, it may be that the listener's attention sometimes is diverted from the singer to the exquisite art with which the accompaniment is given. She was not heard to such good advantage last evening as at her recital, but her singing gave great pleasure to the audience. The Nicode selection was given with fine dramatic expression, and in the love songs her expressive voice, her earnestness and vivacity and her thoroughly lyrical style made her singing of them delightful.

Boston Courier.

SUNDAY MORNING, MARCH 20, 1892.

Mr. and Mrs. Georg Henschel have again set foot on our shores and begin Tuesday a series of vocal recitals similar to those which so charmed our music lovers in former years and which have since made their names famous throughout Europe. These recitals are comparable with no other musical entertainment. They possess a charm, wholly their own, and afford a kind and degree of pleasure that it is difficult to characterize. It can be said of them that the enjoyment they afford is unalloyed. After singing in New York, Philadelphia and Washington they come to Boston and will be heard at the Meionian, on Thursday evening, March 29, and the afternoons of March 31, April 5 and 9. Subscription tickets for the series will be on sale next Monday at Music Hall, At the first recital Tuesday Mr. and Mrs. Henschel will sing in duet: "Quel onda che rovina," Padre Martini; duet from the "Taming of the Shrew," Goetz; duet from "Le Nouveau Seigneur de Village, Boieldieu; Mr. Henschel will sing "Der Doppelzanger," "Gruppe aus dem Tartarus," "Der Schiffer," Schubert; aria from "Il Maestro di Musica," Peroglesi; aria buffa from "Calandrino." Cimorosa; the Czar's song from "Czar and Carpenter," Lortzing, couplets de Vulcain, from "Philemon et Baucis," Gounod. Mrs. Henschel will sing Mingnon song, Beethoven; "Auf Flugeln des Gesanges," Mendelssohn; "In the Woods," Franz; "Romance," "Morgens als Lerche," "Der Bote," Henschel; aria, "Oh, Sleep," from "Semele," aria, "Qual farfaletta," from "Partenope," Handel.

Clipping No.

Clipping from Telegram
New York N.Y.

Date 3/12

The Nikisch song recital at Chickering Hall on Monday afternoon was well attended. Mrs. Nikisch, in spite of her recent illness, sang delightfully, being accompanied on the piano by Mr. Nikisch.

N.Y. Herald
3/13

The last New York concert but one of the Boston Orchestra this season will be given on Tuesday evening, in Chickering Hall, when the programme will be as follows:—Symphony No. 7, Beethoven; "Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea." Nicode; Ouverture-Fantasie, "Hamlet," Tschaikowsky; songs with piano, a, Staendchen, Richard Strauss; b, "Das Ringelein," Chopin; c, "Auftraege," Schumann; symphonic poem, "Les Preludes," Liszt. Mrs. Arthur Nikisch will be the soloist.

SUN, New York, N. Y.

Date 3/13

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Season of 1892

Mr. & Mrs. Georg Henschel's

. . American Tour . .

Under the management of C. A. ELLIS.

Four Vocal Recitals

MEIONAON,
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Tuesday Evening, March 29, at 8.
Thursday Afternoon, March 31, }
Tuesday Afternoon, April 5, } at 2.30
Saturday Afternoon, April 9, }

Subscription tickets for the series of four Recitals, $5.00. Single tickets, $1.50. The sale of subscription tickets opens Monday, March 21, at Music Hall.

BRATTLE HALL, CAMBRIDGE.

1892

Tuesday Evening, March 22,
Wednesday Evening, March 30.
Tuesday Evening, April 19.

THREE CONCERTS
BY THE

KNEISEL QUARTET.

Mr. FRANZ KNEISEL,
Mr. L. SVECENSKI,
Mr. OTTO ROTH,
Mr. ALWIN SCHROEDER.

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH.
MR. F. BUSONI.

Tickets, with reserved seats for the series, $3.00. Single Tickets, $1.25. On sale at the University Bookstore, Cambridge, on and after Saturday, March 19.

C. A. ELLIS, Manager.

The Beacon.

BOSTON, SATURDAY, MARCH 19, 1892.

THE SYMPHONY CONCERTS.

One of the most expert and experienced lapidaries was wont to say that it was practically impossible to compare one jewel with another unless the two were side by side—to inspect one and then to judge another by the memory of it, even if only a few minutes of time and a few rods of space separated his first examination from the second. And so if one in a hundred of the Symphony audience could carry over from the eighteenth concert—even with all the support of previous acquaintance with the work—a sufficiently exact memory of Schumann's fourth symphony, as heretofore played, to enable him to detect and pass judgment upon the original version of that symphony, first heard here at the nineteenth concert, it was as much as could be reasonably expected. The professional musician might do so, and the connoisseur experienced in score-reading, if he had before him a copy of the standard edition, might recognize the differences in themes and perceive an unfamiliar treatment or the modifications in the distribution of parts and tone-colors. To make successfully the experiment which Mr. Nikisch tried most laudably in giving the two versions, both ought to have been played, movement by movement, on the same evening, and a carefully made synopsis, explaining the differences in a way which even moderately good musical scholars could understand and follow, should have been in every hand. Mr. Nikisch showed his enterprise in bringing this hitherto unknown score before his audience so soon after Brahms, who owns the manuscript of it, had made it public, and of course hundreds were glad to get the gist of so beautiful and favorite a symphony twice over; but we cannot help thinking that most of the differential details were lost on the hearers. The playing was generally excellent, and in directing it Mr. Nikisch held rather more closely to the evident intentions of the composer than at the previous concert. Praise is also to be awarded for a good rendering of Beethoven's second "Lenore" overture.

The soloist of the evening was Mr. Eugen D'Albert, who then made his first appearance of the tour upon which he now enters under the management of Mr. C. A. Ellis. He chose Beethoven's fifth pianoforte concerto, that superb creation in E-flat, which ends the master's short series of compositions in this form. Of Mr. D'Albert's command of his instrument, it is needless now to speak, for all the musical world knows it. This mastery, once used quite as much for personal display as to give art its proper support and strength, has gradually been turned to its right use, and he read the concerto with respect, giving its form definiteness and its sentiment vitality. We should have liked to find the final rondo just a degree more cheerful in pace and temper; but even a considerable reserve would be better than any excess of levity or speed. The performance was received at its full value and Mr. D'Albert was applauded to his heart's content.

There is no concert tonight. Next week Mme. Joachim will sing, and the orchestra will play from Glück, Beethoven and Brahms.

THE HENSCHEL RECITALS.

The arrival in this country of Mr. and Mrs. Georg Henschel will awaken a wide degree of interest among lovers of music, and already some twenty-four cities have secured dates for their unique recitals,—a sort of musical entertainment in giving which this talented pair have made delightful excursions over the whole civilized world, and charmed them as them did us a few years ago. It will be like a new sensation to have them again, as we shall when they come to Boston. Their dates here are Tuesday evening, March 29, and the afternoons of March 31, April 5 and 9 at the Meionaon. Subscription tickets for the series will go on sale at Music Hall on next Monday

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RECORDER, New York, N. Y.

Date 3/14

The fifth rehearsal of the Boston Symphony Orchestra under Arthur Nikisch will be given at the Academy of Music on Friday afternoon, March 18. Eugene D'Albert will be the piano soloist. A choice programme has been prepared.

[illegible] Philadelphia, Pa.

Date 3/13

The Boston Symphony Concert.

Modern and romantic music predominates in the Boston Symphony Orchestra's next program, which comprises Berlioz's "Harold in Italy" symphony, Saint-Saens' "Ronet d'Omphale," a movement from Grieg's "Peer Gyat," Wagner's "Huldigung's March" and Beethoven's E flat piano forte concerto, to be played by Eugen D'Albert. The date of the concert is Monday evening. It will take place at the Academy of Music. Seats at 1119 Chestnut street.

Clipping from TIMES, New York, N.

Date 3/13

—The last concert but one of the present series given by the Boston Symphony Orchestra takes place at Chickering Hall on Tuesday evening next. The programme is as follows: Symphony No. VII., Beethoven; "Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea," Nicode; overture-fantaisie, "Hamlet," Tschaikowsky; songs with piano, "Staendchen," Richard Strauss; "Das Ringelein," Chopin, and "Auftraege," Schumann; symphonic poem, "Les Preludes," Liszt. Mrs. Arthur Nikisch will be the soloist.

BALTIMORE NEW

RIDAY EVENING, MARCH 18, 1892

D'ALBERT'S GREAT TRIUMPH.

The Boston Symphony Orchestra Concert Last Evening.

"Every seat taken, standing room all sold, and several hundred turned from the door, was the business record of the Boston Symphony Orchestra Concert at the Academy Concert Hall last evening. But this artistic triumph was far beyond that of the business part. Great expectations had been raised about D'Albert, now named the King of Pianists, but he surpassed the wildest expectations of the most enthusiastic.

The Chopin E minor concerto has been heard in Baltimore many times, but never like last night. The instrumentation of the concerto was the original or first one, although neither is Chopin's own work. It is thin, but, nevertheless, musical and poetic. But the rendition last night was beyond all praise. The blending of the piano and orchestral tones was perfection itself. The piano had been tuned to a shade, so that the piano and orchestral harmonies fairly ran together in undistinguishable melody.

This was especially notable in the dialogue between the bassoon and piano in the slow movement of the concerto. The piano is sometimes played as an accompaniment to the bassoon; or, taking the other extreme, the virtuoso destroys the beautiful tones of the soft, plaintive melody of the "low wood." But D'Albert's inspiration leads him through the middle course, and the tones of the two instruments are simply wedded. At the close of the movement he was cheered, and bravos rang from all parts of the house. The old-fashioned concerto, under D'Albert's magical touch and Nikisch's sympathetic direction, had the honors of the evening. It was a triumph in art that will never be forgotten in this city.

Not less perfect were the three piano solo numbers, to which he added the Rubinstein stocato etude. The listeners almost exhausted the dictionary, as well as fatigued their hands in the ovation that followed, and it was a good while before the programme could go on. The orchestra rendered a number of novelties which the listeners were hardly able to consider intellectually and intelligently because their ears and minds were so full of D'Albert. But the Tschaikowsky Hovelet overature, the Saint-Saens symphonin poem and Dvorak symphony were faithfully given, and by themselves would have made a programme of great excellence.

TIMES, Los Angeles, Cal.

Date 3/6

CRITICISM FROM THE HUB.

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STANDARD-UNION, Brooklyn, N. Y.

Date 3-14

BOSTON SYMPHONY ORCHESTRA.

Appearance Under the Auspices of the Philharmonic Society of Brooklyn.

Under the auspices of the Philharmonic Society of Brooklyn, the Boston Symphony Orchestra will render carefully selected programmes at the Academy of Music, Brooklyn, on Friday afternoon, March 18, at 3 o'clock, and Saturday evening, March 19, at 8:15 o'clock. The programme of the fifth rehearsal and concert, which takes place on these dates, includes the appearance of the soloist, Eugene D'Albert. Berlioz's symphony, "Harold in Italy," is one of the selections and will be given as a viola solo by Mr. Frank Kneisel. Beethoven's concerto for the piano in E flat, Opus No. 5, and Saint-Saens' symphonic poem "Le Rouet d'Omphale," Liszt's symphonic poem "Les Preludes," and selections from Chopin, Schubert and Strauss-Tausig will also be rendered. This is the eleventh season of the orchestra, at present under the baton of Arthur Nikisch. The sixth and last rehearsal and concert will be given on Friday afternoon, April 29, at 3 o'clock and Saturday evening, April 30, at 8:15, at the same place and under the same auspices.

Season of 1892

Mr. & Mrs. Georg Henschel's

. . American Tour . .

Under the management of C. A. ELLIS.

Four Vocal Recitals

MEIONAON,
BOSTON.

Tuesday Evening, March 29, at 8.
Thursday Afternoon, March 31, }
Tuesday Afternoon, April 5, } at 2.30
Saturday Afternoon, April 9, }

Subscription tickets for the series of four Recitals, $5.00. Single tickets, $1.50. The sale of subscription tickets opens Monday, March 21, at Music Hall.

BRATTLE HALL, CAMBRIDGE.

1892

Tuesday Evening, March 22.
Wednesday Evening, March 30.
Tuesday Evening, April 19.

THREE CONCERTS

BY THE

KNEISEL QUARTET.

Mr. FRANZ KNEISEL, Mr. L. SVECENSKI,
Mr. OTTO ROTH, Mr. ALWIN SCHROEDER.

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH.
MR. F. BUSONI.

Tickets, with reserved seats for the series, $3.00. Single Tickets, $1.25. On sale at the University Bookstore, Cambridge, on and after Saturday, March 19.

C. A. ELLIS, Manager.

The Beacon.

BOSTON, SATURDAY, MARCH 19, 1892.

THE SYMPHONY CONCERTS.

One of the most expert and experienced lapidaries was wont to say that it was practically impossible to compare one jewel with another unless the two were side by side—to inspect one and then to judge another by the memory of it, even if only a few minutes of time and a few rods of space separated his first examination from the second. And so if one in a hundred of the Symphony audience could carry over from the eighteenth concert—even with all the support of previous acquaintance with the work—a sufficiently exact memory of Schumann's fourth symphony, as heretofore played, to enable him to detect and pass judgment upon the original version of that symphony, first heard here at the nineteenth concert, it was as much as could be reasonably expected. The professional musician might do so, and the connoisseur experienced in score-reading, if he had before him a copy of the standard edition, might recognize the differences in themes and perceive an unfamiliar treatment or the modifications in the distribution of parts and tone-colors. To make successfully the experiment which Mr. Nikisch tried most laudably in giving the two versions, both ought to have been played, movement by movement, on the same evening, and a carefully made synopsis, explaining the differences in a way which even moderately good musical scholars could understand and follow, should have been in every hand. Mr. Nikisch showed his enterprise in bringing this hitherto unknown score before his audience so soon after Brahms, who owns the manuscript of it, had made it public, and of course hundreds were glad to get the gist of so beautiful and favorite a symphony twice over; but we cannot help thinking that most of the differential details were lost on the hearers. The playing was generally excellent, and in directing it Mr. Nikisch held rather more closely to the evident intentions of the composer than at the previous concert. Praise is also to be awarded for a good rendering of Beethoven's second "Lenore" overture.

The soloist of the evening was Mr. Eugen D'Albert, who then made his first appearance of the tour upon which he now enters under the management of Mr. C. A. Ellis. He chose Beethoven's fifth pianoforte concerto, that superb creation in E-flat, which ends the master's short series of compositions in this form. Of Mr. D'Albert's command of his instrument, it is needless now to speak, for all the musical world knows it. This mastery, once used quite as much for personal display as to give art its proper support and strength, has gradually been turned to its right use, and he read the concerto with respect, giving its form definiteness and its sentiment vitality. We should have liked to find the final rondo just a degree more cheerful in pace and temper; but even a considerable reserve would be better than any excess of levity or speed. The performance was received at its full value and Mr. D'Albert was applauded to his heart's content.

There is no concert tonight. Next week Mme. Joachim will sing, and the orchestra will play from Glück, Beethoven and Brahms.

THE HENSCHEL RECITALS.

The arrival in this country of Mr. and Mrs. Georg Henschel will awaken a wide degree of interest among lovers of music, and already some twenty-four cities have secured dates for their unique recitals,—a sort of musical entertainment in giving which this talented pair have made delightful excursions over the whole civilized world, and charmed them as them did us a few years ago. It will be like a new sensation to have them again, as we shall when they come to Boston. Their dates here are Tuesday evening, March 29, and the afternoons of March 31, April 5 and 9 at the Meionaon. Subscription tickets for the series will go on sale at Music Hall on next Monday

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RECORDER, New York, N. Y.

Date 3/14

The fifth rehearsal of the Boston Symphony Orchestra under Arthur Nikisch will be given at the Academy of Music on Friday afternoon, March 18. Eugene D'Albert will be the piano soloist. A choice programme has been prepared.

Date 3/13

The Boston Symphony Concert.

Modern and romantic music predominates in the Boston Symphony Orchestra's next program, which comprises Berlioz's "Harold in Italy" symphony, Saint-Saens' "Ronet d'Omphale," a movement from Grieg's "Peer Gyat," Wagner's "Huldigung's March" and Beethoven's E flat piano forte concerto, to be played by Eugen D'Albert. The date of the concert is Monday evening. It will take place at the Academy of Music. Seats at 1119 Chestnut street.

Clipping from TIMES, New York, N.

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—The last concert but one of the present series given by the Boston Symphony Orchestra takes place at Chickering Hall on Tuesday evening next. The programme is as follows: Symphony No. VII., Beethoven; "Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea," Nicode; overture-fantaisie, "Hamlet," Tschaikowsky; songs with piano, "Staendchen," Richard Strauss; "Das Ringelein," Chopin, and "Auftraege," Schumann; symphonic poem, "Les Preludes," Liszt. Mrs. Arthur Nikisch will be the soloist.

THE BALTIMORE NEWS.

FRIDAY EVENING, MARCH 18, 1892.

D'ALBERT'S GREAT TRIUMPH.

The Boston Symphony Orchestra Concert Last Evening.

"Every seat taken, standing room all sold, and several hundred turned from the door, was the business record of the Boston Symphony Orchestra Concert at the Academy Concert Hall last evening. But this artistic triumph was far beyond that of the business part. Great expectations had been raised about D'Albert, now named the King of Pianists, but he surpassed the wildest expectations of the most enthusiastic.

The Chopin E minor concerto has been heard in Baltimore many times, but never like last night. The instrumentation of the concerto was the original or first one, although neither is Chopin's own work. It is thin, but, nevertheless, musical and poetic. But the rendition last night was beyond all praise. The blending of the piano and orchestral tones was perfection itself. The piano had been tuned to a shade, so that the piano and orchestral harmonies fairly ran together in undistinguishable melody.

This was especially notable in the dialogue between the bassoon and piano in the slow movement of the concerto. The piano is sometimes played as an accompaniment to the bassoon; or, taking the other extreme, the virtuoso destroys the beautiful tones of the soft, plaintive melody of the "low wood." But D'Albert's inspiration leads him through the middle course, and the tones of the two instruments are simply wedded. At the close of the movement he was cheered, and bravos rang from all parts of the house. The old-fashioned concerto, under D'Albert's magical touch and Nikisch's sympathetic direction, had the honors of the evening. It was a triumph in art that will never be forgotten in this city.

Not less perfect were the three piano solo numbers, to which he added the Rubinstein stocato etude. The listeners almost exhausted the dictionary, as well as fatigued their hands in the ovation that followed, and it was a good while before the programme could go on. The orchestra rendered a number of novelties which the listeners were hardly able to consider intellectually and intelligently because their ears and minds were so full of D'Albert. But the Tschaikowsky Hovelet overature, the Saint-Saens symphonin poem and Dvorak symphony were faithfully given, and by themselves would have made a programme of great excellence.

TIMES, Los Angeles, Cal.

Date

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Even Anton Rubinstein, the arch enemy of Wagner, admits the greatness and beauty of his *Faust* overture, but a little thing like that does not deter a Boston man when once he "takes his pen in hand" to write musical criticism, as witness the following: "The concert by the Boston Symphony Orchestra in Music Hall last evening opened with Wagner's inscrutable *Faust* overture. That ever-reliable incentive to acute melancholia has long been before a world more or less interested in discovering its meaning, but its mystery remains as elusive as ever. Some ingenuous but pervertedly imaginative people have from time to time plunged into its dark profound and returned panting to the surface with what they deemed an interpretation of its meaning, but they have not succeeded in making followers and have left the world as vague and as comfortless on the subject as it was before. As music this overture has the same frolicsome flexibility and the same winsome cheerfulness that are such pleasing qualities in abstruse problems in conic equations. As a tone poem it is lacking in that plainness of purpose and lucidity of treatment that characterize the equally cacophonous and no less fervid overtures that are poured forth in the silence of night under the moon, in broad catacoustics and simple but effective polyphony by wooing felines ignorant of any music but that of nature."

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[153]

MEIONAON, - - - - BOSTON

FIRST RECITAL

Tuesday Evening, March 29, at 8 o'clock.

. . PROGRAMME . .

DUET. "Quel onda che rovina." . . . *Padre Martini*
Mr. and Mrs. HENSCHEL.

a Aria, "Oh, Sleep," from "Semele."
b Aria, "Qual farfaletta," from "Partenope." . . . *Handel*
Mrs. HENSCHEL.

a Aria from "Il Maestro di Musica." . . . *Pergolesi*
b Aria Buffa from "Calandrino." . . . *Cimarosa*
Mr. HENSCHEL.

a Mignon's Song. . . . *Beethoven*
b "Auf Flügeln des Gesanges." . . . *Mendelssohn*
c "In the Woods." . . . *Franz*
Mrs. HENSCHEL.

a "Der Doppelzänger."
b "Gruppe aus dem Tartarus." . . . *Schubert*
c "Der Schiffer."
Mr. HENSCHEL.

DUET from the "Taming of the Shrew." . . . *Goetz*
Mr. and Mrs. HENSCHEL.

a Romance.
b "Morgens als Lerche." (New.) . . . *Henschel*
c "Der Bote."
Mrs. HENSCHEL.

a The Czar's Song, from "Czar and Carpenter." . . . *Lortzing*
b Couplets de Vulcain, from "Philemon et Baucis." . . . *Gounod*
Mr. HENSCHEL.

DUET from "Le Nouveau Seigneur de Village." . . . *Boieldieu*
Mr. and Mrs. HENSCHEL.

MEIONAON, - - - - BOSTON

SECOND RECITAL

Thursday Afternoon, March 31, at 2.30 o'clock.

. . PROGRAMME . .

DUETTO BUFFO. "La cosa non va netta." . . . *Paisiello*
Mr. and Mrs. HENSCHEL.

a "Vergissmeinnicht." . . . *J. S. Bach*
b Serenata from "Agrippina."
c Recitative and Air from "Susanna." . . . *Handel*
Mr. HENSCHEL.

a "It was a Lover and his Lass." . . . (*Old English*)
b "Polly Willis," . . . *Dr. Arne*
c "The Glen of Kenmare." . . . (*Old Irish*)
Mrs. HENSCHEL.

a "Die Mainacht."
b "Sontags."
c "Unüberwindlich." . . . *Brahms*
Mr. HENSCHEL.

a "Lullaby." . . . *Tschaikowsky*
b Mignon's Song. . . . *Liszt*
c "O Sun that wakenest." . . . *F. Corder*
Mrs. HENSCHEL.

DUET from "Faust." . . . *Schumann*
Mr. and Mrs. HENSCHEL.

a Crugantino's Song from Goethe's "Claudine von Villa Bella" (1790). *Beethoven*
b BALLAD, "Die verfallene Mühle." . . . *Loewe*
Mr. HENSCHEL.

a Polish Song. . . . *Paderewski*
b "Sérénade du Passant." . . . *Massenet*
c GAVOTTE, "Il faut aimer." . . . *Sgambati*
Mrs. HENSCHEL.

DUET from "Hamlet." . . . *Ambroise Thomas*
Mr. and Mrs. HENSCHEL.

BRATTLE HALL, CAMBRIDGE.

❧1892❧

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Nikisch will be the soloist.

MEIONAON, - - - - BOSTON

THIRD RECITAL

Tuesday Afternoon, April 5, at 2.30 o'clock.

. . PROGRAMME . .

DUET from "Giulio Cesare." . . . . *Handel*
Mr. and Mrs. HENSCHEL.

a Song of the Harem-keeper from "Il Seraglio." . . . . . *Mozart*
b Aria from "Orfeo." . . . . *Haydn*
c Busslied. . . . . *Beethoven*
Mr. HENSCHEL.

a Mignon's Song.
b "Auf dem Wasser zu singen." . . . . . . *Schubert*
c "Geheimes."
Mrs. HENSCHEL.

a BALLAD, "Die Löwenbraut." . . . . *Schumann*
b BALLAD, "The Erl-king." . . . . *Loewe*
Mr. HENSCHEL.

a "Le Soir." . . . . *Ambroise Thomas*
b Air from "Samson et Dalila." . . . . *Saint-Saëns*
c Vieille Chanson. . . . . *Bizet*
Mrs. HENSCHEL.

DUET, "Drei Schlösser" (new). . . . . *Henschel*
Mr. and Mrs. HENSCHEL.

a "Der Asra."
b Persisches Lied. . . . . *Rubinstein*
c Song from the "Magellone." . . . . *Brahms*
Mr. HENSCHEL.

a BALLAD, "There was an Ancient King."
b Four "Lieder im Volkston." . . . . *Henschel*
Mrs. HENSCHEL.

Duetto Buffo from "Don Pasquale." . . . . *Donizetti*
Mr. and Mrs. HENSCHEL.

MEIONAON, - - - - BOSTON

FOURTH RECITAL

Saturday Afternoon, April 9, at 2.30 o'clock.

. . PROGRAMME . .

TWO DUETS. *a* From "Joseph." . . . . *Méhul*
b From "Richard Cœur de Lion." . . . . . *Grétry*
Mr. and Mrs. HENSCHEL.

a "If thou thy Heart bestowest." . . . . *Giovannini*
b "Le Portrait." . . . . *Pacini*
c "La Charmante Marguerite." . . . . (*Old French*)
Mrs. HENSCHEL.

a BALLAD, "Belsatzar." . . . . *Schumann*
b BALLAD, "Die Vätergruft." . . . . *Liszt*
Mr. HENSCHEL.

a Schlummerlied from the "Magellone."
b "Des Mädchen's Fluch." . . . . *Brahms*
Mrs. HENSCHEL.

BALLAD, "Archibald Douglas." . . . . *Loewe*
Mr. HENSCHEL.

TWO DUETS. . . . . *Saint-Saëns*
Mr. and Mrs. HENSCHEL.

a "Dov' è la Lorella?" . . . . *Henschel*
b "The Little Red Lark." . . . . (*Old Irish*)
c May Song. . . . . *A. Hervey*
Mrs. HENSCHEL.

a BALLAD, "Jung Dieterich." . . . . *Henschel*
b BALLAD, "The Grenadiers." . . . . *Schumann*
Mr. HENSCHEL.

DUET, "Gondoliera." . . . . *Henschel*
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"There are few musical pupils who could not learn a valuable lesson by attending one of these recitals."—*N. Y. Evening Post.*

"A delightful entertainment."—*N. Y. Herald.*

"Both are admirable vocalists, and their cultured style enables them to interpret every form of song that the refined amateur cares to listen to."—*London Musical Times.*

"Every number of the programme was performed in the perfect style to which both artists have accustomed their hearers."—*London Saturday Review*, Feb. 13, 1892.

"The visitors seemed positively enraptured by the singing of the talented couple."—*London Black and White*, Feb. 6, 1892.

"On Wednesday afternoon Mr. and Mrs. Henschel gave the second of their delightful vocal recitals, and St. James Hall was crowded."—*London Despatch*, Feb. 14, 1892.

BRATTLE HALL, CAMBRIDGE.

1892

Tuesday Evening, March 22,
Wednesday Evening, March 30.
Tuesday Evening, April 19.

THREE CONCERTS
BY THE
KNEISEL QUARTET.

Mr. FRANZ KNEISEL, **Mr. L. SVECENSKI,**
Mr. OTTO ROTH, **Mr. ALWIN SCHROEDER.**

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH.
MR. F. BUSONI.

Tickets, with reserved seats for the series, $3.00. Single Tickets, $1.25. On sale at the University Bookstore, Cambridge, on and after Saturday, March 19.

C. A. ELLIS, Manager.

The Beaco

BOSTON, SATURDAY, MA

THE SYMPHONY CON

One of the most expert an
lapidaries was wont to say tha
tically impossible to compare
another unless the two were si
inspect one and then to judge
memory of it, even if only a f
time and a few rods of space
first examination from the seco
one in a hundred of the Symp
could carry over from the eighte
even with all the support
quaintance with the work—
exact memory of Schumann's fo
as heretofore played, to enable
and pass judgment upon the
of that symphony, first heard
nineteenth concert, it was as
be reasonably expected. Th
musician might do so, and the
perienced in score-reading, if
him a copy of the standard
recognize the differences in t
ceive an unfamiliar treatment
tions in the distribution of p
colors. To make successfully
which Mr. Nikisch tried
in giving the two version
to have been played, movemen
on the same evening, and a
synopsis, explaining the diffe
which even moderately good
could understand and follo
been in every hand. Mr. Niki
enterprise in bringing this hi
score before his audience
Brahms, who owns the manu
made it public, and of course
glad to get the gist of so bea
ite a symphony twice over;
help thinking that most of the
tails were lost on the hearers
was generally excellent, and in
Nikisch held rather more cl
dent intentions of the comp
previous concert. Praise is a
ed for a good rendering of Bee
"Lenore" overture.

The soloist of the evening
D'Albert, who then made
ance of the tour upon which
under the management
Ellis. He chose Beethove
forte concerto, that s
in E-flat, which ends the mas
of compositions in this form
bert's command of his instru
less now to speak, for all the
knows it. This mastery, on
much for personal display a
proper support and strength
been turned to its right use,
concerto with respect, giving
ness and its sentiment vitali
have liked to find the final
gree more cheerful in pace a
even a considerable reserve
than any excess of levity or s
formance was received at it
Mr. D'Albert was applaude
content.

There is no concert toni
Mme. Joachim will sing, an
will play from Glück, Beetho

THE HENSCHEL

The arrival in this countr
Georg Henschel will awak
of interest among lovers of
some twenty-four cities ha
for their unique recitals,—
entertainment in giving w
pair have made delightful e
whole civilized world, and
them did us a few years ago
new sensation to have them
when they come to Boston.
are Tuesday evening, Marc
noons of March 31, Apr
Meionaon. Subscription ti
will go on sale at Music Ha

RECORDER, New York, N.

Date 3/14

The fifth rehearsal of the Boston Symp
chestra under Arthur Nikisch will be give
Academy of Music on Friday afternoon, M
Eugene D'Albert will be the piano soloist.
programme has been prepared.

[illegible] Philadelphia,

Date 3/13

The Boston Symphony Conce

Modern and romantic music predom
in the Boston Symphony Orchestra'
program, which comprises Berlioz's
old in Italy" symphony, Saint-Saens'
d'Omphale," a movement from
"Peer Gynt," Wagner's "Huld
March" and Beethoven's E flat pian
concerto, to be played by Eugen D'
The date of the concert is Monday e
It will take place at the Academy of
Seats at 1119 Chestnut street.

Clipping from TIMES, New Yo

Date 3/13

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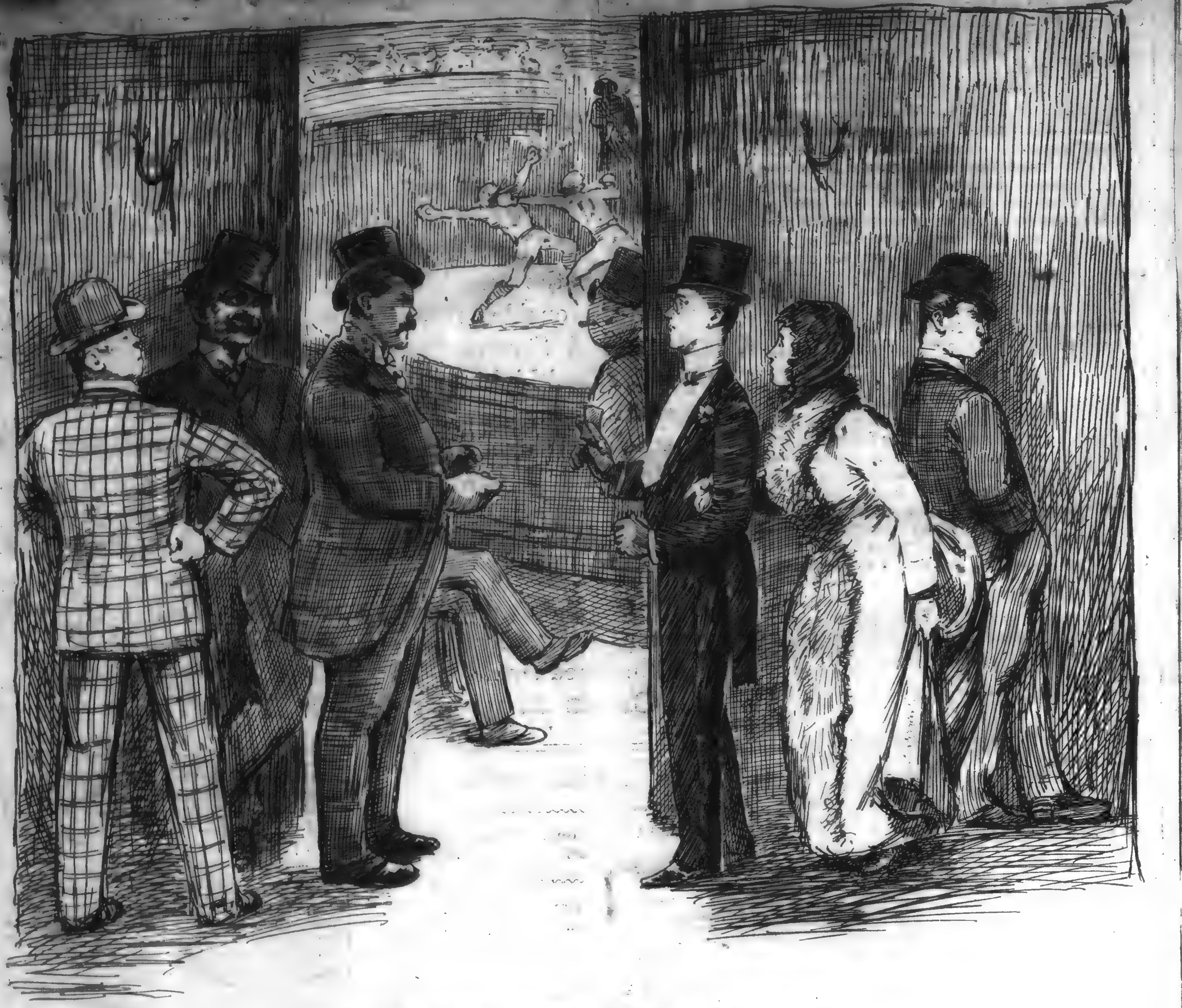
given by the Boston Symphony Orchest
place at Chickering Hall on Tuesday
next. The programme is as follows: Sy
No. VII., Beethoven; "Fata Morgan
soprano and orchestra, from symphoni
"The Sea," Nicode; overture-fantaisie,
let," Tschaikowsky; songs with piano, "
chen," Richard Strauss; "Das Ringelei
piu, and "Auftraege," Schumann; sy
poem, "Les Preludes," Liszt. Mrs.
Nikisch will be the soloist.

THE BEACON BOSTON, MASS., SATURDAY MORNING, MARCH 19, 1892.



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THE CROWD—*Get on to the dude comin' in with his girl.*
DOORKEEPER—*Them ain't no good here.*
MR. AND MRS. BROWNING (*together*)—*What, is this not the Symphony night?*
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Philadelphia Music and Drama
Saturday, March 19, 1892.

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On last Monday evening the Niksch Orchestra gave its fifth concert of the season before a crowded audience at the Academy of Music. The orchestra exhibited the traits of refinement and subordination which have attached to these players ever since the Gericke days. Mr. Nikisch is no less repressive in his directing than was Mr. Gericke, but he shows more originality and much more sentiment in his interpretations. An undue fondness for extreme pianissimo effects was noticeable, but the audience enjoyed each occasion of it, and applauded to the echo. The largely increased string force of the orchestra has in no wise overbalanced it, and the leading wood and brass instruments were played with beautiful tone quality in every instance where they were given leading subjects.

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THE BOSTON TIMES

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THE SYMPHONIES.

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Beethoven. Overture. "Lenore, No. 2."
Beethoven. Concerto for Pianoforte, No. 5, in E flat.
Allegro.—Adagio un poco mosso.—Rondo (Allegro).
Schumann. Symphony No. 4, op. 120.
Andante con moto.—Allegro di molto.—Romanza.—Scherzo. Largo.—Finale.
(Original version first time.)
Soloist:—Mr. Eugen D'Albert.

If our memory serves us rightly, we heard the Gewandhaus orchestra give this original version of Schumann's great D minor symphony twice. Whatever may be said concerning the two versions, there is no question about the second being far the best. This fact being conceded, we can only speak of the revised version as one of the great masterpieces of Schumann: in it he tries to picture to the world a life-like tone picture of his inmost soul. Whether he has succeeded in this or not, is an open question, one which each must answer for himself. There are beautiful passages in the work which appeal directly to the innermost soul, while there are others exactly the opposite, almost revolting. The treatment of the themes is ingenious, scholarly and vigorous, like most of this master's compositions. There are strong reminders of Wagner's music in the brass effects, but of course it was Wagner who copied, not Schumann. No fault can be found with Mr. Nikisch's reading of the score, the whole symphony being well and [illegible] played by his orchestra.

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Boston Sunday Globe.

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WORLD, New York, N. Y.

Date 3/13

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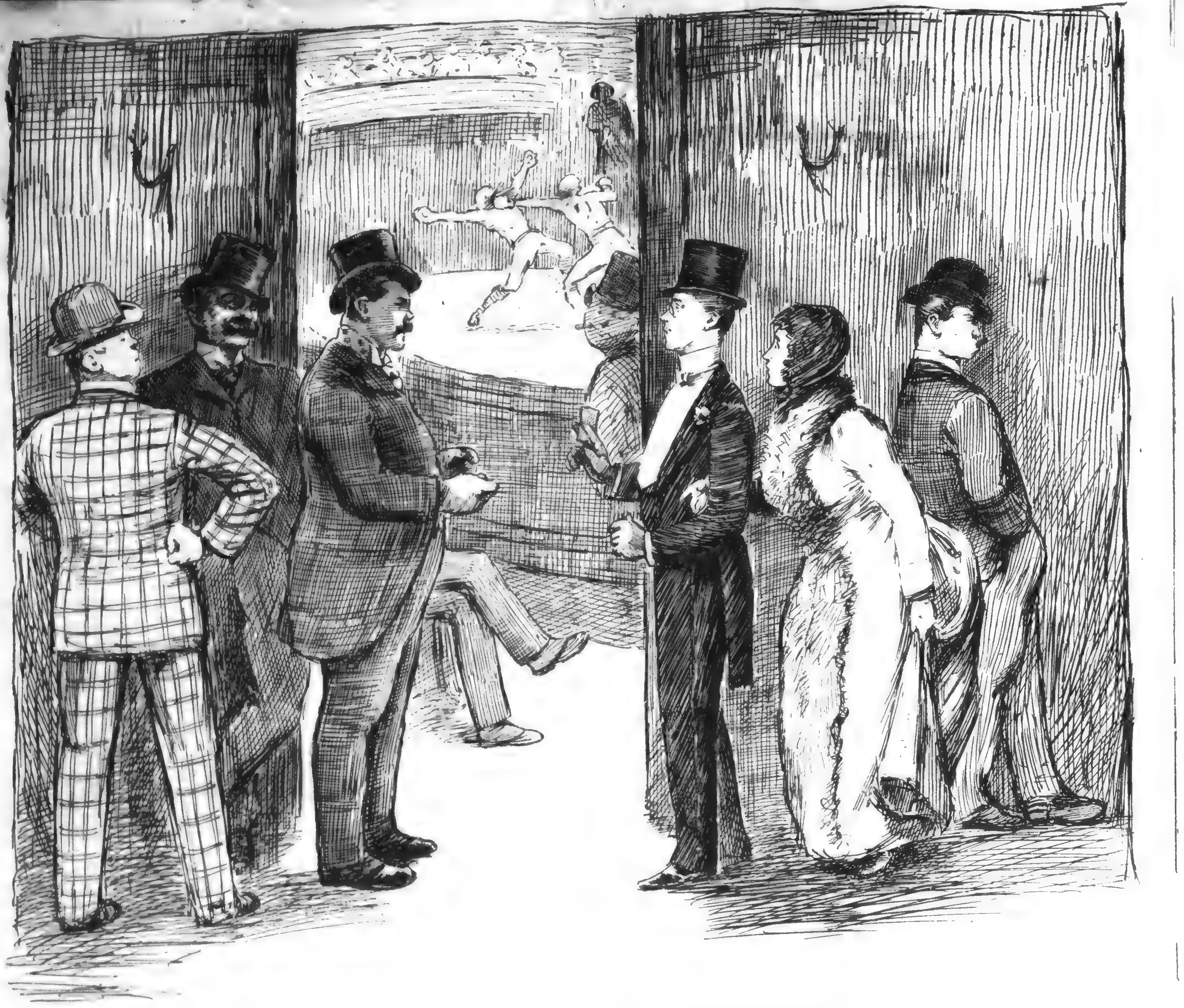

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Chickering Hall, - - New York,

Tuesday Evening, March 15, at 8.

BOSTON SYMPHONY ORCHESTRA
SEASON - 1891-92

PROGRAMME

5

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.
F. A. SCHWAB, Acting Manager New York Concerts.

The New-York Times.

TWENTY PAGES.

NEW-YORK, SUNDAY, MARCH 20, 1892.

MR. AND MRS. HENSCHEL SING.

Mr. and Mrs. Georg Henschel have returned to America, and yesterday afternoon gave the first of two song recitals at Chickering Hall. These artists are so well known and so warmly admired that a large audience was a foregone conclusion. The welcome which the assembly gave the talented couple must have assured them of an abundance of affectionate remembrance, and it was their happy privilege not to disappoint those in whose minds that affectionate remembrance had developed lively expectation.

Mr. and Mrs. Henschel yesterday sang duets by Padre Martini, Goetz, and Donizetti; Mrs. Henschel sang songs by Handel, Stanford, A. Hervey, and her husband, and Mr. Henschel's numbers were by Rubinstein, Massenet, Schubert, Mozart, and Beethoven. The programme was altogether delightful, and if Villiers Stanford's Irish ditties sounded a great deal like something one has heard before, it was none the less a pleasure to listen in the concert hall to the unfamiliar quaintness of the cadences of Erin.

As to the execution of their duties by the two artists only praise can be uttered. We know, and we say it with some shame, of no other musical entertainments where there is so little to offend the sensitiveness of a fine ear and a cultivated taste as at a song recital by Mr. and Mrs. Henschel. There are other entertainments at which one can find more to stir the blood, to warm the heart, to animate the mind, but none where the sweetness of a delicately-refined art makes a clearer musical atmosphere.

There is something of wonder at the bottom of one's admiration, too; for Mrs. Henschel's voice is not large, while Mr. Henschel's lacks liquidity and is beyond question a somewhat refractory organ. But Mrs. Henschel's phrasing and breath management are backed by so high a training and by so exquisite a taste that her singing seems to be the spontaneous creation of nature rather than the ultimate product of a studied art. Nothing lovelier has been heard on the local concert stage in many moons than her delivery of the aria "Lusinghe piu care," from Handel's "Alessandro," which, by reason of her fearlessness in the matter of tempo and Mr. Henschel's beautifully-colored accompaniment, exerted the full influence of its vigorous and ever-fresh spirit.

Mr. Henschel's mastery of his own voice and the remarkable effects of color which he produces with it are food for constant study and delight, while the eloquence of the details of his shading reveals a musical intelligence of the highest order. Mr. Henschel is a dramatist in song, and under his treatment Schubert's "Die Krähe" and "Der Leiermann" become little dramas in tone, just as they were in the immortal composer's imagination. And the artist's accompaniments are picturesque in the excellence of their expressiveness. Altogether, these two singers offer to the public song recitals which are conceived and performed in the finest [illegible] of a very subtle art.

NEW YORK HERALD

NEW YORK, SUNDAY, MARCH 20, 1892.

MR. AND MRS. HENSCHEL'S RECITAL.

After an absence of three years Mr. and Mrs. Henschel appeared in Chickering Hall yesterday afternoon and delighted a large audience with a number of songs and duos beautifully sung and exquisitely accompanied by Mrs. Henschel.

It is almost superfluous to say that Mr. and Mrs. Henschel are the best lieder singers we have an opportunity of hearing. Both are gifted with rare taste, exceptional musical skill and pleasant voices.

The Henschels' programme yesterday, as is their wont, was taken from a wide range of song, from a duo of Padre Martini and songs of Handel to compositions of Massenet and Mr. Henschel. Of the best known songs sung by Mr. Henschel Schubert's "Winterviese" group, Rubinstein's "Gold rollt mir zu Füssen," and the baritone air from Massenet's "Roi de Lahore" may be mentioned. With the exception of the Rubinstein song, which was given with far less animation than it demands, the result was more than satisfactory.

Mrs. Henschel's lovely voice was heard to great advantage in some Irish songs set by Stanford, of which one, "The Little Red Lark," was repeated, and also in three musicianly songs by Mrs. Henschel.

If any criticism is to be made upon the programme it is that more modern work would have been preferable. The buffo duo from "Don Pasquale," with which the recital closed, was so admirably sung as to make one wish that such rare art had been applied to something better worth the while.

NEW YORK RECORDER

SUNDAY, MARCH 20,

The Henschels' Recital.

Mr. and Mrs. Georg Henschel have, in accordance with their annual custom, paid us a Spring visit, and a very welcome one it is, for the singing of this artistic couple improves with age, like wine. Their song-scheme yesterday afternoon at Chickering Hall comprised songs and duos by Martini, Handel, Beethoven, Mozart, Stanford, Hervey, Henschel, Schubert and others. Mrs. Henschel did some beautiful singing in the Handel numbers, her voice sounding as pure and clear as the proverbial lark's. Mr. Henschel's dramatic style and amazing variety of moods were shown to the best advantage in the Schubert group. He is one of those singers whose brain is superior to his vocal environment. The second recital occurs next Saturday afternoon at the same place.

Brooklyn Daily Eagle

SATURDAY EVENING, MARCH 19, 1892.

PHILHARMONIC REHEARSAL.

The fifth of the programmes of music arranged by Mr. Nikisch for hearing in this city, in the series of performances still called by courtesy Philharmonic concerts and rehearsals, was presented yesterday at the Academy of Music, to which it drew a large audience, considering what the weather was, for if the orchestra from Boston has not yet gained the active support of the Philharmonic society, it at least has secured Philharmonic weather. It may be that somewhere on earth there is better music than there was at the Academy yesterday, but if so the names of the place and the players are not known. It was as near perfection as we are going to reach this year, anyway. If there was any one number on the bill that might be chosen to illustrate this assurance it was "The Preludes" of Liszt—the best of the things that he wrote, and that furnished a spirited and suitable ending for the concert. The various meanings of this symphonic poem were brought out with rare discrimination by Mr. Nikisch and the body whose artistic soul he is, the tender love music being told on the strings with beautiful tone and expression. The sentimental and lachrymose Lamartine, whose phrases from the "Poetic Meditations" are the text for this work, says that "Love is the enchanted dawn of every heart, but what mortal is there over whose first joys and happiness does not break some storm, dispelling with its icy breath his fanciful illusions and shattering his altar?" This experience and that of the battle into which the man is hurled by his own unrest are the clearest pictures in the work, and the episode of fight was given with so much stir and veracity that the pulse beat quicker at the sound of the trumpets and the roll of the drums. In absolute beauty the two themes that form the substance of the work are surpassed in nothing else that Liszt wrote, and they rank with any of the symphonic themes of the masters. As Mr. Nikisch phrased them, marking every incident with all the grace and vigor that could be imparted to it without exaggeration, they gained in charm and in grandeur. The piece de resistance was Berloiz's "Harold in Italy"—a symphony that has not been given in this city since Theodore Thomas produced it, probably not less than ten years ago, when Mr. Schwartz, leader of his violas, played the solo part that runs through it, expressing the comments and reflections of the hero on the incidents that befall him in his journey. This part was played yesterday, not by the leader of the viola division, but by the the first violinist, Franz Kneisel. He played superbly, with a proper suppression of self and subordination of the solo to the incidental significance of the drama, making his music, in short, a recitative, harmonious and explanatory. His tone was a little hoarse in the lower notes at beginning, but it developed a richness like the best of tenor voices as he proceeded. The long passage where arpeggios are played in harmonics developed the usual nasal and jew's harp effect, for which Berlioz was striving, on the principle that in music, as in some other things, it is better to be different than to be usual, for Berlioz was a man who seemed to be constantly going out of his way to find emotions and to have things happen to him that he need not have been troubled with had he consented to take matters as they came to him. As an emotionalist he is pumpy and meandering. Some of his sentiment in this work is down to the "Willie, We Have Missed You," level, but perhaps in the very next bar he finds an emotion worth having, and winged words to speak it. When he has a good thing, however, he half spoils the effect of it by lugging it around until the freshness is gone, then wandering off in the vaguest manner after something different—for all the world like nearly everybody else. Yet, perhaps, his feverish unrest qualifies him to interpret Byron better than some of the sturdier souls that stand on their own personality more composedly. The word interpret is used in its freest sense, because literally the symphony takes nothing out of Byron's "Childe Harold." Harold never saw a march of pilgrims or heard a mountaineer singing under his mistress's window, or shared in an orgy of brigands. It is only his gloom, the rather stagy gloom of a hero with wide collars and long hair, that entices Berlioz into making a voice for him. In the opening measures there is the disheartened plodding over the mountains, with a strain for solace that Offenbach borrowed or unconsciously adapted to put around the saber song in the "Grand Duchess." You also hear the first bar of the old minstrel air, "O, Susanna," after the prayer in the second division of the work, a division that is notable, however, chiefly for the march of the pilgrims, a serious and even impressive incident. In the seranade a drone bass suggests the leathern bagpipes that are played to solo on a flageolet, the performers on these primitive instruments occasionally appearing in our streets and making the most wild and entertaining music that is offered there. In the bacchanal at the close the various themes, leading motives, in fact, are reviewed, though the purpose of the artist is to indicate a wild abandon, in which all thought of goodness is thrown aside and the wanderer is to indulge in moral, mental and possibly perceptible intoxication. The "Harold" music was written at the suggestion of the fiddler Paganini, who, however, like the average soloist, wanted to be the entire show himself, and when Berlioz produced the first part the Italian would not take it. The manuscript lay on a shelf for some time, but was eventually brought out and completed, and it is possible that the author, in keeping the viola part down to sensible proportions and making it a chance of the work, instead of subjecting his orchestra to one man, was actuated by a permissible spirit of revenge. He gives the clew to the making of the symphony in this statement: "I conceived the idea of writing a series of scenes for the orchestra in which the viola should find itself mixed up, like a person more or less in action, always preserving his own individuality. The background I formed from the recollections of my wanderings in the Abruzzi, introducing the viola as a sort of melancholy dreamer, in the style of Byron's 'Childe Harold.'" Color is always interesting in Berlioz, and in this symphony, as in his other compositions, the thematic material is of less moment than the setting he has given to it. The other orchestral piece was the Saint Saens symphonic poem, "Omphale's Spinning Wheel"—programme music in that the whirr of the wheel is described by the strings and the grumbling of Hercules at the uncongenial is interjected, but just as dainty, as artistic, as pretty without a programme as with it, as all music must be if it is to prosper in the favor of the right minded. The soloist was Eugen D'Albert, the pianist. The orchestra was the thing to hear, of course, but Mr. D'Albert is a wonderful player and he received more applause than the more wonderful orchestra. He first gave the "Emperor" concerto of Beethoven with a force and brilliancy that were convincing beyond criticism, at least while one was listening to it. It is the best of the Beethoven concertos and is one that has the merit of making the piano an integral instead of a leading feature of the tone productive force. Mr. D'Albert was as near heroic as his physical limitation would admit; he plowed his way through the difficulties with rare animation; he went from the adagio to the allegro with a plunge, and he displayed a pyrotechnic brilliancy in the ornamental features. Though we have had Rosenthal here it does not seem as if even that master mechanic at piano playing surpassed this artist in his own merit, and D'Albert has soul too—some soul, for he exposed it in his solos; the Chopin cradle song, a Schubert impromptu, Tausig's elaboration of the old Strauss waltz, "Man Lives but Once," and in the Chopin polonaise, that he gave when recalled to the stage. In the latter pieces his agility (to look no higher in his acquirement) was astonishing. It does not seem as if human fingers with only the customary number of joints could go over so many keys in one second of time as those of the big headed, dwarfish, lank haired genius that huddled over the piano yesterday. There is just a little lacking in force, for he has not the physical propulsion necessary to the highest achievements in that direction, but in brilliancy, dash, exploit, he has no master. And he played the first Chopin number with refined feeling, too. At the concert to-night the same programme will be repeated.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

SUNDAY, MARCH 20, 1892.

MR. AND MRS. HENSCHEL'S RECITAL.

Mr. and Mrs. Henschel were welcomed back to our concert-rooms by a numerous and refined audience in Chickering Hall yesterday afternoon when the gifted couple gave the first of two song recitals. The entertainment differed in nothing from its predecessors of former years. Both singers are such consummate artists and have so long been such that a change in the character of their recitals could only come from a loss of voice or skill on the part of one or the other or a complete revolution in their choice of music. The former contingency, so far as it is possible to judge, is fortunately not imminent; the latter is not likely to occur so long as Mr. Henschel shows his present appreciation of the vast wealth of musical beauty in the field which he is cultivating. Several of the songs sung by Mrs. Henschel and himself yesterday had graced his programmes in former years; others were new. Among the latter were two dainty and characteristic Irish songs set by C. Villiers Stanford and a "May Song" by A. Hervey. Mrs. Henschel also sang three of her husband's compositions, notable specimens of poetical and highly emotionalized musical writing. She has lost nothing either in voice or sympathetic manner. Mr. Henschel's most significant success was in five of Schubert's "Winterreise" songs, which he sang with just pathos and fine appreciation of their dramatic contents. In the last recital next Saturday the programme will embrace numbers by Gagliomo, Gretry, Cimarosa, Handel, Dr. Arne, Rubinstein, Loewe, Henschel, Beethoven, Schubert, Mendelssohn, Boieldieu, Gounod, Thomas, Saint-Saens and Bizet.

MR. NIKISCH IN BROOKLYN.

The fifth of the Boston Symphony Orchestra's concerts in Brooklyn last night was made notable by a performance of Berlioz's "Harold" symphony and the reappearance here after an absence of two years of Eugen d'Albert. In the symphony Mr. Kneisel repeated his marvellous achievement in the treatment of the obligato viola and the whole work was performed in a finished and most delightful manner. Mr. d'Albert presented himself in the character in which his success was most decided when last he was here. He played Beethoven's Concerto in E-flat in the large, sustained and dignified style which in the minds of all who are not special pleaders is recognized as appropriate to the great master's music. The difference between this style as exemplified last night and by Mr. Rummel at the last concert of the Symphony Society is as far removed from dry pedantry as it is from the capricious seeking for effects which is characteristic of so much pianoforte music to-day. Later in the evening Mr. d'Albert played Chopin's Berceuse, an Impromptu by Schubert, and the Strauss-Tausig waltz, "Man lebt nur einmal." In the last number and in the Staccato study with which he supplemented it he set out to bewilder his hearers with an exhibition of his technical skill, and succeeded completely. It was past description brilliant pianoforte playing.

PRESS, New York, N. Y.

Date 3/16

THE BOSTON SYMPHONY.

Admirable Work of Both Mr. Nikisch and His Gifted Wife.

The Boston Symphony Orchestra, under the able direction of Mr. Arthur Nikisch, was heard last night at Chickering Hall in a concert of exceptional excellence and brilliancy. The seventh Beethoven Symphonie was given with admirable feeling and great precision, as was the Tschaikowski Fantasie overture to Hamlet. Liszt's symphonly poem, "Les Preludes," gave occasion for a very remarkable exhibition of powerful, brilliant conducting on the part of Mr. Nikisch and vivid, appreciative responsiveness from the orchestra.

Of Mrs. Nikisch too much cannot be said in praise. Her clear, true soprano is as sweet and soft in the upper register as any concert voice known to New Yorkers, and there is not a note in her range that is not sympathetic and tuneful. She sang a trio of German songs and an aria from "The Sea," a symphonic poem.

American Art Journal.

NEW YORK, SATURDAY, MARCH 19, 1892.

THE Boston Symphony Orchestra performed the following program at Chickering Hall, on Tuesday evening, when Mrs. Arthur Nikisch was the soloist: 1. Beethoven, Symphony No. VII.; 2. Nicode, "Fata Morgana," for Soprano and Orchestra, from Symphonic Poem, "The Sea;" 3. Tschaikowsky, Ouverture-Fantaisie, "Hamlet;" 4. Songs, with Piano; a, Richard Strauss, Staendchen, b, Chopin, "Das Ringelein," c, Schumann, "Auftraege," 5. Liszt, Symphonic Poem, "Les Preludes."

LONDON SYMPHONY CONCERTS

It is satisfactory to learn that the past season has been far more successful than any other which Mr. Henschel has hitherto directed. Indeed the *result* is so gratifying that Mr. Henschel has resolved to give an increased number of performances next winter. The moral will not be lost upon Sir Charles Halle, for that veteran sought to economize by refraining from engaging good vocalists and instrumental soloists. Mr. Henschel adopted the better plan, and enterprise has had its reward.

D'ALBERT was so tremendously applauded after his grand rendition of the Fifth Beethoven Concerto, at the 19th Symphony Concert, that he was finally compelled to come back and play a lovely and simple encore. Indeed, the girls were saying, "It'll be mean if he *don't* play again!" Every tone of the Knabe could be heard in the farthest corner of the house. The preceding overture was the Second Leonore. As the customary version of the Fourth Schumann Symphony had been played the week before, we now had the pleasure (and it *was* a pleasure!) of listening to the original version for the first time in Boston. "How happy could I be with either, were t'other dear charmer away!" The Symphony programs are now ornamented with heads of the composers, and the descriptions are far more to the point than they were a few weeks ago.

MME. JOACHIM'S BOSTON DEBUT. NOVACEK'S QUARTET.

THE very perfection of art, in the string quartet line, was the March Kneisel Concert, in Christian Union Hall.

The established classic school was represented by two Beethoven selections, the moving Variations from his Quartet, op. 18, and his exquisitely tender Quartet in E-flat, op. 74.

The modern school was represented by the production, for the first time in America, of Ettokar Novacek's E-minor Quartet, with its four quaintly delightful movements, brisk, brief, and bracing,—Allegro, Adagio, Prestissimo, Allegro molto agitato. The work is replete with instrumental humor, and a repetition of the Prestissimo was loudly demanded.

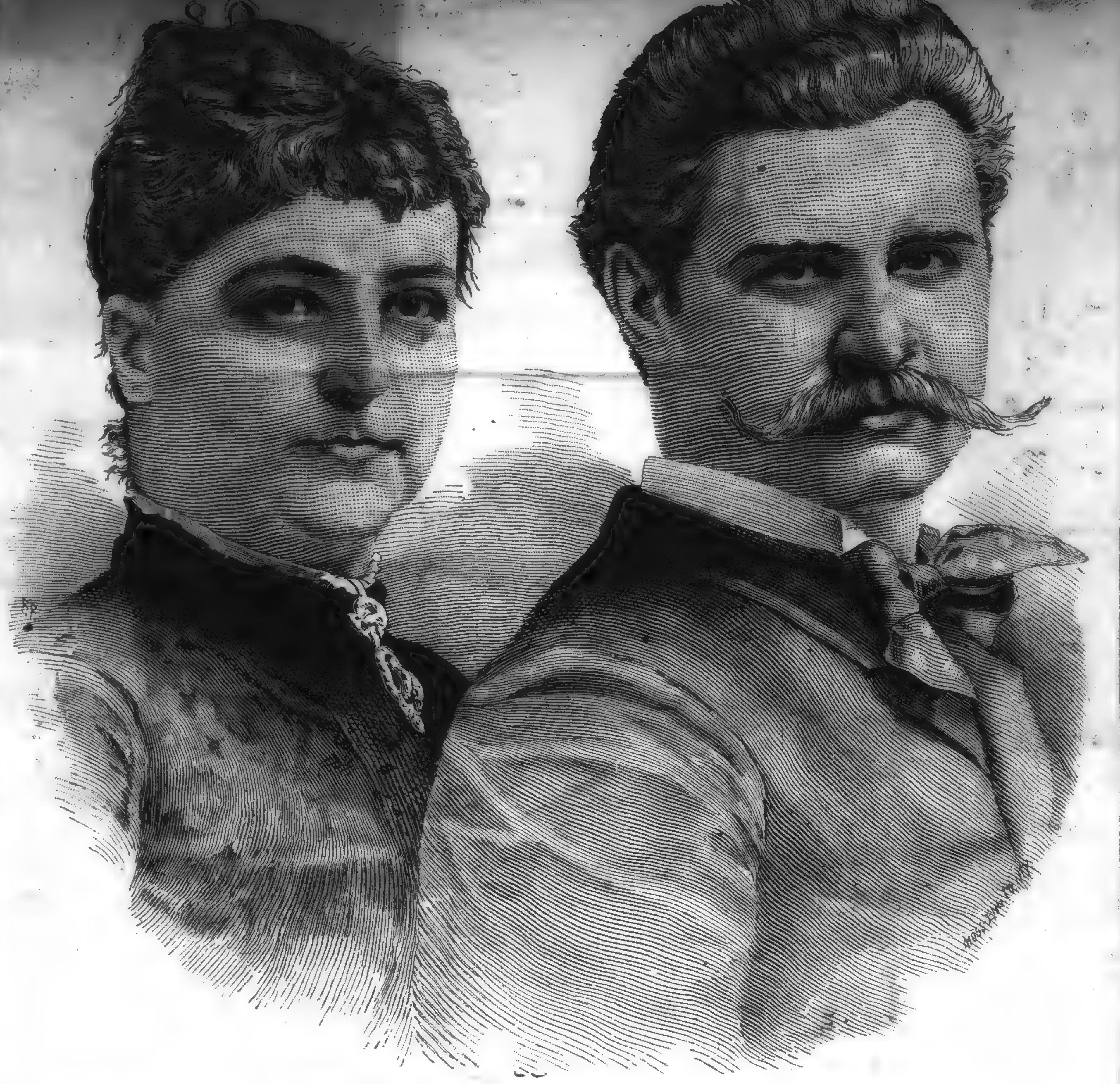
This quartet was the more interesting, because Mr. Novacek lives among us, where we can shake hands with him, as a new member of the Symphony Orchestra. If such a work must come, as some aver, from a man who is either a crank or a genius (like the discovery of the cure for radical hernia, made by Dr. George Heaton away back in the forties). I should say, that in Mr. Novacek's case there is no need to resort to the crank hypothesis. Genius carries the day sometimes, and original thinkers in music are not all past and gone; or, if they are, we may say, with the old hymn, "The Evening Shades Appear." We might add, with Blanco White, that glories are hidden by the daylight, and declare with Hiawatha:

But I like the starlight better,
Better do I like the moonlight!

Nearly every musical celebrity in Boston was on hand to welcome Madame Joachim, the distinguished wife of a distinguished husband. In demeanor and "the art of putting things" she is, as she has so long been, a mistress of the concert stage. She made her Boston bow in seven songs and an encore, from Haydn, Beethoven, Mendelssohn, Mozart, Schubert. She drew upon Johann Abraham Peter Schulz (who died with the beginning of our century) for his *Sagt wo sind die Veilchen hin*. She even went back to Johann Rudolph Ahle (a church writer, born about the time of our Pilgrim immigration) for his Advent Dialogue.

In connection with her impending personal recitals, more must be said later about Mrs. Joachim. For this writing it must suffice to say that she has a magnificent presence and a glorious voice, which she handles grandly, though in spots it shows the effects of long and arduous use. Her closing notes are sustained like the blast of an organ pipe, yet her Brahms Good Night was soft and domestic. She is a singer to jump one from his feet, and was enthusiastically received.

A queer blunder on the bill was the transformation of Heidenröslein into Haideraskin.



MME. LILLI LEHMANN AND HERR PAUL KALISCH.

THE · PRESTO.

EVERY THURSDAY. ABBOTT, EDITOR. 325. STREET. CHICAGO. THE MUSIC TRADE INDUSTRIES.

MARCH 17, 1892

A WEEKLY MUSIC JOURNAL OF THE TIMES.

The members of the Boston Symphony Orchestra recently presented Conductor Arthur Nikisch with a magnificent French clock in gold and enamel engraved with the words "In gratitude and admiration."

Mme. Joachim, the famous lieder singer, made her first appearance in this country at the Kneisel concert in Boston last week. A distinguished audience of musicians was present to greet the famous singer.

EUGEN D'ALBERT made his re-appearance in Boston on Friday last, playing Beethoven's E flat Concerto No. 5 with the Beethoven Symphony Orchestra. His work was most enthusiastically received. He impressed the large audience present with his thorough earnestness, breadth of interpretation and superb technic.

Eugen D'Albert's first piano recital will be given at Central Music Hall next Thursday evening.

TIMES, New York, N. Y

Date 3-19

BROOKLYN PHILHARMONIC.

The feature of the fifth public rehearsal of the Brooklyn Philharmonic Society at the Brooklyn Academy of Music yesterday was the reappearance in the neighborhood of New-York of the famous pianist Eugen d'Albert. Since his departure from these shores two years ago the little giant of the pianoforte has been playing with increasing success on the Continent of Europe, and his return here at this time is especially interesting, in view of the dispute which has arisen in regard to Beethoven playing.

Mr. Rummel at the last Symphony Society concert made a powerful argument in favor of Beethoven's music, and yesterday Mr. d'Albert made another through the composer's E flat concerto. It will be time enough to discuss d'Albert's work in detail when he comes to New-York. All that is necessary to say at the present time is that he fully sustained his great reputation yesterday by a broad, noble, and beautifully eloquent performance of a supremely beautiful composition. His work was swiftly and warmly recognized by the audience, and he was recalled several times. Later in the afternoon he played several solos in which his splendid technic was fully displayed.

The orchestra under Mr. Nikisch played Berlioz's "Harold in Italy" symphony, Saint-Saëns's "Rouet d'Omphale," and Liszt's "Les Préludes." Franz Kneisel repeated his admirable performance of the viola obligato in the Berlioz work, already heard in this city.

BULLETIN, Philadelphia, Pa.

Date 3/19

It is reported that Colonel Henry L. Higginson, the patron of the Boston Symphony Orchestra, has added a codicil to his will that leaves an investment of $1,000,000 as an endowment fund, the interest of which is to be used for the permanent maintenance of the Boston Symphony Orchestra.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 80.

SUNDAY, MARCH 20, 1892.

THE HENSCHELS' RECITAL.

Gotham Music Lovers Experience an Afternoon of Rare Delight.

[Special Dispatch to the Sunday Herald.]

NEW YORK, March 19, 1892. An afternoon of pure and unmitigated enjoyment was offered to music lovers today by Mr. and Mrs. Henschel.

From former delightful experiences of the performances of these two cultivated artists the public knows what to expect when their song recitals are announced, and, consequently, Chickering Hall overflowed this afternoon with a fashionable audience.

Georg Henschel handles music with such familiarity and ease that it seems fairly to grow, as if by magic, from under his fingers.

To hear him sing "Five Songs from Schubert's 'Cyclus die Winter-Reise,'" was today a magnificent exposition of that great master's deep poetic feeling, which Henshel caught in its fulness and translated. How rare and refreshing in their genial jollity were the two merry songs by Beethoven and Mozart, from "Claudine von Villa Bella" and "Il Seraglio."

But, for the most part, though Mr. Henschel sings genial songs with a peculiarly unctuous manner, he leaves the lightness and beauty and gayety of the programme to his fair wife, being content to furnish for her a serious, sombre background.

Mrs. Henschel was particularly attractive today in her two first airs by Handel, which she sang with absolute repose and with beautiful finish of execution, and in three light songs, two settings of Irish poems and one exquisite spring song.

Her voice is much more flexible than of old, while it has lost none of its first fresh sweetness.

The second recital follows on Saturday, March 26.

THE HENSCHEL RECITALS.

The return to Boston of Mr. and Mrs. Georg Henschel will be awaited with eager interest by the large circle of friends and admirers of their artistic career here in the early years of the Boston Symphony orchestra. They are already safely landed, and on Tuesday evening, the 29th inst., at the Meionaon, they are to give the first of four vocal recitals arranged upon the same lines as those in which they have appeared here to so much advantage in former years. The first programme is:

Duet, "Quel onda che rovina" .... Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele" } Handel
Aria, "Qual farfaletta;" from "Partenope" } Handel
Mrs. Henschel.
Aria from "Il Maestro di Musica" .... Pergolesi
Aria buffa from "Calandrino" .... Cimarosa
Mr. Henschel.
Mignon's song .... Boethoven
"Auf Flugeln des Gesanges" .... Mendelssohn
"In the Woods" .... Franz
Mrs. Henschel.
"Der Doppelzanger" }
"Gruppe aus dem Tartarus" } .... Schubert
"Der Schiffer" }
Mr. Henschel.
Duet from the "Taming of the Shrew" .... Goetz
Mr. and Mrs. Henschel.
Romance, }
"Morgens als Lerche" } New .... Henschel
"Der Bote" }
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter," Lortzing
Couplets de Vulcain, from "Philemon et Baucis," Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village," Boieldieu
Mr. and Mrs. Henschel.

The other recitals will be given on Thursday afternoon, March 31, Tuesday afternoon, April 5, and Saturday afternoon, April 9. Season tickets go on sale tomorrow morning at Music Hall.

The programme of the Symphony rehearsal and concert of Friday and Saturday, the 25th and 26th, is as follows: "Tragic" overture, Brahmus; ballet music from Gluck's "Orpheus"; Beethoven's Symphony, No. 8. Mrs. Amalie Joachim will sing an aria from Gluck's "Orpheus," and three songs with pianoforte accompaniment; Schubert's "Liebesbotschaft," and "Erlkoenig," and Schumann's "Schoene Wiege."

Clipping from Journal Lewiston Me

Date 3-17

"An error in the date of the advertisement placed the concert to be given by the Boston Symphony Orchestra in Portland one week ahead of time. The date will be March 29th. Mrs. Nikisch will be vocal soloist. Good evening seats can be obtained at Stockbridge's."—*Portland Press.*

about Rossini, appropriate to his centennial year. One of them is to the effect that during a conversation some one spoke of a sonata by Hadyn which was little known. Rossini recollected that he had heard it twenty years before and he sat down and played it on the piano in a marvelons manner, the piece containing twenty pages.

Eagle, Brooklyn N. Y.

Date 3/18

To-morrow evening the fifth concert by the matchless Boston symphony orchestra will be given at the Brooklyn Academy of Music. The "Harold in Italy" symphony, and symphonic poems by Saint Saens and Liszt will be played, while Eugen D'Albert will give three solos and will appear in Beethoven's "Emperor" concerto.

Ignaz Paderewski will make his last appearance in Brooklyn at the Academy of Music on Monday night. As he will sail for Europe in a few days, this will be the last opportunity to hear the most wonderful pianist who has visited these shores.

Clipping from Com. Adv.
~~STAR~~, New York, N. Y.

Date 3/19

Nikisch and his Boston Symphony Orchestra gave their fifth rehearsal in Brooklyn at the Academy of Music yesterday afternoon. D'Albert was the soloist. The concert will be given this evening. Paderewski's farewell recital will be heard at the Academy on Monday night.

Post, Washington, D. C.

Date 3/16

The Boston Symphony Orchestra.

The advance sale of seats for the concert by the Boston Symphony Orchestra at the Congregational Church has been very large, and but few seats remain unsold. The programme is an attractive one, both for the orchestra and for Eugene d'Albert, the eminent pianist, who will be the soloist.

American Art Journal.

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The established classic school was represented by two Beethoven selections, the moving Variations from his Quartet, op. 18, and his exquisitely tender Quartet in E-flat, op. 74.

The modern school was represented by the production, for the first time in America, of Ettokar Novacek's E-minor Quartet, with its four quaintly delightful movements, brisk, brief, and bracing,—Allegro, Adagio, Prestissimo, Allegro molto agitato. The work is replete with instrumental humor, and a repetition of the Prestissimo was loudly demanded.

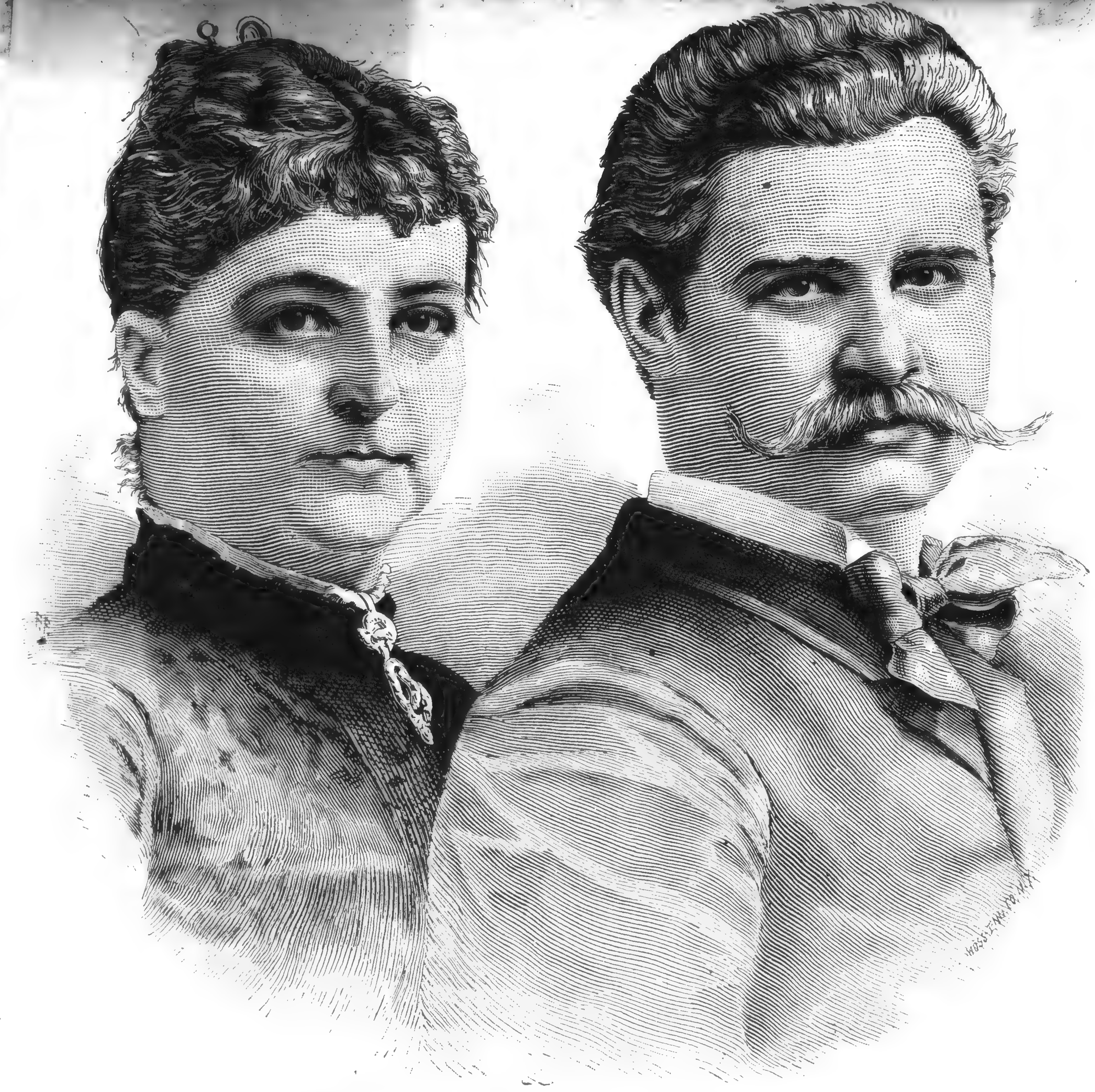
This quartet was the more interesting, because Mr. Novacek lives among us, where we can shake hands with him, as a new member of the Symphony Orchestra. If such a work must come, as some aver, from a man who is either a crank or a genius (like the discovery of the cure for radical hernia, made by Dr. George Heaton away back in the forties). I should say, that in Mr. Novacek's case there is no need to resort to the crank hypothesis. Genius carries the day sometimes, and original thinkers in music are not all past and gone; or, if they are, we may say, with the old hymn, "The Evening Shades Appear." We might add, with Blanco White, that glories are hidden by the daylight, and declare with Hiawatha:

> But I like the starlight better,
> Better do I like the moonlight!

Nearly every musical celebrity in Boston was on hand to welcome Madame Joachim, the distinguished wife of a distinguished husband. In demeanor and "the art of putting things" she is, as she has so long been, a mistress of the concert stage. She made her Boston bow in seven songs and an encore, from Haydn, Beethoven, Mendelssohn, Mozart, Schubert. She drew upon Johann Abraham Peter Schulz (who died with the beginning of our century) for his *Sagt wo sind die Veilchen hin*. She even went back to Johann Rudolph Ahle (a church writer, born about the time of our Pilgrim immigration) for his Advent Dialogue.

In connection with her impending personal recitals, more must be said later about Mrs. Joachim. For this writing it must suffice to say that she has a magnificent presence and a glorious voice, which she handles grandly, though in spots it shows the effects of long and arduous use. Her closing notes are sustained like the blast of an organ pipe, yet her Brahms Good Night was soft and domestic. She is a singer to jump one from his feet, and was enthusiastically received.

A queer blunder on the bill was the transformation of Heidenröslein into Haideraskin.



MME. LILLI LEHMANN AND HERR PAUL KALISCH.

THE · PRESTO.

EVERY THURSDAY.

MARCH 17, 1892

A WEEKLY MUSIC JOURNAL OF THE TIMES.

The members of the Boston Symphony Orchestra recently presented Conductor Arthur Nikisch with a magnificent French clock in gold and enamel engraved with the words "In gratitude and admiration."

Mme. Joachim, the famous lieder singer, made her first appearance in this country at the Kneisel concert in Boston last week. A distinguished audience of musicians was present to greet the famous singer.

EUGEN D'ALBERT made his re-appearance in Boston on Friday last, playing Beethoven's E flat Concerto No. 5 with the Beethoven Symphony Orchestra. His work was most enthusiastically received. He impressed the large audience present with his thorough earnestness, breadth of interpretation and superb technic.

Eugen D'Albert's first piano recital will be given at Central Music Hall next Thursday evening.

TIMES, New York, N. Y.

Date 3-19

BROOKLYN PHILHARMONIC.

The feature of the fifth public rehearsal of the Brooklyn Philharmonic Society at the Brooklyn Academy of Music yesterday was the reappearance in the neighborhood of New-York of the famous pianist Eugen d'Albert. Since his departure from these shores two years ago the little giant of the pianoforte has been playing with increasing success on the Continent of Europe, and his return here at this time is especially interesting, in view of the dispute which has arisen in regard to Beethoven playing.

Mr. Rummel at the last Symphony Society concert made a powerful argument in favor of Beethoven's music, and yesterday Mr. d'Albert made another through the composer's E flat concerto. It will be time enough to discuss d'Albert's work in detail when he comes to New-York. All that is necessary to say at the present time is that he fully sustained his great reputation yesterday by a broad, noble, and beautifully eloquent performance of a supremely beautiful composition. His work was swiftly and warmly recognized by the audience, and he was recalled several times. Later in the afternoon he played several solos in which his splendid technic was fully displayed.

The orchestra under Mr. Nikisch played Berlioz's "Harold in Italy" symphony, Saint-Saëns's "Rouet d'Omphale," and Liszt's "Les Préludes." Franz Kneisel repeated his admirable performance of the viola obligato in the Berlioz work, already heard in this city.

BULLETIN, Philadelphia, Pa.

Date 3/19

It is reported that Colonel Henry L. Higginson, the patron of the Boston Symphony Orchestra, has added a codicil to his will that leaves an investment of $1,000,000 as an endowment fund, the interest of which is to be used for the permanent maintenance of the Boston Symphony Orchestra.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 30.

SUNDAY, MARCH 20, 1892.

THE HENSCHELS' RECITAL.

Gotham Music Lovers Experience an Afternoon of Rare Delight.

[Special Dispatch to the Sunday Herald.]

NEW YORK, March 19, 1892. An afternoon of pure and unmitigated enjoyment was offered to music lovers today by Mr. and Mrs. Henschel.

From former delightful experiences of the performances of these two cultivated artists the public knows what to expect when their song recitals are announced, and, consequently, Chickering Hall overflowed this afternoon with a fashionable audience.

Georg Henschel handles music with such familiarity and ease that it seems fairly to grow, as if by magic, from under his fingers.

To hear him sing "Five Songs from Schubert's 'Cyclus die Winter-Reise,'" was today a magnificent exposition of that great master's deep poetic feeling, which Henshel caught in its fulness and translated. How rare and refreshing in their genial jollity were the two merry songs by Beethoven and Mozart, from "Claudine von Villa Bella" and "Il Seraglio."

But, for the most part, though Mr. Henschel sings genial songs with a peculiarly unctuous manner, he leaves the lightness and beauty and gayety of the programme to his fair wife, being content to furnish for her a serious, sombre background.

Mrs. Henschel was particularly attractive today in her two first airs by Handel, which she sang with absolute repose and with beautiful finish of execution, and in three light songs, two settings of Irish poems and one exquisite spring song.

Her voice is much more flexible than of old, while it has lost none of its first fresh sweetness.

The second recital follows on Saturday, March 26.

THE HENSCHEL RECITALS.

The return to Boston of Mr. and Mrs. Georg Henschel will be awaited with eager interest by the large circle of friends and admirers of their artistic career here in the early years of the Boston Symphony orchestra. They are already safely landed, and on Tuesday evening, the 29th inst., at the Meionaon, they are to give the first of four vocal recitals arranged upon the same lines as those in which they have appeared here to so much advantage in former years. The first programme is:

Duet, "Quel onda che rovina" .... Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele"
Aria, "Qual farfaletta," from "Partenope" } Handel
Mrs. Henschel.
Aria from "Il Maestro di Musica" .... Pergolesi
Aria buffa from "Calandrino" .... Cimarosa
Mr. Henschel.
Mignon's song .... Beethoven
"Auf Flugeln des Gesanges" .... Mendelssohn
"In the Woods" .... Franz
Mrs. Henschel.
"Der Doppelzanger"
"Gruppe aus dem Tartarus"
"Der Schiffer" } .... Schubert
Mr. Henschel.
Duet from the "Taming of the Shrew" .... Goetz
Mr. and Mrs. Henschel.
Romance,
"Morgens als Lerche"
"Der Bote" } New .... Henschel
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter," Lortzing
Couplets de Vulcain, from "Philemon et Baucis," Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village," Boieldieu
Mr. and Mrs. Henschel.

The other recitals will be given on Thursday afternoon, March 31, Tuesday afternoon, April 5, and Saturday afternoon, April 9. Season tickets go on sale tomorrow morning at Music Hall.

The programme of the Symphony rehearsal and concert of Friday and Saturday, the 25th and 26th, is as follows: "Tragic" overture, Brahmus; ballet music from Gluck's "Orpheus"; Beethoven's Symphony, No. 8. Mrs. Amalie Joachim will sing an aria from Gluck's "Orpheus," and three songs with pianoforte accompaniment; Schubert's "Liebesbotschaft," and "Erlkoenig," and Schumann's "Schoene Wiege."

Clipping from [illegible]

Date 3-17

"An error in the date of the advertisement placed the concert to be given by the Boston Symphony Orchestra in Portland one week ahead of time. The date will be March 29th. Mrs. Nikisch will be vocal soloist. Good evening seats can be obtained at Stockbridge's."—*Portland Press.*

about Rossini, appropriate to his centennial year. One of them is to the effect that during a conversation some one spoke of a sonata by Hadyn which was little known. Rossini recollected that he had heard it twenty years before and he sat down and played it on the piano in a marvelous manner, the piece containing twenty pages.

[illegible], N. Y.

Date 3/18

To-morrow evening the fifth concert by the matchless Boston symphony orchestra will be given at the Brooklyn Academy of Music. The "Harold in Italy" symphony, and symphonic poems by Saint Saens and Liszt will be played, while Eugen D'Albert will give three solos and will appear in Beethoven's "Emperor" concerto.

Ignaz Paderewski will make his last appearance in Brooklyn at the Academy of Music on Monday night. As he will sail for Europe in a few days, this will be the last opportunity to hear the most wonderful pianist who has visited these shores.

Clipping from Com. Advertiser
~~STAR~~, New York, N. Y.

Date 3/19

Nikisch and his Boston Symphony Orchestra gave their fifth rehearsal in Brooklyn at the Academy of Music yesterday afternoon. D'Albert was the soloist. The concert will be given this evening. Paderewski's farewell recital will be heard at the Academy on Monday night.

Post, Washington, D.C.

Date 3/16

The Boston Symphony Orchestra.

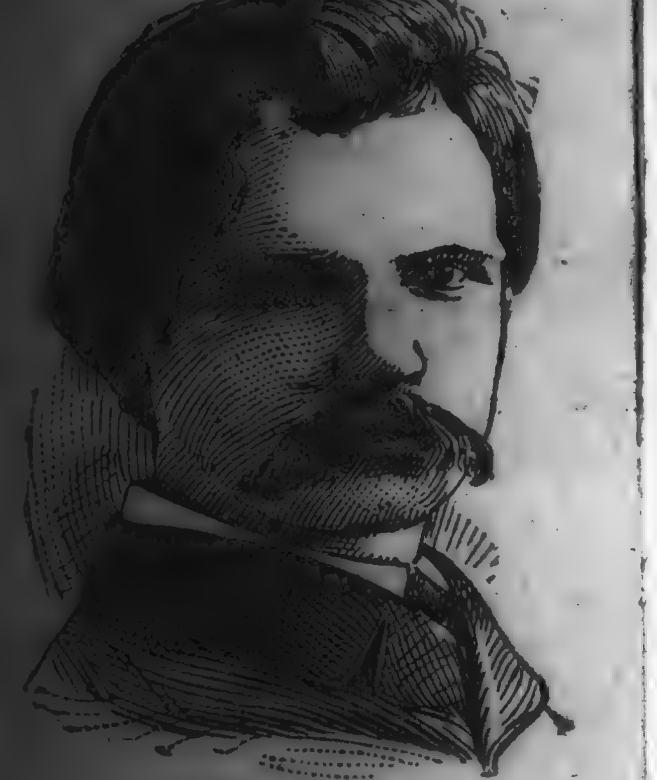
The advance sale of seats for the concert by the Boston Symphony Orchestra at the Congregational Church has been very large, and but few seats remain unsold. The programme is an attractive one, both for the orchestra and for Eugene d'Albert, the eminent pianist, who will be the soloist.

STANDARD-UNION, Brooklyn, N. Y.

Date 3 / 5

Eugen D'Albert.

Among the pianists of Europe Eugen D'Albert is now regarded as one of the greatest who has ever been heard there, especially as an interpreter of Beethoven, and the eminent critic, H. Ehrlich, in writing of him last January, said: "He is the foremost of pianists. His performance of the Beethoven concerto was incomparable and one not to be forgotten." This famous pianist has been brought to America by the manager of the Boston Symphony Orchestra more especially to play at their concerts, and to afford us an opportunity to hear the great concertos of Beethoven and others at their best.



EUGEN D'ALBERT.

He was in this country once before, when he made a concert tour with the violinist Sarasati—a tour which will long be memorable and which awakened almost as much interest as that of Rubinstein. Many will remember D'Albert—his small stature, large head, surmounted with a shock of dark brown hair; round, boyish face, and his unassuming manners. He has grown stouter since then, but is not otherwise much changed in appearance, and the accompanying cut is a good likeness of him. His technique, even at the age of 16, caused Liszt to call him "a second Tausig," and three years after he had developed so far as to cause Von Bulow to assert his right to rank with Rubinstein and himself. So far on this tour he has played at three concerts with the Boston Orchestra, and Dr. Lambdin of the Philadelphia "Times" epitomizes what all others say of his wondrous playing. He said of last Tuesday's concert:

"Following immediately upon this came the glorious E flat concerto of Beethoven, with D'Albert at the piano. Of all the pianists we have lately heard, there is none whose style is at once so fine and so large and noble. There is no affectation of novelty or parade of personal peculiarities, but just a big, firm, full and splendid execution of one of the greatest of all piano compositions. The power of the man is prodigious and the skill consummate, but power and skill are held in absolute mastery and applied to the intellectual interpretation of the music with a [illegible] dignity that made this noble concerto an unalloyed delight. The orchestra seemed to gain inspiration from the piano. It has never been played with greater fervor and rarely with so magnificent a tone."

This concerto will be performed at the concerts to-morrow and Saturday next at the Academy of Music.

BULLETIN, Haverhill, Mass.

Date 3/18

The Boston Symphony orchestra is delighting the people of New York who can boast of no such organization. The music lovers of the commonwealth truly owe a debt of gratitude to Mr. Higginson for his maintainance of the Symphony orchestra which they never can repay. It is truly unique and is unquestionably the most notable aggregation of its kind in the United States if not in the world.

PRESS, Portland, Me.

Date 3/16

The Symphony Orchestra.

The grand concert to be given as the eighth entertainment in the Stockbridge course on Tuesday next, by the full Boston Symphony Orchestra of 60 musicians, will occur at City Hall, and those who have not course tickets should secure good seats for the evening at once. Mrs. Nikisch, the wife of the accomplished conductor, will be the soloist of the evening. She has a lovely voice and is a great pet of the symphony audiences of Boston. A fine programme will be arranged for the evening.

BULLETIN, Philadelphia, Pa.

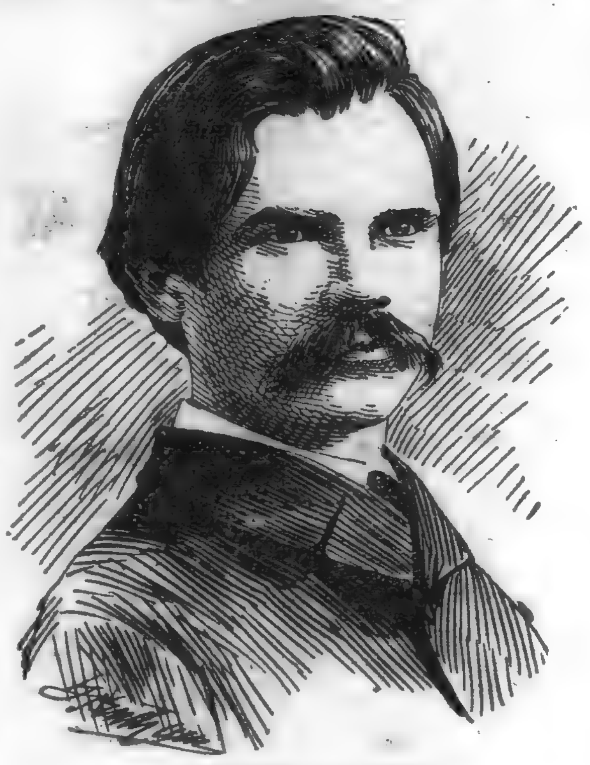
Date 3/19

[illegible] C. A. Ellis, the manager of the Boston Symphony Orchestra, has arranged for two song recitals [illegible] Mr. and Mrs. Georg Henschel at the [illegible] Opera House on Tuesday and Friday [illegible] beginning at 2.30. The [illegible]

Chicago Post
March 17 3/17

The two piano recitals to be given by Eugene D'Albert, under the management of F. Wight Neumann, at Central Music Hall on Thursday evening, March 24, and the Saturday afternoon following will be among the most important musical events of the season. D'Albert made his debut on his second visit to the United States last Friday afternoon at the Boston Music Hall as the soloist at a concert of the Boston Symphony Orchestra. A genuine ovation was tendered to him, worthy of the pianist who by the German critics is regarded as the greatest living interpreter of Beethoven's music next to Rubinstein, many eminent critics ranking him as Rubinstein's equal in every way.

D'Albert is a Scotchman by birth, but a Frenchman by nature. He is the only son of the French composer, Charles D'Albert. His father directed the musical gifts of the son, which were displayed at a very early age. Ernest Pauer, Dr. Stainer, Ebenezer Prout and Arthur Sullivan were later instructors, Pauer being his pianoforte teacher; Stainer, harmony; Prout, orchestration, and Sullivan, composition. Hans Richter and Franz Liszt gave the finishing touches to his carefully matured genius. He soon won the title "a second Tausig" because of his extraordinary technique.



EUGENE D'ALBERT.

As a composer he ranks high. At the age of fifteen he wrote an overture which was performed at a St. James Hall concert in London. In 1882 he was made court pianist to the grand duke of Weimar—the youngest who had ever been selected for the position. His admirers call him "the greatest pianistic talent after Liszt," and it is related that Von Bulow once said after hearing him play: "There are but three great pianists in the world: Rubinstein, myself and D'Albert; but the latter is yet young and bids fair to surpass us all."

The members of Arthur Nikisch's orchestra recently presented the conductor with a handsome French clock. Some one remarks that such a presentation looks like a reflection on Nikisch's tempo rubato.

[illegible] Philadelphia

Date 3/19 13

—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, has arranged for two song recitals to be given by Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House on the Tuesday and Friday afternoons of next week. The programme for the first concert contains eighteen numbers, songs and duets, by fifteen composers, ranging chronologically from Cimarosa to Massenet. Schumann's "Two Grenadiers," Handel's air from Semele, "Oh! Sleep," and Henschel's duet, "Gondoliera," are on the list.

Boston Journal.

MONDAY, MARCH 21, 1892.

THE HENSCHEL RECITALS.

The first of the vocal recitals of Mr. and Mrs. Georg Henschel will be given Tuesday evening, the 29th, in the Meionaon. The programme is as follows:

Duet, "Quel onda che rovina" .... Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele" } .... Handel
Aria, "Qual farfaletta," from "Partenope" }
Mrs. Henschel.
Aria from "Il Maestro di Musicae" .... Pergolesi
Aria buffa from "Calandrino" .... Cimarosa
Mr. Henschel.
Mignon's song .... Beethoven
"Auf Flugeln des Gesanges" .... Mendelssohn
"In the Woods" .... Franz
Mrs. Henschel.
"Der Doppelganger" }
"Gruppe aus dem Tartarus" } .... Schubert
"Der Schiffer" }
Mr. Henschel.
Duet from the "Taming of the Shrew" .... Goetz
Mr. and Mrs. Henschel.
Romance. }
"Morgens als Lerche" } New .... Henschel
"Der Bote" }
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter" .... Lortzing
Couplets de Vulcain, from "Philemon et Baucis." Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village," Boieldieu
Mr. and Mrs. Henschel.

The other recitals will be given Thursday afternoon, March 31, Tuesday afternoon, April 5, and Saturday afternoon, April 9. Season tickets may now be obtained at Music Hall.

The Kneisel Quartette will give three concerts in Brattle Hall, Cambridge, on the evenings of March 22, 30 and April 19. They will have the assistance of Mrs. Arthur Nikisch and Mr. [illegible]

Boston Transcript

MONDAY, MARCH 21, 1892.

The Kneisel Quartet will give concerts of chamber music at Brattle Hall, Cambridge, on the evenings of Tuesday, March 22, Wednesday, March 30 and Tuesday, April 19. Course and single tickets for sale at the University Bookstore.

The Boston Symphony Orchestra will give the seventh concert in the Sanders Theatre series on Thursday night. The twenty-fifth public rehearsal and concert at the Music Hall will be given on Friday afternoon and Saturday night. Mrs. Amalie Joachim will be the solo artist of the occasion.

Mr. and Mrs. Georg Henschel will give concerts of songs at the Meionian on Tuesday evening, March 29, and on the afternoons of Thursday, March 31, Tuesday, April 5, and Saturday, April 9. Course tickets are for sale at the office in Music Hall.

TIMES, Brooklyn, N. Y.

Date 3-16

The Philharmonic.

Eugene D'Albert, the pianist, who is to play next Friday and Saturday at the Boston Symphony Orchestra concerts, under the auspices of the Philharmonic Society, in the Academy of Music, is the player who produced so profound an impression on the musical public two years ago, when he made a tour of the country with the violinist Sarasate, and whom our musical writers could compare with no one except Rubinstein. German critics have for several years spoken of him as a player before whom "the severest critic must lay down his lance and render him only undivided attention and recognition," and "unequaled as an interpreter of Beethoven." D'Albert has not the grand presence of a Liszt or Rubinstein. He has a very large head set on a small body and much resembles Tausig in appearance. But at the piano he is a giant. His three concerts with this orchestra have repeated the successes of his memorable appearances in New York two years ago.

Eagle [illegible] Y.

Date 3-16

THE BOSTON ORCHESTRA.

Mr. Nikisch and his Boston orchestra gave the fifth concert of their New York series at Chickering hall last night. The opening and closing numbers of the programme were entirely familiar—Beethoven's seventh symphony and Liszt's "Preludes," of which the latter will be repeated at the forthcoming Brooklyn Philharmonic concerts. Between these pieces were a soprano and orchestral section, "Fata Morgana," from Nicode's symphonic poem, "The Sea," a broad and effective composition, Tschaikowsky's "Hamlet" overture, and songs of Richard Strauss, Chopin and Schumann. The band was in excellent shape, a condition which this permanent and, therefore, constantly and consistently disciplined organization is seldom in danger of missing. Mrs. Arthur Nikisch was the vocalist and sang with fine spirit. The orchestra, in company with Eugen D'Albert, the pianist, will play in Brooklyn on Friday afternoon and Saturday night of this week.

BOSTON HOME JOURNAL.

SATURDAY, MARCH 19.

Mr. and Mrs. Georg Henschel are again with us. They arrived last Thursday and began their tour of recitals yesterday afternoon at Chickering Hall, New York. Their Boston dates are Tuesday evening, March 29, and the afternoons of March 31, April 5 and 9, at the Meionaon. When the Henschels were residents of Boston these entertainments were among the most enjoyable that were given here, in fact it would be difficult to overestimate their fascinating character, and since then all Europe has become patrons of these remarkable artists. The sale of subscription tickets for this series of four recitals opens Monday at Music Hall.

NORTH AMERICAN, Philadelphia, Pa.

Date 3/23

Mr. and Mr. Georg Henschel at the Chestnut-street Opera House.

There was a large and cultured audience at the Chestnut-street Opera House yesterday afternoon, when Mr. and Mrs. Georg Henschel gave one of those song recitals for which they have won artistic distinction on both sides of the Atlantic. These concerts of theirs, of which that of yesterday was the first ever given in Philadelphia, are unique. There is nothing else quite like them in the whole range of musical entertainment, and this because no other two artists of equal standing so closely and admirably supplement and complete and harmonize with each other. Their voices blend perfectly, they understand each other completely, and are in absolute sympathy artistically and emotionally with each other. Given these conditions, together with vocal ability of a high order in each instance, and the charm of the ensemble work can readily be imagined. The only criticism that can be passed on yesterday's concert is that Mr. Henschel did not always accurately estimate the auditorium, but inclined to sing as though in a drawing-room. Apart from this the concert was one of consummate excellence. Merely to hear Mr. Henschel play accompaniments is a liberal education in that difficult and neglected art. They will give another recital at the Opera House on Friday next at 2.30.

Stadt Baltimore.

Freitag, 18. März 1892.

Boſton Symphonie-Orcheſter. — Da die Saiſon zu Ende geht und das Boſton Symphonie-Orcheſter nur noch einmal auftritt, ſo kann man mit Recht das geſtrige Conzert als das Beſte bezeichnen, was bisher geliefert wurde. Ein vollſtändiges Orcheſter von lauter Künſtlern zu hören, an deſſen Spitze ein genialer Leiter ſteht, iſt ein Hochgenuß, der nicht genügend gewürdigt werden kann. Es iſt in der That eine ſchwere Aufgabe in wenigen Worten das zu ſichten was geboten wurde und in verſtändlicher Weiſe zu beſprechen. Altbekannte und oft gehörte Sachen werden durch Herrn Nikiſch's eigenartige Auffaſſung und Ausarbeitung in ein ſo neues, intereſſantes Licht gerückt, daß man im Augenblicke des Hörens von der Richtigkeit ſeiner Auffaſſung überzeugt iſt, er verſchmäht jedes ſchablonenhafte, künſtleriſche Empfinden, ſeine Aufführungen ſind Genialität.

Das Programm war wohl eines der intereſſanteſten, das je hier zur Ausführung gelangte. Die erſte Nummer war eine Fantaſie-Ouvertüre „Hamlet" von dem ruſſiſchen Componiſten Tſchaikowsky. Wenn man nicht den Namen Hamlet auf dem Programm ſtehen hätte, ſo hätte gewiß mancher mit etwas muſikaliſcher Empfindung der Ouverture einen andern Namen gegeben, etwa „Ein Nothſchrei der Hungernden!" Dieſes Flehen und Ringen, dieſes eindringliche Bitten der Flöten und Blasinſtrumente, das ſich in einer Stelle auf 16 Takte und zwar denſelben Ton ausdehnt, iſt großartig gedacht, dieſe kecke, freche, zurückweiſende Erwiderung der Streichinſtrumente auf das innige Flehen, muß man hören, Worte reichen hier nicht aus. Die beiden andern Orcheſter-Nummern waren „eine Gedicht - Symphonie" von Saint Saens, dem großen franzöſiſchen Meiſter, und die hier zum erſten Male gehörte Symphonie Nr. 4 in G-Dur von Dvorak. Dieſes Werk bietet des Intereſſanten zu viel, der Eindruck iſt ein zu überwältigender, als daß man nach einmaligem Hören, ein definitives Urtheil abgeben könnte. Die Palme des Abends trug aber unſtreitig der geniale Klaviervirtuoſe Eugen D'Albert davon. Schon vor 10 und 15 Jahren entzückte der damals noch jugendliche Künſtler durch ſein feuriges Spiel das deutſche Publikum. Dieſes wilde Auflodern hat ſich jetzt eingedämmt in die Grenzen des echten Genius, der die Werke der Meiſter ſo wieder giebt, wie ſie geſchaffen, wie ſie gedacht wurden, frei von allem eigenen Empfinden und eben darin lag der rieſige Erfolg den ſich D'Albert geſtern Abend erwarb.

Man glaubte nicht, einen fremden anmaßenden Künſtler zu hören, ſondern Chopin ſelbſt, wie er lebte, das waren ſeine Gedanken, das waren ſeine Gefühle, ſo hatte er gedacht, als er das großartige E-Moll-Conzert ſchrieb. Dieſes „Durch Nacht zum Licht" in dem erſten "Maestoso."Satze iſt eine großartige Leiſtung, und wie innig ſich die beiden Künſtler D'Albert und Nikiſch verſtanden, es fehlte auch nicht das Kleinſte, ein Blick, ein Wink, und ſie hatten ſich verſtanden. Es iſt kaum glaublich, daß das „Larghetto" jemals ſchöner gegeben wurde, als geſtern. Es war ein vollendetes Zuſammenſpiel. Kein Wunder, daß das Publikum den Virtuoſen ſechs Mal herausrief. Der Beifall wollte gar kein Ende nehmen. Das Publikum ſah in dem Künſtler nicht nur den Virtuoſen, ſondern den echten Dolmetſcher der muſikaliſchen Gedanken Chopin's. Chopin hat ſich in dieſem Conzert ſein Monument geſetzt, das iſt echt menſchlich und doch wieder göttlich, ein Sterben und ein Auferſtehen. Mit den übrigen Nummern erntete D'Albert denſelben Beifall. Mit Spannung ſehen wir dem 6. Conzerte entgegen.

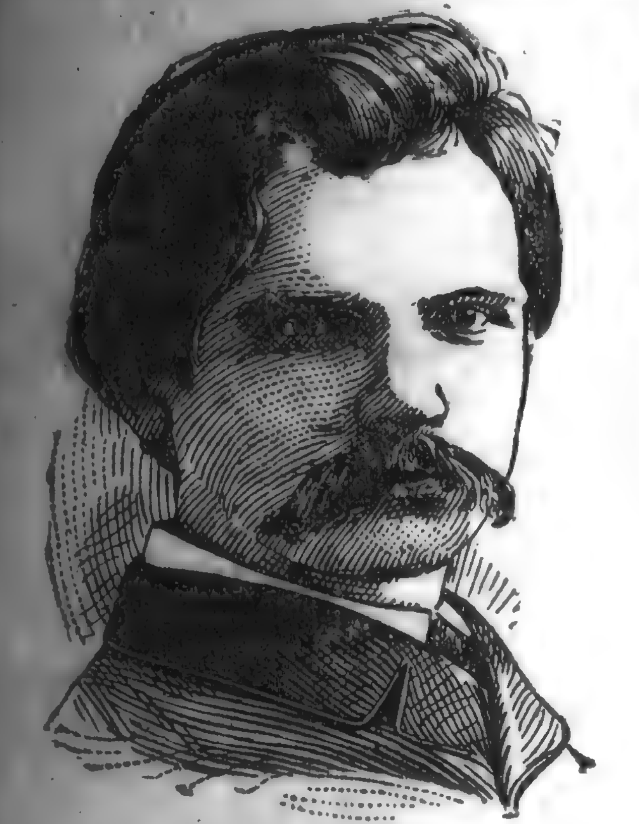
[157]

STANDARD-UNION, Brooklyn, N. Y.

Date 3/5

Eugen D'Albert.

Among the pianists of Europe Eugen D'Albert is now regarded as one of the greatest who has ever been heard there, especially as an interpreter of Beethoven, and the eminent critic, H. Ehrlich, in writing of him last January, said: "He is the foremost of pianists. His performance of the Beethoven concerto was incomparable and one not to be forgotten." This famous pianist has been brought to America by the manager of the Boston Symphony Orchestra more especially to play at their concerts, and to afford us an opportunity to hear the great concertos of Beethoven and others at their best.



EUGEN D'ALBERT.

He was in this country once before, when he made a concert tour with the violinist Sarasati—a tour which will long be memorable and which awakened almost as much interest as that of Rubinstein. Many will remember D'Albert—his small stature, large head, surmounted with a shock of dark brown hair; round, boyish face, and his unassuming manners. He has grown stouter since then, but is not otherwise much changed in appearance, and the accompanying cut is a good likeness of him. His technique, even at the age of 16, caused Liszt to call him "a second Tausig," and three years after he had developed so far as to cause Von Bulow to assert his right to rank with Rubinstein and himself. So far on this tour he has played at three concerts with the Boston Orchestra, and Dr. Lambdin of the Philadelphia "Times" epitomizes what all others say of his wondrous playing. He said of last Tuesday's concert:

"Following immediately upon this came the glorious E flat concerto of Beethoven, with D'Albert at the piano. Of all the pianists we have lately heard, there is none whose style is at once so fine and so large and noble. There is no affectation of novelty or parade of personal peculiarities, but just a big, firm, full and splendid execution of one of the greatest of all piano compositions. The power of the man is prodigious and the skill consummate, but power and skill are held in absolute mastery and applied to the intellectual interpretation of the music with a classic dignity that made this noble concerto an unalloyed delight. The orchestra seemed to gain inspiration from the piano. It has never been played with greater fervor and rarely with so magnificent a tone."

This concerto will be performed at the concerts to-morrow and Saturday next at the Academy of Music.

BULLETIN, Haverhill, Mass.

Date 16

The Boston Symphony orchestra is delighting the people of New York who can boast of no such organization. The music lovers of the commonwealth truly owe a debt of gratitude to Mr. Higginson for his maintainance of the Symphony orchestra which they never can repay. It is truly unique and is unquestionably the most notable aggregation of its kind in the United States if not in the world.

PRESS, Portland, Me.

Date 3/16

The Symphony Orchestra.

The grand concert to be given as the eighth entertainment in the Stockbridge course on Tuesday next, by the full Boston Symphony Orchestra of 60 musicians, will occur at City Hall, and those who have not course tickets should secure good seats for the evening at once. Mrs. Nikisch, the wife of the accomplished conductor, will be the soloist of the evening. She has a lovely voice and is a great pet of the symphony audiences of Boston. A fine programme will be arranged for the evening.

BULLETIN, Philadelphia, Pa.

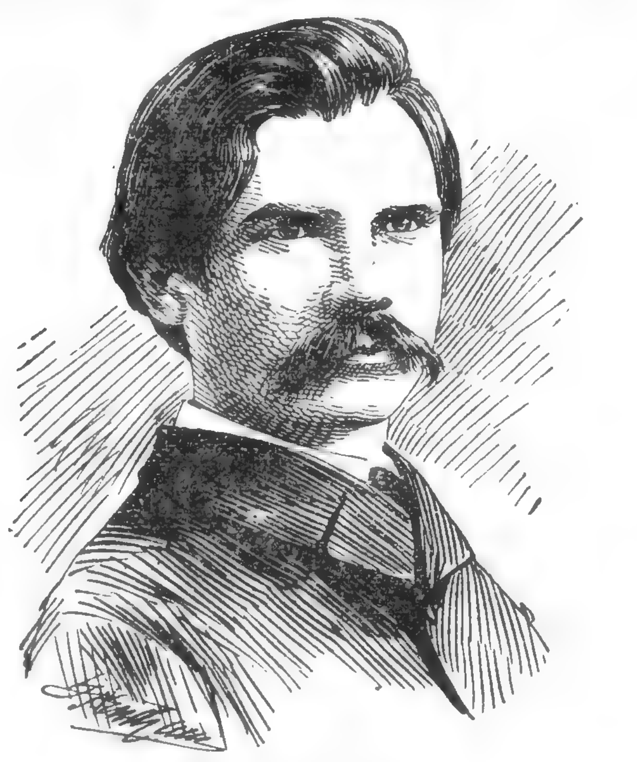
Date 3/19

Mr. C. A. Ellis, the manager of the Boston Symphony Orchestra, has arranged for two song recitals to be given by Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House on Tuesday and Friday afternoons of next week, beginning at 2.30. The programme for the first contains eighteen numbers, [illegible] duets, by fifteen composers, ranging chronologically from Cimarosa and Pergolesi to Goring [illegible] Massenet. Schumann's "Two Grenadiers," [illegible] from Semele, "Oh! Sleep," and [illegible] are on the list. Seats [illegible] Chestnut street.

Chicago Post
March 17 3/17

The two piano recitals to be given by Eugene D'Albert, under the management of F. Wight Neumann, at Central Music Hall on Thursday evening, March 24, and the Saturday afternoon following will be among the most important musical events of the season. D'Albert made his debut on his second visit to the United States last Friday afternoon at the Boston Music Hall as the soloist at a concert of the Boston Symphony Orchestra. A genuine ovation was tendered to him, worthy of the pianist who by the German critics is regarded as the greatest living interpreter of Beethoven's music next to Rubinstein, many eminent critics ranking him as Rubinstein's equal in every way.

D'Albert is a Scotchman by birth, but a Frenchman by nature. He is the only son of the French composer, Charles D'Albert. His father directed the musical gifts of the son, which were displayed at a very early age. Ernest Pauer, Dr. Stainer, Ebenezer Prout and Arthur Sullivan were later instructors, Pauer being his pianoforte teacher; Stainer, harmony; Prout, orchestration, and Sullivan, composition. Hans Richter and Franz Liszt gave the finishing touches to his carefully matured genius. He soon won the title "a second Tausig" because of his extraordinary technique.



EUGENE D'ALBERT.

As a composer he ranks high. At the age of fifteen he wrote an overture which was performed at a St. James Hall concert in London. In 1882 he was made court pianist to the grand duke of Weimar—the youngest who had ever been selected for the position. His admirers call him "the greatest pianistic talent after Liszt," and it is related that Von Bulow once said after hearing him play: "There are but three great pianists in the world: Rubinstein, myself and D'Albert; but the latter is yet young and bids fair to surpass us all."

The members of Arthur Nikisch's orchestra recently presented the conductor with a handsome French clock. Some one remarks that such a presentation looks like a reflection on Nikisch's tempo rubato.

Date 3/17

—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, has arranged for two song recitals to be given by Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House on the Tuesday and Friday afternoons of next week. The programme for the first concert contains eighteen numbers, songs and duets, by fifteen composers, ranging chronologically from Cimarosa to Massenet. Schumann's "Two Grenadiers," Handel's air from Semele, "Oh! Sleep," and Henschel's duet, "Gondoliera," are on the list.

Boston Journal.

MONDAY, MARCH 21, 1892.

THE HENSCHEL RECITALS.

The first of the vocal recitals of Mr. and Mrs. Georg Henschel will be given Tuesday evening, the 29th, in the Meionaon. The programme is as follows:

Duet, "Quel onda che rovina"..............Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele"
Aria, "Qual farfaletta," from "Partenope" }....Handel
Mrs. Henschel.
Aria from "Il Maestro di Musicae"..............Pergolesi
Aria buffa from "Calandrino"..............Cimarosa
Mr. Henschel.
Mignon's song..............Beethoven
"Auf Flugeln des Gesanges"..............Mendelssohn
"In the Woods"..............Franz
Mrs. Henschel.
"Der Doppelganger"
"Gruppe aus dem Tartarus" }..............Schubert
"Der Schiffer"
Mr. Henschel.
Duet from the "Taming of the Shrew"..............Goetz
Mr. and Mrs. Henschel.
Romance.
"Morgens als Lerche" } New..............Henschel
"Der Bote"
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter"....Lortzing
Couplets de Vulcain, from "Philemon et Baucis," Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village," Boieldieu
Mr. and Mrs. Henschel.

The other recitals will be given Thursday afternoon, March 31, Tuesday afternoon, April 5, and Saturday afternoon, April 9. Season tickets may now be obtained at Music Hall.

The Kneisel Quartette will give three concerts in Brattle Hall, Cambridge, on the evenings of March 22, 30 and April 19. They will have the assistance of Mrs. Arthur Nikisch and Mr. Busoni.

Boston Transcript

MONDAY, MARCH 21, 1892.

The Kneisel Quartet will give concerts of chamber music at Brattle Hall, Cambridge, on the evenings of Tuesday, March 22, Wednesday, March 30 and Tuesday, April 19. Course and single tickets for sale at the University Bookstore.

The Boston Symphony Orchestra will give the seventh concert in the Sanders Theatre series on Thursday night. The twenty-fifth public rehearsal and concert at the Music Hall will be given on Friday afternoon and Saturday night. Mrs. Amalie Joachim will be the solo artist of the occasion.

Mr. and Mrs. Georg Henschel will give concerts of songs at the Meionian on Tuesday evening, March 29, and on the afternoons of Thursday, March 31, Tuesday, April 5, and Saturday, April 9. Course tickets are for sale at the office in Music Hall.

Date [illegible]MES, Brooklyn, N. Y.

3/16

The Philharmonic.

Eugene D'Albert, the pianist, who is to play next Friday and Saturday at the Boston Symphony Orchestra concerts, under the auspices of the Philharmonic Society, in the Academy of Music, is the player who produced so profound an impression on the musical public two years ago, when he made a tour of the country with the violinist Sarasate, and whom our musical writers could compare with no one except Rubinstein. German critics have for several years spoken of him as a player before whom "the severest critic must lay down his lance and render him only undivided attention and recognition," and "unequaled as an interpreter of Beethoven." D'Albert has not the grand presence of a Liszt or Rubinstein. He has a very large head set on a small body and much resembles Tausig in appearance. But at the piano he is a giant. His three concerts with this orchestra have repeated the successes of his memorable appearances in New York two years ago.

Date 3-14

THE BOSTON ORCHESTRA.

Mr. Nikisch and his Boston orchestra gave the fifth concert of their New York series at Chickering hall last night. The opening and closing numbers of the programme were entirely familiar—Beethoven's seventh symphony and Liszt's "Preludes," of which the latter will be repeated at the forthcoming Brooklyn Philharmonic concerts. Between these pieces were a soprano and orchestral section, "Fata Morgana," from Nicode's symphonic poem, "The Sea," a broad and effective composition, Tschaikowsky's "Hamlet" overture, and songs of Richard Strauss, Chopin and Schumann. The band was in excellent shape, a condition which this permanent and, therefore, constantly and consistently disciplined organization is seldom in danger of missing. Mrs. Arthur Nikisch was the vocalist and sang with fine spirit. The orchestra, in company with Eugen D'Albert, the pianist, will play in Brooklyn on Friday afternoon and Saturday night of this week.

BOSTON HOME JOURNAL.

SATURDAY, MARCH 19.

Mr. and Mrs. Georg Henschel are again with us. They arrived last Thursday and began their tour of recitals yesterday afternoon at Chickering Hall, New York. Their Boston dates are Tuesday evening, March 29, and the afternoons of March 31, April 5 and 9, at the Meionaon. When the Henschels were residents of Boston these entertainments were among the most enjoyable that were given here, in fact it would be difficult to overestimate their fascinating character, and since then all Europe has become patrons of these remarkable artists. The sale of subscription tickets for this series of four recitals opens Monday at Music Hall.

NORTH AMERICAN, Philadelphia, Pa.

3

Date

Mr. and Mr. Georg Henschel at the Chestnut-street Opera House.

There was a large and cultured audience at the Chestnut-street Opera House yesterday afternoon, when Mr. and Mrs. Georg Henschel gave one of those song recitals for which they have won artistic distinction on both sides of the Atlantic. These concerts of theirs, of which that of yesterday was the first ever given in Philadelphia, are unique. There is nothing else quite like them in the whole range of musical entertainment, and this because no other two artists of equal standing so closely and admirably supplement and complete and harmonize with each other. Their voices blend perfectly, they understand each other completely, and are in absolute sympathy artistically and emotionally with each other. Given these conditions, together with vocal ability of a high order in each instance, and the charm of the ensemble work can readily be imagined. The only criticism that can be passed on yesterday's concert is that Mr. Henschel did not always accurately estimate the auditorium, but inclined to sing as though in a drawing-room. Apart from this the concert was one of consummate excellence. Merely to hear Mr. Henschel play accompaniments is a liberal education in that difficult and neglected art. They will give another recital at the Opera House on Friday next at 2.30.

Stadt Baltimore.

Freitag, 18. März 1892.

Boſton Symphonie-Orcheſter. — Da die Saiſon zu Ende geht und das Boſton Symphonie-Orcheſter nur noch einmal auftritt, ſo kann man mit Recht das geſtrige Conzert als das Beſte bezeichnen, was bisher geliefert wurde. Ein vollſtändiges Orcheſter von lauter Künſtlern zu hören, an deſſen Spitze ein genialer Leiter ſteht, iſt ein Hochgenuß, der nicht genügend gewürdigt werden kann. Es iſt in der That eine ſchwere Aufgabe in wenigen Worten das zu ſichten was geboten wurde und in verſtändlicher Weiſe zu beſprechen. Altbekannte und oft gehörte Sachen werden durch Herrn Nikiſch's eigenartige Auffaſſung und Ausarbeitung in ein ſo neues, intereſſantes Licht gerückt, daß man im Augenblicke des Hörens von der Richtigkeit ſeiner Auffaſſung überzeugt iſt, er verſchmäht jedes ſchablonenhafte, künſtleriſche Empfinden, ſeine Aufführungen ſind Genialität.

Das Programm war wohl eines der intereſſanteſten, das je hier zur Ausführung gelangte. Die erſte Nummer war eine Fantaſie-Ouvertüre „Hamlet" von dem ruſſiſchen Componiſten Tſchaikowsky. Wenn man nicht den Namen Hamlet auf dem Programm ſtehen hätte, ſo hätte gewiß mancher mit etwas muſikaliſcher Empfindung der Ouverture einen andern Namen gegeben, etwa „Ein Nothſchrei der Hungernden!" Dieſes Flehen und Ringen, dieſes eindringliche Bitten der Flöten und Blasinſtrumente, das ſich in einer Stelle auf 16 Takte und zwar denſelben Ton ausdehnt, iſt großartig gedacht, dieſe kecke, freche, zurückweiſende Erwiderung der Streichinſtrumente auf das innige Flehen, muß man hören, Worte reichen hier nicht aus. Die beiden andern Orcheſter-Nummern waren „eine Gedicht-Symphonie" von Saint Saens, dem großen franzöſiſchen Meiſter, und die hier zum erſten Male gehörte Symphonie Nr. 4 in G-Dur von Dvorak. Dieſes Werk bietet des Intereſſanten zu viel, der Eindruck iſt ein zu überwältigender, als daß man nach einmaligem Hören, ein definitives Urtheil abgeben könnte. Die Palme des Abends trug aber unſtreitig der geniale Klaviervirtuoſe Eugen D'Albert davon. Schon vor 10 und 15 Jahren entzückte der damals noch jugendliche Künſtler durch ſein feuriges Spiel das deutſche Publikum. Dieſes wilde Auflodern hat ſich jetzt eingedämmt in die Grenzen des echten Genius, der die Werke der Meiſter ſo wieder giebt, wie ſie geſchaffen, wie ſie gedacht wurden, frei von allem eigenen Empfinden und eben darin lag der rieſige Erfolg den ſich D'Albert geſtern Abend erwarb.

Man glaubte nicht, einen fremden anmaßenden Künſtler zu hören, ſondern Chopin ſelbſt, wie er lebte, das waren ſeine Gedanken, das waren ſeine Gefühle, ſo hatte er gedacht, als er das großartige E-Moll-Conzert ſchrieb. Dieſes „Durch Nacht zum Licht" in dem erſten "Maestoso-"Satze iſt eine großartige Leiſtung, und wie innig ſich die beiden Künſtler D'Albert und Nikiſch verſtanden, es fehlte auch nicht das Kleinſte, ein Blick, ein Wink, und ſie hatten ſich verſtanden. Es iſt kaum glaublich, daß das „Larghetto" jemals ſchöner gegeben wurde, als geſtern. Es war ein vollendetes Zuſammenſpiel. Kein Wunder, daß das Publikum den Virtuoſen ſechs Mal herausrief. Der Beifall wollte gar kein Ende nehmen. Das Publikum ſah in dem Künſtler nicht nur den Virtuoſen, ſondern den echten Dolmetſcher der muſikaliſchen Gedanken Chopin's. Chopin hat ſich in dieſem Conzert ſein Monument geſetzt, das iſt echt menſchlich und doch wieder göttlich, ein Sterben und ein Auferſtehen. Mit den übrigen Nummern erntete D'Albert denſelben Beifall. Mit Spannung ſehen wir dem 6. Conzerte entgegen.

BRATTLE HALL, CAMBRIDGE.

1892

Tuesday Evening, March 22,
Wednesday Evening, March 30.
Tuesday Evening, April 19.

THREE CONCERTS

BY THE

KNEISEL QUARTET.

Mr. FRANZ KNEISEL, **Mr. L. SVECENSKI,**
Mr. OTTO ROTH, **Mr. ALWIN SCHROEDER.**

ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH.
MR. F. BUSONI.

Tickets, with reserved seats for the remaining Concerts, may be obtained at the University Bookstore, Cambridge.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891–92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY EVENING, MARCH 22, AT 7.45.

PROGRAMME.

IN MEMORY OF
JAMES RUSSELL LOWELL.

SCHUMANN.	OVERTURE. "Manfred."
SCHUBERT.	SYMPHONY No. 8, in B minor. (Unfinished.) Allegro moderato.—Andante con moto.
BEETHOVEN.	SYMPHONY No. 5, in C minor. Allegro con brio.—Andante con moto.— Allegro (Scherzo).—Allegro (Finale.)

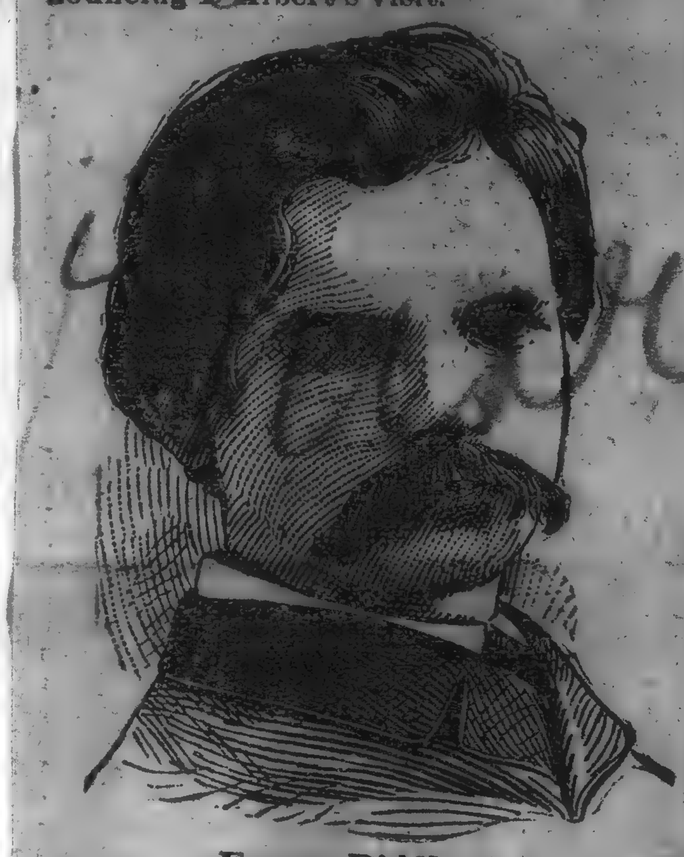
Ledger Pitsbg.

THE ART DIVINE.

Eugene D'Albert's Recital in Old City Hall To-Morrow Night.

Sketch of the Famous Young Pianist. Two Concerts to be Given by the Marine Band in Pittsburg in May—The Grunfeld Concert—Novel Experiment to be Made by Mr. Simeon Bissell on Behalf of Perfect Enunciation in Singing—Doings of Local Musicians.

Eugen D'Albert's visit to Pittsburg to-morrow night will be one of the few important musical events of this season. The large audience which this great pianist ought to draw to Old City hall will have a chance to hear a wonderful young artist who is compared to the greatest musicians of the age. This interesting sketch is taken from a circular announcing D'Albert's visit.



Eugen D'Albert,

Only son of the French composer, Charles D'Albert, was born in Glasgow in 1864, his parents having emigrated there from France. His evident musical genius was fostered by his father, under whose training he developed rapidly; and in 1876, obtaining a free scholarship in the National Training school, London, he studied the pianoforte under Ernest Pauer, harmony under Dr. Stainer, orchestation under Ebenezer Prout, and composition under Arthur Sullivan, thus thoroughly developing his many-sided genius. Here Hans Richter met him, and, recognizing the youth's extraordinary gifts, took D'Albert to his own house, in Vienna, and taught him for a year, in order to bring him, properly prepared, to Franz Liszt, in whom he found a wise teacher and benefactor. The progress made in the next five months was astonishing even to the great master, who called him "a second Tausig," because of his extraordinary technique. A writer at that time said of him: "His ability does not seem so much the result of study as of the genius of music using him as its instrument." At the age of 15 he composed an overture which was performed in St. James hall, London; and his compositions number many fine works for orchestra and for piano, besides a grand opera, just completed. His first public appearance was at the Philharmonic concerts in Vienna, where he played his own compositions, repeating them afterward at the Richter concerts in London. Later on he played repeatedly in Weimar; and, in 1882, as a result of his superb work, he was appointed by the Grand Duke of Weimar as court pianist—a distinction remarkable in that it had never before been granted to so youthful an artist. It was as a pianist and interpreter of master works that his genius shone brightest; and his subsequent concerts in Dresden, Vienna, Leipzig and other cities have been unparalleled successes, continuing without a break to the present. He is called "the greatest pianistic artist after Liszt," and has made good his youthful promise, as predicted by Von Bulow, who said, "There are but three great pianists in the world, Rubinstein, myself and D'Albert: but the latter is yet young, and bids fair to surpass us all."

In speaking of a recent Boston symphony orchestral concert, in which Beethoven's concerto in E flat, No. 5, was played, D'Albert being the pianist, a Boston critic says:

Every seat in the hall was occupied, and all the available space in the outside aisles was taken up by the many who were not regular attendants, but had been attracted by the prospect of an unusually fine performance by the pianist whom all Europe unites in calling the greatest living exponent of piano music. As an interpreter of Beethoven he probably has no equal, and Saturday night's concert fully sustained the judgment passed upon him by foreign critics and those of our own country during his visit two years ago.

D'Albert's treatment of the opening allegro was broad and masterly, and characterized by remarkable clearness and purity of tone. His easy mastery of the prodigious technical difficulties commanded the instant admiration of the audience.

The second movement, adagio, was beautifully rendered, the theme distinctly traceable and admirably disclosing his delicacy of touch, his taste and conception of technical finish, while the final movement brought forth the heartiest applause from the audience and the members of the orchestra as well.

Following is the program for to-morrow night's recital:

Prelude and Fugue—D maj....Bach—D'Albert
Sonata—C maj., op. 53................Beethoven
  Allegro con brio;
  Introduzione e Rondo.
Berceuse—op. 57 }
Valse—op. 42 } ....Chopin
Sonata—op. 58..........................Chopin
  Allegro;
  Scherzo;
  [illegible]
  Finale.
Impromptu No. 3—op. 90............Schubert
[illegible] Impromptu. }
[illegible] "Napoli." } ....L[illegible]

[illegible]

Date........

them [illegible]y."

The Philharmonic Rehearsal.

The fifth of the Nikisch rehearsals, [illegible] last, presented some interesting features. Eugen d'Albert, the great pianist, played for the first time in Brooklyn, and Berlioz's Symphony, "Harold in Italy," was given. This composition has not been heard recently in Brooklyn, if at all. It is difficult to judge of a work at a first hearing, but an impression may at least be given. The most striking thing about the symphony is the richness of the orchestral arrangement. This is not strange when we remember that Berlioz stands at the head of all the daring modern composers. His combinations are unique, though frequently incomprehensible to the untrained listener. The first movement of the symphony is called "Harold in the Mountains," and portrays in an adagio and allegro scenes of melancholy, happiness and joy. The movement is rich in melodies, somewhat fragmentary and unconnected. Mr. Franz Kneisel, the first violinist, played with great skill and taste the viola obligato which is probably intended to suggest the individual reflections of Harold. The "March of the Pilgrims" (singing the evening prayer) is a movement difficult to appreciate. The imitation of church bells seemed somewhat flippant and detracted from the unity of the effect of the sturdy march movement, though the bell finale gave Mr. Kneisel a fine opportunity to display his command over the instrument in the closing harmonic passages. The third movement, "The Serenade of a Mountaineer," allegro assai, allegretto, is the most pleasing of the four, and was apparently intended to be bright and genial. As Mr. Nikisch gave it it was rather too melancholy. In the fourth movement the previous motives all appear again in the "Orgy of the Brigands" (allegro frenetico), and the symphony closes with a grand crash of all the instruments.

D'Albert is not an attractive looking man. He is small, his body and arms are absurdly short, and only his enormously developed hands seem full-grown and mature. His playing is of a nature to grow upon one. Though not lacking in feeling, it has little of the emotional quality which made Paderewski leap into public favor. D'Albert is more of a player for musicians than for the populace. Some competent judges consider his technique finer than Paderewski's, while in Vienna, the home of Von Bulow and Leschetitsky, D'Albert is considered the first living pianist. The ease of his work is misleading. He sweeps over difficult passages with so little apparent effort, and his handling is so broad, so entirely without sensationalism, that the greatness of his work is apt to escape one.

This was the case with the audience Friday, through the first movement of Beethoven's noble E flat concerto, for which D'Albert received very gentle applause. In the course of the next two movements, however, he developed such unexpected resources that he surprised his hearers into enthusiasm. His solo numbers were Chopin's "Berceuse," a Schubert impromptu, and the brilliant Strauss-Tausig waltz "Man Lebt Nur Einmal." For an encore he gave one of the well-known Chopin waltzes.

Saint-Saens symphonic poem, "Le Rouet d'Omphale," is very familiar to Brooklynites, through Mr. Seidl's Brighton Beach interpretations. Mr. Nikisch's rendering of it was dainty and careful. The tempo was a trifle slower than that to which we are accustomed. The symphonic poem, "Les Preludes," by Liszt, is another thing familiar to Seidl audiences. It is by far the most beautiful of the series of symphonic poems, and it gains with every repetition. Mr. Nikisch does not handle it in the broad and massive style of Seidl, though he is attentive to every part of it. It would bear heavier brass than that of the Nikisch orchestra, being in this respect like Wagner's music.

Mr. and Mrs. George Henschel will be the soloists at the last rehearsal and concert, April 29 and 30.

BULLETIN, Philadelphia, Pa.

Date 3-23

The Henschel Recitals.

Rarely has there been a more charming musical treat than that of the Song Recital of Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House yesterday afternoon. The programme included songs in German, English, French and Italian, of remote and of recent dates, thus illustrating the history of such composition for a century or two. Mr. Henschel's endowments of voice and culture have long been known. He is most ably seconded by Mrs. Henschel, whose voice is pure and sympathetic, while her manner expresses real dramatic feeling without ever descending to theatrical. There were twelve or fifteen songs—solos or duos—and, of course, there can be little more than a general notice. The two artists are so nicely trained to singing together that there is never an imperfection. Mr. Henschel's manly baritone blends with his wife's mezzo-soprano voice with the finest accord, and his elegant accompaniments perfect the unity.

Herald [illegible]

Date 3-22

PADEREWSKI TO WASHINGTON.

As a testimonial of his warm appreciation of [illegible] hospitality he has received in America M. Paderewski has resolved to give on his own responsibility a farewell concert entirely for the benefit of the Washington Arch fund. This action on the part of the great pianist is unsolicited.

For this concert, positively his last public appearance in America, M. Paderewski has engaged the Metropolitan Opera House for [illegible] evening next. The event will be a [illegible] one musically, for the services of the Boston Symphony Orchestra, Mr. Nikisch, conductor, [illegible] been offered by Colonel Henry Higginson [illegible] occasion, and in the course of the concert [illegible] concertos will be played by M. Paderewski.

The boxes will be $50 and $[illegible] each, and the seats will range from $1 50 to $3. Tickets are for [illegible] at Schuberth's, 23 Union square.

[158]

BRATTLE HALL, CAMBRIDGE.

·○·1892·○·

Tuesday Evening, March 22,
Wednesday Evening, March 30.
Tuesday Evening, April 19.

……

THREE CONCERTS

BY THE

KNEISEL QUARTET.

Mr. FRANZ KNEISEL, Mr. L. SVECENSKI,
Mr. OTTO ROTH, Mr. ALWIN SCHROEDER.

……

ASSISTING ARTISTS

MRS. ARTHUR NIKISCH

[illegible]

……

[illegible]

Sanders Theatre, Cambridge.

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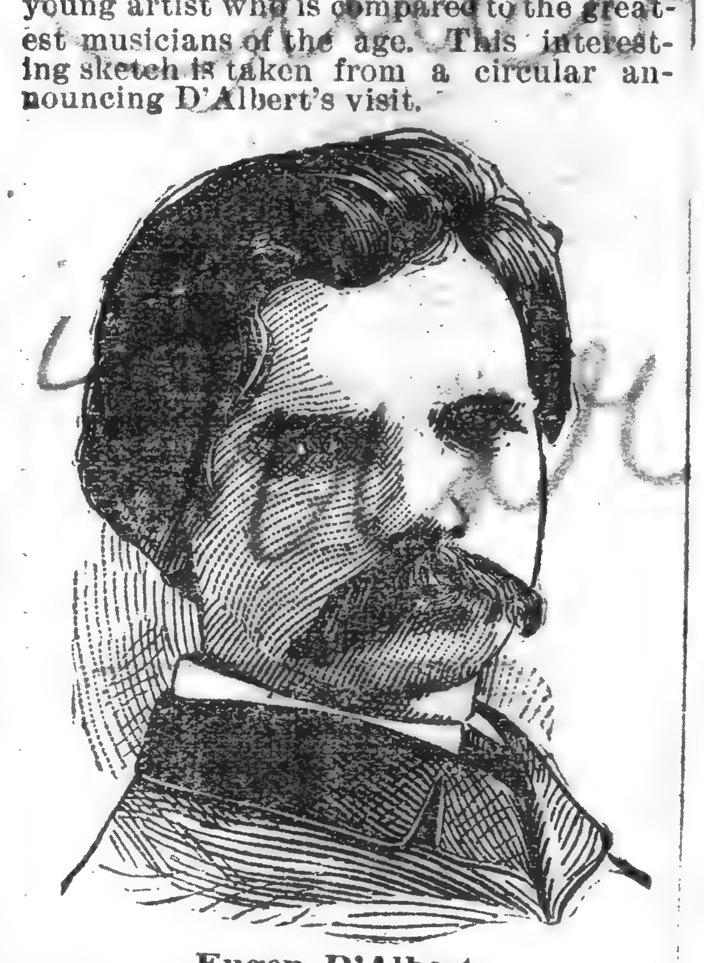
Eugene D'Albert's Recital in Old City Hall To-Morrow Night.

Sketch of the Famous Young Pianist. Two Concerts to be Given by the Marine Band in Pittsburg in May—The Grunfeld Concert—Novel Experiment to be Made by Mr. Simeon Bissell on Behalf of Perfect Enunciation in Singing—Doings of Local Musicians.

Eugen D'Albert's visit to Pittsburg tomorrow night will be one of the few important musical events of this season. The large audience which this great pianist ought to draw to Old City hall will have a chance to hear a wonderful young artist who is compared to the greatest musicians of the age. This interesting sketch is taken from a circular announcing D'Albert's visit.



Eugen D'Albert,

Only son of the French composer, Charles D'Albert, was born in Glasgow in 1864, his parents having emigrated there from France. His evident musical genius was fostered by his father, under whose training he developed rapidly; and in 1876, obtaining a free scholarship in the National Training school, London, he studied the pianoforte under Ernest Pauer, harmony under Dr. Stainer, orchestation under Ebenezer Prout, and composition under Arthur Sullivan, thus thoroughly developing his many-sided genius. Here Hans Richter met him, and, recognizing the youth's extraordinary gifts, took D'Albert to his own house, in Vienna, and taught him for a year, in order to bring him, properly prepared, to Franz Liszt, in whom he found a wise teacher and benefactor. The progress made in the next five months was astonishing even to the great master, who called him "a second Tausig," because of his extraordinary technique. A writer at that time said of him: "His ability does not seem so much the result of study as of the genius of music using him as its instrument." At the age of 15 he composed an overture which was performed in St. James hall, London; and his compositions number many fine works for orchestra and for piano, besides a grand opera, just completed. His first public appearance was at the Philharmonic concerts in Vienna, where he played his own compositions, repeating them afterward at the Richter concerts in London. Later on he played repeatedly in Weimar; and, in 1882, as a result of his superb work, he was appointed by the Grand Duke of Weimar as court pianist—a distinction remarkable in that it had never before been granted to so youthful an artist. It was as a pianist and interpreter of master works that his genius shone brightest; and his subsequent concerts in Dresden, Vienna, Leipzig and other cities have been unparalleled successes, continuing without a break to the present. He is called "the greatest pianistic artist after Liszt," and has made good his youthful promise, as predicted by Von Bulow, who said, "There are but three great pianists in the world, Rubinstein, myself and D'Albert: but the latter is yet young, and bids fair to surpass us all."

In speaking of a recent Boston symphony orchestral concert, in which Beethoven's concerto in E flat, No. 5, was played, D'Albert being the pianist, a Boston critic says:

Every seat in the hall was occupied, and all the available space in the outside aisles was taken up by the many who were not regular attendants, but had been attracted by the prospect of an unusually fine performance by the pianist whom all Europe unites in calling the greatest living exponent of piano music. As an interpreter of Beethoven he probably has no equal, and Saturday night's concert fully sustained the judgment passed upon him by foreign critics and those of our own country during his visit two years ago.

D'Albert's treatment of the opening allegro was broad and masterly, and characterized by remarkable clearness and purity of tone. His easy mastery of the prodigious technical difficulties commanded the instant admiration of the audience.

The second movement, adagio, was beautifully rendered, the theme distinctly traceable and admirably disclosing his delicacy of touch, his taste and conception of technical finish, while the final movement brought forth the heartiest applause from the audience and the members of the orchestra as well.

Following is the program for to-morrow night's recital:

Prelude and Fugue—D maj....Bach—D'Albert
Sonata—C maj., op. 53..............Beethoven
  Allegro con brio;
  Introduzione e Rondo.
Berceuse—op. 57 }
Valse—op. 42. }......................Chopin
Sonata—op. 58.............................Chopin
  Allegro;
  Scherzo;
  Largo;
  Finale.
Impromptu No. 3—op. 90..............Schubert
Valse—Impromptu. }
Tarantelle—"Napoli." }....................Liszt

STANDARD-UNION, Brooklyn, N. Y.

Date 3-21

them safely."

The Philharmonic Rehearsal.

The fifth of the Nikisch rehearsals, Friday last, presented some interesting features. Eugen d'Albert, the great pianist, played for the first time in Brooklyn, and Berlioz's Symphony, "Harold in Italy," was given. This composition has not been heard recently in Brooklyn, if at all. It is difficult to judge of a work at a first hearing, but an impression may at least be given. The most striking thing about the symphony is the richness of the orchestral arrangement. This is not strange when we remember that Berlioz stands at the head of all the daring modern composers. His combinations are unique, though frequently incomprehensible to the untrained listener. The first movement of the symphony is called "Harold in the Mountains," and portrays in an adagio and allegro scenes of melancholy, happiness and joy. The movement is rich in melodies, somewhat fragmentary and unconnected. Mr. Franz Kneisel, the first violinist, played with great skill and taste the viola obligato which is probably intended to suggest the individual reflections of Harold. The "March of the Pilgrims" (singing the evening prayer) is a movement difficult to appreciate. The imitation of church bells seemed somewhat flippant and detracted from the unity of the effect of the sturdy march movement, though the bell finale gave Mr. Kneisel a fine opportunity to display his command over the instrument in the closing harmonic passages. The third movement, "The Serenade of a Mountaineer," allegro assai, allegretto, is the most pleasing of the four, and was apparently intended to be bright and genial. As Mr. Nikisch gave it it was rather too melancholy. In the fourth movement the previous motives all appear again in the "Orgy of the Brigands" (allegro frenetico), and the symphony closes with a grand crash of all the instruments.

D'Albert is not an attractive looking man. He is small, his body and arms are absurdly short, and only his enormously developed hands seem full-grown and mature. His playing is of a nature to grow upon one. Though not lacking in feeling, it has little of the emotional quality which made Paderewski leap into public favor. D'Albert is more of a player for musicians than for the populace. Some competent judges consider his technique finer than Paderewski's, while in Vienna, the home of Von Bulow and Leschetitsky, D'Albert is considered the first living pianist. The ease of his work is misleading. He sweeps over difficult passages with so little apparent effort, and his handling is so broad, so entirely without sensationalism, that the greatness of his work is apt to escape one.

This was the case with the audience Friday, through the first movement of Beethoven's noble E flat concerto, for which D'Albert received very gentle applause. In the course of the next two movements, however, he developed such unexpected resources that he surprised his hearers into enthusiasm. His solo numbers were Chopin's "Berceuse," a Schubert impromptu, and the brilliant Strauss-Tausig waltz "Man Lebt Nur Einmal." For an encore he gave one of the well-known Chopin waltzes.

Saint-Saens symphonic poem, "Le Rouet d'Omphale," is very familiar to Brooklynites, through Mr. Seidl's Brighton Beach interpretations. Mr. Nikisch's rendering of it was dainty and careful. The tempo was a trifle slower than that to which we are accustomed. The symphonic poem, "Les Preludes," by Liszt, is another thing familiar to Seidl audiences. It is by far the most beautiful of the series of symphonic poems, and it gains with every repetition. Mr. Nikisch does not handle it in the broad and massive style of Seidl, though he is attentive to every part of it. It would bear heavier brass than that of the Nikisch orchestra, being in this respect like Wagner's music.

Mr. and Mrs. George Henschel will be the soloists at the last rehearsal and concert, April 29 and 30.

BULLETIN, Philadelphia, Pa.

Date 3-23

The Henschel Recitals.

Rarely has there been a more charming musical treat than that of the Song Recital of Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House yesterday afternoon. The programme included songs in German, English, French and Italian, of remote and of recent dates, thus illustrating the history of such composition for a century or two. Mr. Henschel's endowments of voice and culture have long been known. He is most ably seconded by Mrs. Henschel, whose voice is pure and sympathetic, while her manner expresses real dramatic feeling without ever descending to theatrical. There were twelve or fifteen songs—solos or duos—and, of course, there can be little more than a general notice. The two artists are so nicely trained to singing together that there is never an imperfection. Mr. Henschel's manly baritone blends with his wife's mezzo-soprano voice with the finest accord, and his elegant accompaniments perfect the unity.

Date 3-22

PADEREWSKI TO WASHINGTON.

As a testimonial of his warm appreciation of the hospitality he has received in America M. Paderewski has resolved to give on his own responsibility a farewell concert entirely for the benefit of the Washington Arch fund. This action on the part of the great pianist is unsolicited.

For this concert, positively his last public appearance in America, M. Paderewski has engaged the Metropolitan Opera House for Sunday evening next. The event will be a memorable one musically, for the services of the Boston Symphony Orchestra, Mr. Nikisch, conductor, have been offered by Colonel Henry Higginson for the occasion, and in the course of the concert two concertos will be played by M. Paderewski.

The boxes will be $50 and $30 each, and the seats will range from $1 50 to $3. Tickets are for sale at Schuberth's, 23 Union square.

[158]

FIRST CONCERT.

TUESDAY EVENING, MARCH 22, AT 8.

KNEISEL QUARTET,

ASSISTED BY

Mr. FERRUCCIO BUSONI.

Programme.

HAYDN.	*QUARTET in D major.* ALLEGRO MODERATO.—ADAGIO CANTABILE.— MINUETTO.—FINALE (PRESTO).
SCHUMANN.	*QUARTET in A major.* ANDANTE ESPRESSIVO. ALLEGRO MOLTO MODERATO.— ASSAI AGITATO.—ADAGIO MOLTO.— ALLEGRO MOLTO VIVACE.
SINDING.	*QUINTET for Piano and Strings in E minor.* ALLEGRO MA NON TROPPO.—ANDANTE.— SCHERZO (PRESTISSIMO).—FINALE (ALLEGRO VIVACE.)

The Piano used is a Steinway.

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VII. CONCERT.

THURSDAY EVENING, MARCH 22, AT 7.45.

PROGRAMME.

IN MEMORY OF
JAMES RUSSELL LOWELL.

SCHUMANN.	**OVERTURE.** "Manfred."
SCHUBERT.	**SYMPHONY No. 8, in B minor.** **(Unfinished.)** Allegro moderato.—Andante con moto.
BEETHOVEN.	**SYMPHONY No. 5, in C minor.** Allegro con brio.—Andante con moto.— Allegro (Scherzo).—Allegro (Finale.)

THE ART DIVINE.

Eugene D'Albert's Recital in Old C
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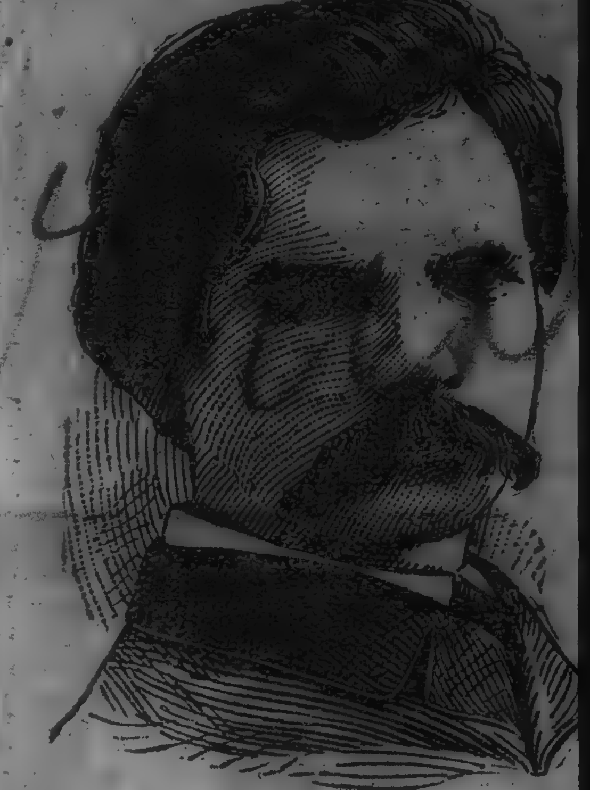

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D'Albert's treatment of the opening allegro was broad and masterly, and characterized by remarkable clearness and purity of tone. His easy mastery of the prodigious technical difficulties commanded the instant admiration of the audience.

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Introduzione e Rondo.
Berceuse—op. 57 }
Valse—op. 42. }......................Chopin
Sonata—op. 58............................Chopin
Allegro;
Scherzo;
[illegible]
Impromptu No. 2—op. 90..............[illegible]

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 23, 1892.

This is what Louis Elson says of Eugen d'Albert and could it be said more happily? "Which is the bolder, a lion or a tiger? Which has the more delicious flavor, Johannisberger or Lacryma Christi? Answer these questions authoritatively, and I can tell whether d'Albert eclipsed Paderewski or no. I can only compare d'Albert with d'Albert. In doing this I found the tone less resonant than heretofore and perhaps a trifle less sympathetic, but the performance of the 'Emperor' concerto was one beyond and above criticism."

That is about the size of the discussion; d'Albert can only be compared with d'Albert, but I dearly wish the young lion would have his claws clipped betimes. He plays like a lion with surge and fury, irresistible force and audacity, but could he not conceal his art more? The concealment of the inner mechanism of art is to reach the highest art and gentle Eugen shows too much how the thing is done; too much effort is made; too much work and not enough play. I fully comprehend the serious noble side of the young man and how he must despise the dilettantish (to use a vile expression) trifling of some pianists, but why rub all the bloom off his touch in his attempt to be sincere? All warmth and color should not be dispensed with because of the lofty idealism of his art. I fear d'Albert is treading too much in the footsteps of Bülow, who in his efforts to be free from subjective "sensationalism" ended up by being sensationally dry. Rubinstein plays Beethoven and Bach superbly, and with what a touch and with what a rich organ tone!

Must the voice become harsh and strident the moment the classics are approached? Do nobility and dignity of conception preclude all external beauty of tone? If so, give me the most luscious Sclavonic touch that ever emanated from Sclavland in preference to the dry, pedantic finger blow of the man who is bitten by the North German notion of objectivity in interpretation. Now the gist of all this is that d'Albert played the Beethoven "Emperor" concerto last week in Brooklyn so as to make my hair stand on end. It was glorious (and incidentally, I suppose, Beethoven) playing. It was sensational in the highest degree, inasmuch as it thrilled my ancient and sound weary aural hide, and to do that with a Beethoven concerto a man must be a d'Albert, for I'm sick unto musical megrims with Beethoven concerti. Therefore, if I talk about d'Albert, I'm only indicating a tendency in the gifted young artist, a drift, a trend in his development that appears to be Bülowwards. That means stern self repression, no individuality but a dry one, and in the end colorless, machine-like playing.

You know what Weitzmann said about Tausig's latter days. Of course that great artist was overtrained, mentally and physically. He grew weary of display, as all great men must, but in the effort to dig up the spiritual meanings of the great musical gospel he failed to remember that man cannot live by bread alone. Grace, beauty, sweetness, light, all play an important part in music, particularly in piano music, for the piano has no such sensuous tone as the voice, violin or 'cello. I'm for beauty first, interpretation next, or put it the other way if you wish, so you get the beauty in somewhere.

⁂

D'Albert is still full of young blood. Just listen to the way he plays Liszt's tremendous etude, "Feu Follet." He makes it something very exciting and of course masterful. He is always *that* or nothing. I wish nature had endowed him with his wife's (Teresa Carreño's) touch, but nature always stops short somewhere.

⁂

The d'Albert Recitals.—Mr. Eugen d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall on the afternoons of April 5, 7 and 9 proximo. The first of his programs is devoted to Beethoven, its numbers being variations in C minor, sonata in C major, op. 53; sonata in E minor, op. 90; sonata in E major, op. 109; sonata in A flat major, op. 110. Program No. 2 draws upon Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and program No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

Paderewski to Play for the Fund.—Paderewski, the great pianist, will play for the benefit of the Washington Memorial Arch next Sunday evening at the Metropolitan Opera House. The Boston Symphony orchestra, under Mr. Nikisch, will participate. Mr. Paderewski will play the Schumann and Paderewski concertos. All patriotic music lovers should be present at this concert, the purpose of which is a most laudable one. It is Paderewski's last appearance this season. He sails for Paris on Tuesday and will return here in November next.

The Brooklyn Philharmonic Concert.

THE fifth Brooklyn Philharmonic public rehearsal and concert took place last Friday afternoon and Saturday evening, respectively, at the Brooklyn Academy of Music. The program consisted of Berlioz's "Harold in Italy," the viola solo obligato of which was beautifully played by Mr. Franz Kneisel, the concert master of the Boston Symphony Orchestra; Saint-Saëns' symphonic poem, "Rouet d'Omphale," and Liszt's "Les Préludes." It goes without saying that under Mr. Nikisch's baton these and the accompaniment to Beethoven's "Emperor" concerto were artistically given. Eugen d'Albert was the pianist and played the solo part of the concerto in a most masterly manner. He is a great Beethoven interpreter. His later solos by Chopin (the berceuse and A flat valse, op. 42) and the Strauss-Tausig valse "Man lebt nur einmal" were also delivered in a surprising fashion. His breadth and intensity are even more marked than of yore.

The Boston Symphony Orchestra.

THE fifth concert of the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, took place Tuesday evening of last week at Chickering Hall before the usual large and enthusiastic audience. The scheme of the evening was as follows:

Symphony in A, No. 7.......Beethoven
Poco sostenuto; vivace.
Allegretto.
Presto; assai meno presto; tempo primo.
Allegro con brio.
"Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea".......Nicodé
Overture fantaisie, "Hamlet".......Tschaikowsky
Songs with piano—
"Staendchen".......Richard Strauss
"Das Ringelein".......Chopin
"Auftraege".......Schumann
Symphonic poem, "Les Préludes".......Liszt
Soloist, Mrs Arthur Nikisch.

Mr. Nikisch read the Beethoven symphony in a manner all his own, not departing widely, however, from traditional tempi or phrasing. That it was interesting cannot be gainsaid; that it would receive the commendation of the conservative Beethovenists is greatly to be doubted. One thing is certain, all that Mr. Nikisch does is clear; he leaves one in no doubt as to his intentions, even when they are not the commonly accepted intentions of the composer being discussed. There could, however, be no dissentient voice as to the interpretation of the "Hamlet," Tschaikowsky's modern and powerfully scored overture fantasia. It has never before been given in this city with such dramatic effect; never before has its numerous possibilities of changeful rhythms, dynamics and tone coloring been revealed. Its performance was a genuine *tour de force*.

Mrs. Nikisch, whose artistic singing has been commented upon before in these columns, sang the broad measures of Nicodé's "Fata Morgana" in a most interesting fashion, her phrasing being intelligent and artistic. The number is an excerpt from the symphonic poem "The Sea," of Nicodé, several of which New York has already heard earlier in the season at a Philharmonic concert. In the group of songs later Mrs. Nikisch sang delightfully with her husband's finished accompaniments, and to an overwhelming encore gave Brahms' "Vergebliche's Staenchen." The evening finished with a brilliant performance of Liszt's "Les Préludes."

The Henschel Recital.

THE first song recital of those accomplished and refined artists, Mr. and Mrs. Georg Henschel, took place at Chickering Hall on last Saturday afternoon and proved that, although absent in England for several years, this musical couple has not been forgotten here. The hall was well filled and great and genuine enthusiasm prevailed. Mrs. Henschel has lost none of her consummate art in handling her small but sympathetic voice, and her singing in this respect must have proved a lesson to every vocalist present in the audience. Her phrasing and pronunciation were as distinct and musicianly as the whole delivery was charming, intelligent and artistic. She was heard in two Händel arias, two Irish songs by Villiers Stanford and a particularly delightful "May Song," by A. Hervey; three songs of her husband, which are musical, but a little forced, and in conjunction with him in duets by Padre Martini, Hermann Goetz's from "The Taming of the Shrew," and Donizetti's buffo duet from "Don Pasquale." Moreover she was encored.

Mr. Henschel's soli were the song of the harem keeper, from Mozart's "Seraglio;" Crugantino's song, by Beethoven; five *Lieder* from Schubert's elegiac, but ever so beautiful, cyclus "Die Winterreise;" "Gelb rollt mir zu Füssen," by Rubinstein and an aria from Massenet's "Roi de Lahore." Mr. Henschel's command over his vocal organ and the artistic effects he is able to produce put him all the higher in the estimation of connoisseurs, as his baritone voice is not naturally of the most agreeable timbre or most wieldy flexibility. But he sings like a master and his qualities as a thinking musician are of the most admirable kind. They shone forth most brightly also in his accompaniments.

A second and last recital will be given on Saturday afternoon.

BALTIMORE, March 20, 1892.

AN attack of hayseed fever has prevented me from attending musical affairs for months past, but the bracing atmosphere of the past weeks and the money I saved during my temporary withdrawal from the musical world have enabled me to find opportunities during recent events here to visit the most important, and I again start in to make new enemies by telling the truth about music in this here town.

Always ahead of everything in music here are the periodical concerts of the Boston Symphony concerts under Nikisch, the one of Thursday last introducing a number of novelties. The G major Dvorak Symphony was one of these and what you have said about it in reviewing its performance by your Philharmonic had been read by me and impressed me as wonderfully apt and correct. Tschaikowsky's "Hamlet" and Saint-Saens' "Rouet d'Omphale" completed the purely orchestral part of the program.

Eugen d'Albert played Chopin's E minor concerto, Schubert's impromptu, op. 90, No. 3, and some Liszt numbers, including our old friends from Venezia e Napoli. The critic of the "American" tells us that this was D'Albert's first appearance in this city, but the facts, as usual, are against that critic. However, that does not matter, as musical people here take no stock in the notices published in daily papers. Musical criticism in this town has reached the very lowest ebb, and for stupidity and dense ignorance is not equaled in any city of this size on the face of this globe. D'Albert played superbly, although not infallibly, from a technical point of view. But this means more breadth and freedom, and that is just what is wanted. Unquestionably he is one of the greatest living expounders of piano playing and is intellectually superior to most of his contemporaries. I shall make no comparisons with others, believing that every great artist in order to be great represents an individuality that brooks no comparison, and so it is with D'Albert. It is hoped that he will play here soon again.

BULLETIN, Philadelphia, Pa.

Date 3/21

Mr. and Mrs. Georg Henschel will give song recitals on Tuesday and Friday afternoons at 2.30 in the Chestnut Street Opera House. These distinguished singers have not appeared together in Philadelphia before, and there is a great desire to hear them.

WORLD, New York, N. Y.

Date 3/23

Next Sunday evening M. Paderewski will make his last appearance before his return home. It will be at the Metropolitan Opera House and will be a generous contribution of his talents to the Washington Arch Fund. He will be assisted by the Boston Symphony Orchestra, which, as is announced in the advertisement, has been "generously offered to M. Paderewski for this occasion by Col. Higginson."

INQUIRER, Philadelphia, Pa.

Date 3/23

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THE HENSCHELS' RECITAL.

An Interesting Concert at the Chestnut Street Opera House.

It is a great pity that the people of Philadelphia are so slow to appreciate good events in music. When appreciation comes it is liberal enough, but it is too slow in materializing. The small audience at the Chestnut Street Opera House yesterday afternoon was another exemplification of this fact. The work of these ballad singers is delightful. Mr. Henschel's voice has suffered somewhat from his advancing years, but he sings with rare sweetness and his methods are delightful.

Ballad singing is less appreciated in this country than it should be. It may not be the highest type of vocal art but it is certainly very delightful.

The Henschels sang excellently yesterday. The program heretofore published was given in a thoroughly artistic manner. No two persons sing more perfectly together. The audience was delighted with both, and every number had its own particular charm. It is to be hoped the house will be crowded Friday afternoon.

WORLD, New York, N. Y.

Date 3-22

FOR THE WASHINGTON ARCH.

Paderewski and the Boston Symphony Will Give a Benefit for the Fund.

As a testimonial of his appreciation of the hospitality he has received in America, M. Paderewski has resolved to give, on his own responsibility, a farewell concert for the benefit of the Washington Arch fund. In selecting an object for his final concert Paderewski intentionally chose one having a national sentiment.

For this concert, which will be his last public appearance in America, Paderewski has engaged the Metropolitan Opera-House for Sunday evening next. The services of the Boston Symphony, Mr. Nikisch, conductor, have been offered by Col. Henry Higginson for the occasion, and in the course of the concert two concertos will be given by Paderewski in connection with this orchestra. The boxes will be $50 and $30 each, and the seats will range from $1.50 to $3. Tickets are now for sale at Schuberth's, 23 Union square.

TIMES-STAR, Cincinnati, O.

Date 3-21

Next Wednesday afternoon at 3 o'clock at Pike's Opera House D' Albert will give his only piano recital in this city. Much has been said about this famous pianist, and that the great Russian is the only one with whom he can be compared is held to be absolutely true by a many. The New York Times says that Eugen D' Albert is probably the greatest living pianist.

Herald, Boston, Mass.

Date 3/24

PADEREWSKI's positively final farewell appearance in this country will be in the Metropolitan Opera House in New York, Saturday evening, when he will appear for the benefit of the Washington Arch fund, assisted by the Boston Symphony orchestra, which, according to the advertisement, is generously offered to M. Paderewski for the occasion by Col. Higginson.

Clipping from

Record, Philadelphia, Pa

Date 3/20

—A pleasing programme of songs was given by Mr. and Mrs. Georg Henschel at the CHESTNUT STREET OPERA HOUSE yesterday afternoon. The finished method of the singers delighted the audience, which was lavish of applause. Another recital will be given at the same house by these artists on Friday afternoon.

NORTH AMERICAN, Philadelphia, Pa.

Date 3/21

Mr. and Mrs. Georg Henschel, under the management of Mr. C. A. Ellis, of the Boston Symphony Orchestra, will give two song recitals at the Chestnut-street Opera House this week, one to-morrow afternoon and the other on Friday, both beginning at 2.30. To-morrow's programme is as follows: Duet from "Giannina e Bernadone," Cimarosa, Mr. and Mrs. Henschel; (a) Air, "Oh, Sleep," from "Semele," Handel, Mrs. Henschel; (b) Crugantino's Song from Goethe's "Claudine von Villa Bella" (1790), Beethoven, (c) "The Erl-king," Loewe, Mr. Henschel; (b) "Midi au Village," Goring-Thomas, (c) "Serenade du Passant," Massenet, Mrs. Henschel; Duet, Gondoliera, Henschel, Mr. and Mrs. Henschel; (a) "It was a Lover and His Lass," (Old English), Mrs. Henschel; Duetto Buffo from "Don Pasquale," Donizetti, Mr. and Mrs. Henschel.

The Adamowski Quartet will give its fifth and last concert for the season at the Haseltine Galleries to-morrow afternoon at 2.30. The programme will include Beethoven's quartet, op. 18, No. 4, and Greig's quartet in G minor.

Clipping from [illegible] STAR, New York, N. Y.

Date 3/21

THE BOSTON SYMPHONY CONCERT.

The concert by the Boston Symphony Orchestra on Saturday evening last at the Brooklyn Academy of Music was one of unparalleled richness. Mr. Nikisch seems to have searched the whole field of orchestral composition and gathered into one programme the masterpieces of the greatest geniuses of the world. The Berlioz Symphony was magnificently played throughout, and was, perhaps, as interesting as anything on the programme. It is always a delight to hear Mr. Kneisel play, and it is not often that we have the opportunity of hearing him play the viola. He showed himself on this occasion, as always, past master of his art. His playing has the repose which marks the true artist. "The March of the Pilgrims" is a movement of particular charm, deeply religious in character, suggestive of the restfulness of the twilight hour—a spiritual uplifting to which the faint closing notes of the angelus give voice.

Not less charming in another way is the rustic simplicity of "The Mountaineer Serenade," with its quaint imitation of shepherds' pipes, a very naive bit of composition. The closing movement of the symphony, the "Orgy of the Brigands," is, as the name implies, descriptive of the maddest kind of intoxicated revels, which almost leaves one breathless.

The Saint-Saens symphonic poem was exquisitely played with great delicacy of shading. The spinning wheel motion is one that is always attractive. We know of no composition in which it is used to better advantage than in this.

The Liszt number was given nobly. It is a thrilling work; one which carries the hearer up to its own heights of inspiration.

Three symphonic works in one programme, each of a marvellously high character! Of D'Albert's playing one can only use superlatives. A genius of the piano to whom ordinary epithets cannot be applied. It was fitting that to this programme he should bring the noblest conception of Beethoven. Of its rendering we can only speak with reverence, as is due to the performer. A completely satisfactory rendition, than which we can give no higher praise.

The solo numbers for piano were eminently pleasing, the Schubert Impromptu in particular.

To the Strauss-Tausig Waltz the applause was so tumultuous that Mr. D'Albert was obliged to respond to the encore, playing the extremely difficult C Major Staccato Etude of Rubinstein. The adjective "difficult" can hardly be used in connection with D'Albert, as there is nothing difficult to him. He seems capable of expressing the intentions of any composer without obtruding his own personality. Not that his playing lacks individuality, however. A marked feature of his playing is the variation of force almost entirely by the fingers and wrist. There is at no time a high raising of the hands from the keyboard.

For the next concert a treat is in store in the persons of the Henschels, artists from whom one can never hear enough.

DEMOCRAT, Grand Rapids, Mich.

Date 3/20

Gave a Highly Successful Concert--Many Tickets Sold for the Boston Symphony Orchestra--Local Amusement Notes.

Over 300 tickets have already been sold, or rather subscribed for, against the coming of the Boston Symphony orchestra, whose concert is to take place May 9, in Hartman's hall. In the last issue of the New York Courier extended notices and critical reports concerning the excellence of their performances, have been published. It is the unqualified opinion of all the critical musical experts that this magnificent orchestra of eighty performers is absolutely unsurpassed in orchestral work of the present day. Eugene d'Albert played Beethoven's fifth concerto in connection with the entire orchestra and was recalled five times.

NORTH AMERICAN, Philadelphia, Pa.

Date 3/22

MR. AND MRS. GEORG HENSCHEL'S RECITAL.

Mr. and Mrs. Georg Henschel will give one of those song recitals for which they are famous at the Chestnut-street Opera House this afternoon at 2.30. The programme, published in full in our advertising columns this morning, consists of songs and duets by Cimarosa, Pergolesi, Handel, Beethoven, Schumann, Donizetti, Massinet and other composers. As singers of songs the Henschels are unrivalled, and they give an entertainment no less charming than unique. In London, Boston and New York, where they are better known than they are here, they have long been reigning favorites with people of refined musical taste.

The Musical Courier.

NEW YORK, WEDNESDAY, MARCH 23, 1892.

This is what Louis Elson says of Eugen d'Albert and could it be said more happily? "Which is the bolder, a lion or a tiger? Which has the more delicious flavor, Johannisberger or Lacryma Christi? Answer these questions authoritatively, and I can tell whether d'Albert eclipsed Paderewski or no. I can only compare d'Albert with d'Albert. In doing this I found the tone less resonant than heretofore and perhaps a trifle less sympathetic, but the performance of the 'Emperor' concerto was one beyond and above criticism."

That is about the size of the discussion; d'Albert can only be compared with d'Albert, but I dearly wish the young lion would have his claws clipped betimes. He plays like a lion with surge and fury, irresistible force and audacity, but could he not conceal his art more? The concealment of the inner mechanism of art is to reach the highest art and gentle Eugen shows too much how the thing is done; too much effort is made; too much work and not enough play. I fully comprehend the serious noble side of the young man and how he must despise the dilettantish (to use a vile expression) trifling of some pianists, but why rub all the bloom off his touch in his attempt to be sincere? All warmth and color should not be dispensed with because of the lofty idealism of his art. I fear d'Albert is treading too much in the footsteps of Bülow, who in his efforts to be free from subjective "sensationalism" ended up by being sensationally dry. Rubinstein plays Beethoven and Bach superbly, and with what a touch and with what a rich organ tone!

Must the voice become harsh and strident the moment the classics are approached? Do nobility and dignity of conception preclude all external beauty of tone? If so, give me the most luscious Sclavonic touch that ever emanated from Sclavland in preference to the dry, pedantic finger blow of the man who is bitten by the North German notion of objectivity in interpretation. Now the gist of all this is that d'Albert played the Beethoven "Emperor" concerto last week in Brooklyn so as to make my hair stand on end. It was glorious (and incidentally, I suppose, Beethoven) playing. It was sensational in the highest degree, inasmuch as it thrilled my ancient and sound weary aural hide, and to do that with a Beethoven concerto a man must be a d'Albert, for I'm sick unto musical megrims with Beethoven concerti. Therefore, if I talk about d'Albert, I'm only indicating a tendency in the gifted young artist, a drift, a trend in his development that appears to be Bülowwards. That means stern self repression, no individuality but a dry one, and in the end colorless, machine-like playing.

You know what Weitzmann said about Tausig's latter days. Of course that great artist was overtrained, mentally and physically. He grew weary of display, as all great men must, but in the effort to dig up the spiritual meanings of the great musical gospel he failed to remember that man cannot live by bread alone. Grace, beauty, sweetness, light, all play an important part in music, particularly in piano music, for the piano has no such sensuous tone as the voice, violin or 'cello. I'm for beauty first, interpretation next, or put it the other way if you wish, so you get the beauty in somewhere.

⁂

D'Albert is still full of young blood. Just listen to the way he plays Liszt's tremendous etude, "Feu Follet." He makes it something very exciting and of course masterful. He is always *that* or nothing. I wish nature had endowed him with his wife's (Teresa Carreño's) touch, but nature always stops short somewhere.

⁂

The d'Albert Recitals.—Mr. Eugen d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall on the afternoons of April 5, 7 and 9 proximo. The first of his programs is devoted to Beethoven, its numbers being variations in C minor, sonata in C major, op. 53; sonata in E minor, op. 90; sonata in E major, op. 109; sonata in A flat major, op. 110. Program No. 2 draws upon Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and program No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

Paderewski to Play for the Fund.—Paderewski, the great pianist, will play for the benefit of the Washington Memorial Arch next Sunday evening at the Metropolitan Opera House. The Boston Symphony orchestra, under Mr. Nikisch, will participate. Mr. Paderewski will play the Schumann and Paderewski concertos. All patriotic music lovers should be present at this concert, the purpose of which is a most laudable one. It is Paderewski's last appearance this season. He sails for Paris on Tuesday and will return here in November next.

The Brooklyn Philharmonic Concert.

THE fifth Brooklyn Philharmonic public rehearsal and concert took place last Friday afternoon and Saturday evening, respectively, at the Brooklyn Academy of Music. The program consisted of Berlioz's "Harold in Italy," the viola solo obligato of which was beautifully played by Mr. Franz Kneisel, the concert master of the Boston Symphony Orchestra; Saint-Saëns' symphonic poem, "Rouet d'Omphale," and Liszt's "Les Préludes." It goes without saying that under Mr. Nikisch's baton these and the accompaniment to Beethoven's "Emperor" concerto were artistically given. Eugen d'Albert was the pianist and played the solo part of the concerto in a most masterly manner. He is a great Beethoven interpreter. His later solos by Chopin (the berceuse and A flat valse, op. 42) and the Strauss-Tausig valse "Man lebt nur einmal" were also delivered in a surprising fashion. His breadth and intensity are even more marked than of yore.

The Boston Symphony Orchestra.

THE fifth concert of the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, took place Tuesday evening of last week at Chickering Hall before the usual large and enthusiastic audience. The scheme of the evening was as follows:

Symphony in A, No. 7..Beethoven
Poco sostenuto; vivace.
Allegretto.
Presto; assai meno presto; tempo primo.
Allegro con brio.
"Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea"..Nicodé
Overture fantaisie, "Hamlet"..Tschaikowsky
Songs with piano—
"Staendchen"..Richard Strauss
"Das Ringelein"..Chopin
"Auftraege"..Schumann
Symphonic poem, "Les Préludes"..Liszt
Soloist, Mrs Arthur Nikisch.

Mr. Nikisch read the Beethoven symphony in a manner all his own, not departing widely, however, from traditional tempi or phrasing. That it was interesting cannot be gainsaid; that it would receive the commendation of the conservative Beethovenists is greatly to be doubted. One thing is certain, all that Mr. Nikisch does is clear; he leaves one in no doubt as to his intentions, even when they are not the commonly accepted intentions of the composer being discussed. There could, however, be no dissentient voice as to the interpretation of the "Hamlet," Tschaikowsky's modern and powerfully scored overture fantasia. It has never before been given in this city with such dramatic effect; never before has its numerous possibilities of changeful rhythms, dynamics and tone coloring been revealed. Its performance was a genuine *tour de force*.

Mrs. Nikisch, whose artistic singing has been commented upon before in these columns, sang the broad measures of Nicodé's "Fata Morgana" in a most interesting fashion, her phrasing being intelligent and artistic. The number is an excerpt from the symphonic poem "The Sea," of Nicodé, several of which New York has already heard earlier in the season at a Philharmonic concert. In the group of songs later Mrs. Nikisch sang delightfully with her husband's finished accompaniments, and to an overwhelming encore gave Brahms' "Vergebliche's Staenchen." The evening finished with a brilliant performance of Liszt's "Les Préludes."

The Henschel Recital.

THE first song recital of those accomplished and refined artists, Mr. and Mrs. Georg Henschel, took place at Chickering Hall on last Saturday afternoon and proved that, although absent in England for several years, this musical couple has not been forgotten here. The hall was well filled and great and genuine enthusiasm prevailed. Mrs. Henschel has lost none of her consummate art in handling her small but sympathetic voice, and her singing in this respect must have proved a lesson to every vocalist present in the audience. Her phrasing and pronunciation were as distinct and musicianly as the whole delivery was charming, intelligent and artistic. She was heard in two Händel arias, two Irish songs by Villiers Stanford and a particularly delightful "May Song," by A. Hervey; three songs of her husband, which are musical, but a little forced, and in conjunction with him in duets by Padre Martini, Hermann Goetz's from "The Taming of the Shrew," and Donizetti's buffo duet from "Don Pasquale." Moreover she was encored.

Mr. Henschel's soli were the song of the harem keeper, from Mozart's "Seraglio;" Crugantino's song, by Beethoven; five *Lieder* from Schubert's elegiac, but ever so beautiful, cyclus "Die Winterreise;" "Gelb rollt mir zu Füssen," by Rubinstein and an aria from Massenet's "Roi de Lahore." Mr. Henschel's command over his vocal organ and the artistic effects he is able to produce put him all the higher in the estimation of connoisseurs, as his baritone voice is not naturally of the most agreeable timbre or most wieldy flexibility. But he sings like a master and his qualities as a thinking musician are of the most admirable kind. They shone forth most brightly also in his accompaniments.

A second and last recital will be given on Saturday afternoon.

BALTIMORE, March 20, 1892.

AN attack of hayseed fever has prevented me from attending musical affairs for months past, but the bracing atmosphere of the past weeks and the money I saved during my temporary withdrawal from the musical world have enabled me to find opportunities during recent events here to visit the most important, and I again start in to make new enemies by telling the truth about music in this here town.

Always ahead of everything in music here are the periodical concerts of the Boston Symphony concerts under Nikisch, the one of Thursday last introducing a number of novelties. The G major Dvorak Symphony was one of these and what you have said about it in reviewing its performance by your Philharmonic had been read by me and impressed me as wonderfully apt and correct. Tschaikowsky's "Hamlet" and Saint-Saens' "Rouet d'Omphale" completed the purely orchestral part of the program.

Eugen d'Albert played Chopin's E minor concerto, Schubert's impromptu, op. 90, No. 3, and some Liszt numbers, including our old friends from Venezia e Napoli. The critic of the "American" tells us that this was D'Albert's first appearance in this city, but the facts, as usual, are against that critic. However, that does not matter, as musical people here take no stock in the notices published in daily papers. Musical criticism in this town has reached the very lowest ebb, and for stupidity and dense ignorance is not equaled in any city of this size on the face of this globe. D'Albert played superbly, although not infallibly, from a technical point of view. But this means more breadth and freedom, and that is just what is wanted. Unquestionably he is one of the greatest living expounders of piano playing and is intellectually superior to most of his contemporaries. I shall make no comparisons with others, believing that every great artist in order to be great represents an individuality that brooks no comparison, and so it is with D'Albert. It is hoped that he will play here soon again.

BULLETIN, Philadelphia, Pa.

Date 3/21

Mr. and Mrs. Georg Henschel will give song recitals on Tuesday and Friday afternoons at 2.30 in the Chestnut Street Opera House. These distinguished singers have not appeared together in Philadelphia before, and there is a great desire to hear them.

WORLD, New York, N. Y.

Date 3/23

Next Sunday evening M. Paderewski will make his last appearance before his return home. It will be at the Metropolitan Opera-House and will be a generous contribution of his talents to the Washington Arch Fund. He will be assisted by the Boston Symphony Orchestra, which, as is announced in the advertisement, has been "generously offered to M. Paderewski for this occasion by Col. Higginson."

INQUIRER, Philadelphia, Pa.

Date 3/23

43

THE HENSCHELS' RECITAL.

An Interesting Concert at the Chestnut Street Opera House.

It is a great pity that the people of Philadelphia are so slow to appreciate good events in music. When appreciation comes it is liberal enough, but it is too slow in materializing. The small audience at the Chestnut Street Opera House yesterday afternoon was another exemplification of this fact. The work of these ballad singers is delightful. Mr. Henschel's voice has suffered somewhat from his advancing years, but he sings with rare sweetness and his methods are delightful.

Ballad singing is less appreciated in this country than it should be. It may not be the highest type of vocal art but it is certainly very delightful.

The Henschels sang excellently yesterday. The program heretofore published was given in a thoroughly artistic manner. No two persons sing more perfectly together. The audience was delighted with both, and every number had its own particular charm. It is to be hoped the house will be crowded Friday afternoon.

WORLD, New York, N. Y.

Date 3-23

FOR THE WASHINGTON ARCH.

Paderewski and the Boston Symphony Will Give a Benefit for the Fund.

As a testimonial of his appreciation of the hospitality he has received in America, M. Paderewski has resolved to give, on his own responsibility, a farewell concert for the benefit of the Washington Arch fund. In selecting an object for his final concert Paderewski intentionally chose one having a national sentiment.

For this concert, which will be his last public appearance in America, Paderewski has engaged the Metropolitan Opera-House for Sunday evening next. The services of the Boston Symphony, Mr. Nikisch, conductor, have been offered by Col. Henry Higginson for the occasion, and in the course of the concert two concertos will be given by Paderewski in connection with this orchestra. The boxes will be $50 and $30 each, and the seats will range from $1.50 to $3. Tickets are now for sale at Schuberth's, 23 Union square.

TIMES-STAR, Cincinnati, O.

Date

Next Wednesday afternoon at 3 o'clock at Pike's Opera House D' Albert will give his only piano recital in this city. Much has been said about this famous pianist, and that the great Russian is the only one with whom he can be compared is held to be absolutely true by a many. The New York Times says that Eugen D' Albert is probably the greatest living pianist.

Herald, Boston, Mass.

Date

PADEREWSKI'S positively final farewell appearance in this country will be in the Metropolitan Opera House in New York, Saturday evening, when he will appear for the benefit of the Washington Arch fund, assisted by the Boston Symphony orchestra, which, according to the advertisement, is generously offered to M. Paderewski for the occasion by Col. Higginson.

Clipping from
Record, Philadelphia, Pa

Date 3/23

—A pleasing programme of songs was given by Mr. and Mrs. Georg Henschel at the CHESTNUT STREET OPERA HOUSE yesterday afternoon. The finished method of the singers delighted the audience, which was lavish of applause. Another recital will be given at the same house by these artists on Friday afternoon.

NORTH AMERICAN, Philadelphia, Pa.

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The Adamowski Quartet will give its fifth and last concert for the season at the Haseltine Galleries to-morrow afternoon at 2.30. The programme will include Beethoven's quartet, op. 18, No. 4, and Greig's quartet in G minor. Mrs. Spencer Ervin will sing.

Clipping from Com. Advertiser
~~STAR~~, New York, N. Y.

Date 3/21

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MAIL AND EXPRESS, New York, N. Y.

Date 3/21

Mr. and Mrs. Henschel's Song Recitals at Chickering Hall—Concerts to Come.

Mr. and Mrs. Henschel were greeted by a large and highly appreciative audience in Chickering Hall on Saturday afternoon, when the first of the two song recitals of these accomplished artists was given. No singers before the public in their special department of vocal art are more justly welcome.

Mrs. Henschel's selections in the programme included several songs which she already has made agreeably familiar and which it is a pleasure to hear once more, and some which she sang for the first time here on Saturday. Among the latter were a "May Song," by A. Herney, and two pretty Irish songs set by C. Villiers Stanford. All of these compositions were sung with sympathetic voice and in finished style, chastely, simply and with true feeling. In two selections from Handel's operas and in three strikingly effective compositions by Mr. Henschel, the beauty of the singer's voice, the fineness of her vocal art, her warmth of feeling and her admirable power of expression were delightfully manifest.

Mr. Henschel sang a number of selections to which his fine artistic taste as well as his vocal art gave notable effect. Among these were a song from Mozart's "Il Seraglio" and five songs from Schubert's cyclus, "Die Winterreise." Several duets included in the programme also gave great pleasure to the audience. In the next and last recital on Saturday afternoon, the programme will embrace numbers by Gretry, Handel, Cimarosa, Dr. Arne, Rubinstein, Loewe, Henschel, Beethoven, Schubert, Mendelssohn, Boieldieu, Gounod, Thomas, Saint-Saens and Bizet.

NOTES.

M. Eugen d'Albert's three recitals of pianoforte music will be given at Madison Square Garden Concert Hall on the afternoons of April 5, 7 and 9. The first of his programmes is devoted to Beethoven, its numbers being variations in C minor; sonata in C major, op. 53; sonata in E minor, op. 90; sonata in E major, op. 109, and sonata in A flat major, op. 110. The second programme draws upon Bach, Beethoven, Mendelsshon, Raff, Tausig and Liszt, and programme No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

Journal, Chicago, Ill.

Date 3/19

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Eugene D'Albert made his initial appearance on his second visit to the United States at Boston on Friday afternoon and received a reception befitting the greatest living pianist and most intelligent and artistic interpreter of Beethoven. D'Albert will give two recitals in Chicago—Thursday evening, March 24, and Saturday afternoon, March 26. His splendid reception at Boston will doubtless be repeated here, as D'Albert is a universal favorite, and his genius is recognized and fully appreciated by music-loving Chicago.

MAIL AND EXPRESS, New York, N. Y.

Date 3/21

The fifth of the Boston Symphony Orchestra concerts took place at the Academy of Music Saturday evening. Brooklyn society turned out in force.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

FRIDAY MORNING, MAR. 25, 1892.

MUSICAL MATTERS.

The memory of James Russell Lowell was honored at Sanders Theatre, Cambridge, by one of the strongest programmes the Boston Symphony Orchestra could give. Schumann's overture, "Manfred," Schubert's unfinished symphony in B minor and Beethoven's fifth symphony in C minor, formed a combination rarely heard at one performance; all three are favorite compositions with true lovers of music, but only a leader like Mr. Nikisch and an orchestra of superior excellence can render them with full musical effect.

The "Manfred" overture was distinguished by brilliant effects, fine coloring and precision of tone; but the perfect mastery of the art of shading, the strong crescendo effects, the delicacy of the pianissimo passages, was more noticeable in Schubert's beautiful symphony. The 'cello solo parts were exquisite in tone and finish.

The first and second movements of the Beethoven symphony were admirably rendered, but the tone of the wood wind instruments marred somewhat the beauty of the scherzo. The purity of tone in the violins was marked throughout the evening.

The acoustic properties of the theatre are such as bring out strongly small defects in orchestration that might pass unnoticed in other halls, but there is compensation in the fact that the beauty of shading, the wonderful balance of tone and the finished phrasing is accentuated, and the pleasure is, in consequence, greatly increased.

The audience was large and appreciative, without being demonstrative.

Boston Transcript

FRIDAY, MARCH 25, 1892.

Mr. and Mrs. Henschel came back to America once more last week, and this time began their recitals, not in Boston, but in New York. Personally they are little changed. Mrs. Henschel is as fresh and delicate of voice, and as pleasant to look upon as ever, and Mr. Henschel is as bright-eyed and kindly of face as of old, with the familiar ring in his voice and his approved skill in accompaniments. It would be hard to find more delightful concerts of vocal music than those that the pair give, and New York has come, only a little later than Boston, to know and appreciate them. There was the old catholicity in their programme of airs, songs and duets, ranging from Padre Martini, Mozart and Handel, through Beethoven, Schubert and Donizetti down to Rubinstein, Massenet and Villiers Stanford. Their art, indeed, has its limitations, but in its kind it seems wholly admirable, and from year to year they have given us many opportunities to hear undeservedly neglected music. Mrs. Henschel was at her best in delicacy of tone and sympathetic interpretation in a group of Irish songs set by Mr. Stanford; and her husband's singing of Rubinstein's "Persisches Lied" and of five songs from Schubert's "Winter Journey" was full of fine dramatic power. But Boston already knows their skill and is soon to hear them.

The programme for the concert, tomorrow night, of the Boston Symphony Orchestra at the Music Hall is as follows: Brahms, Tragic Overture; Gluck, air, dance of spirits and dance of furies, "Orpheus"; songs with pianoforte; Beethoven, eighth symphony. Mrs. Amalie Joachim will be the singer.

The Beacon.

BOSTON, SATURDAY, MARCH 26, 1892.

THE HENSCHEL RECITALS.

Mr. and Mrs. Georg Henschel are to be welcomed home next week; for, wherever they may choose to live and however long they may be absent, Boston will always consider them as belonging to her and receive them as dear estrays when they return from time to time to visit and to sing. Many singers come and go, but none bring just what they bring of the expressiveness, right feeling, unobtrusive power, unassuming grace and perfectly proportioned art. Their short concert series, which is to be directed by Mr. C. A. Ellis, is to begin on Tuesday evening next, in the Meionaon, where they so like to sing and where all can hear them to advantage. There will be three afternoon recitals to follow, the dates being March 31 and April 5 and 9. The programmes, which can be all had—the tickets also—at Music Hall, name a fascinating array of songs and duets, in which "the grand old masters" have as eminent a representation as contemporary writers of *lied*, ballad and *chanson*, and the unknown authors of ancient popular airs will not be forgotten. The arrangement of these programmes appears to be perfect in its light and shade, and unalloyed enjoyment is to be expected from a hearing of them. Mr. Henchel will of course play all the accompaniments, and we surely do not need to explain what that means.

* * *

The programme of the Symphony Concert of this evening is as follows: "Tragic" overture, Brahms; ballet music from Gluck's "Orpheus"; Beethoven's Symphony, No. 8. Frau Amalie Joachim will sing an aria from Gluck's "Orpheus," and three songs with pianoforte accompaniment; Schubert's "Liebeabotschaft," and "Erlkönig," and Schumann's "Schöne Wiege."

BOSTON HOME JOURNAL.

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The new opera by D'Albert is based upon a fairy story, and is comical rather than tragical. D'Albert says that it will be produced either at Berlin or Carlsruhe.

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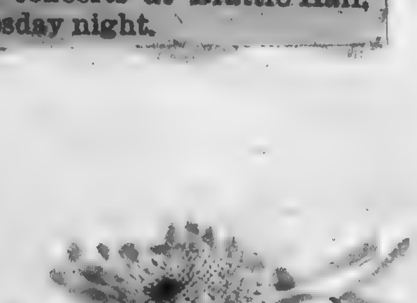

THE BOSTON TIMES

BOSTON, SUNDAY, MARCH 27, 1892.

THE HENSCHEL VOCAL RECITALS.

The four vocal recitals to be given by Mr. and Mrs. Georg Henschel will be among the most enjoyable musical treats of the spring. They will be given in the Meionaon (Tremont Temple), on next Tuesday evening, March 29, and on the afternoons of Thursday, March 31, Tuesday, April 5, and Saturday, April 9. Course tickets are now on sale at Music hall.

The programme for next Tuesday evening will be:

Duet, "Quel onda che rovina"	Padre Martini
Mr. and Mrs. Henschel.	
Aria, "Oh, Sleep," ("Semele") Aria, "Qual farfaletta," ("Partenope")	Handel
Mrs. Henschel.	
Aria from "Il Maestro di Musica"	Pergolesi
Aria buffa from "Calandrino"	Cimarosa
Mr. Henschel.	
Mignon's song	Beethoven
"Auf Flugeln des Gesanges"	Mendelssohn
"In the Woods"	Franz
Mrs. Henschel.	
"Der Doppelzanger" "Gruppe aus dem Tartarus" "Der Schiffer"	Schubert
Mr. Henschel.	
Duet from "Taming of the Shrew"	Goetz
Mr. and Mrs. Henschel.	
Romance "Morgens als Lerche" "Der Bote"	(New) Henschel
Mrs. Henschel.	
The Czar's song, from "Czar and Carpenter"	Lortzing
Couplets de Vulcain, from "Philemon et Baucis"	Gounod
Mr. Henschel.	
Duet from "Le Nouveau Seigneur de Village"	Boieldieu
Mr. and Mrs. Henschel.	

THIRD JOACHIM-WHITE RECITAL.

The third and last of the Joachim-White song recitals at Steinert hall occurred last Monday afternoon. This was the programme:

Die Meere, Die Boten der Liebe, Die Schwestern,	Brahms
Miss White and Mrs. Joachim.	
Der Lindenbaum. b. Auf dem Flusse. c. Fruhlingstraum. d. Im Dorfe. e. Der Wegweiser. f. Der Leermann.	Schubert
Mrs. Joachim.	
Gretchen am Spinnrade	Schubert
Der Mond	Mendelssohn
In der Fremde	Taubert
Miss Villa W. White.	
Feldeinsamkeit	Brahms
Nur ein Ton	Cornelius
Wieder mocht ich dir begegnen	Liszt
Fruhlingsliebe. Mein Schatz ist auf der Wanderschaft	Franz
Mrs. Joachim.	
Three duets	Dvorak

Gazette

BOSTON, SUNDAY MORNING, MARCH 27.

HENRY G. PARKER, Editor and Publisher

The Symphony Concert.

The programme for the twentieth Symphony Concert in Music Hall, last night, was: Tragic Overture, Brahms; "Che faro senza Euridice," Gluck; selections from the ballet music of "Orpheus," Gluck; "Liebotschaft," Schubert; "Schöne Wiege Meiner Leiden," Schumann, and "Erlkoenig," Schubert; Symphony No. 8 in F, Beethoven. The work of the orchestra was excellent throughout. The Brahms overture was clearly and impressively read and effectively played; and the Gluck ballet music was interpreted in a wholly sympathetic spirit and admirably performed. The symphony was given without any important innovations on the traditional reading and with a frank simplicity and a graceful flexibility that may be heartily commended. The soloist was Mme. Amalie Joachim. Her singing was often painfully false in intonation, and this fault, which seems to be a radical one with the artist, overtops whatever may be praiseworthy in her work. Purity of intonation is the first requisite in a vocalist, and the lack of it cannot be condoned, without setting a bad example to young singers and proving unfaithful to the best interests of vocal art. To encourage it at the Symphony concerts is to assist in lowering the standard that should prevail there. Not having heard Mme. Joachim in the meridian of her powers, we cannot tell what she has been; we can only know what she is, and, unpleasing as it is, to write thus harshly of an artist of her repute, we do not feel that it is just to pass by in her that which we would condemn severely in a less noted artist. Her singing last evening had little in it that can be honestly commended, and though it may have shown traces of an excellence that has passed away, it was scarcely worthy of a hearing at these concerts. However, the audience evidently thought otherwise, for it recalled her twice after the Gluck aria, and after the group of Schubert and Schumann songs it broke forth in a rapture of delight and recalled her five times. The programme for the next concert is: Symphony, A-minor, Mendelssohn; Concerto for flute and harp, Mozart; Serenade for strings, Volkmann; and "Wotan's Farewell" and "The Fire Charm," Wagner. The soloists will be: Messrs. H. Meyn, C. Molé and H. Schuecker.

The first in the series of four vocal recitals by Mr. and Mrs. Georg Henschel in the Meionaon, will be given on Tuesday evening, when the artists will be heard in songs by Handel, Pegolese, Cimarosa, Beethoven, Mendelssohn, Franz, Schubert, Lortzing, Gounod and Henschel, and in duets by Martini, Goetz and Boieldieu. The second Recital will take place on Thursday afternoon when the programme will include music by Bach, Handel, Paesiello, Arne, Beethoven, Schumann, Loewe, Brahms, Liszt, Tschaikowsky, Massenet, Sgambati, Paderewski and A. Thomas.

The second in the series of three concerts in Brattle Hall, Cambridge, will be given by the Kneisel Quartet on Tuesday evening. Mrs. Nikisch is to be the soloist.

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PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 87.

SUNDAY, MARCH 27, 1892.

THE SYMPHONY CONCERT.

The appearance of Mme. Amalia Joachim, the contralto whose vocal recitals have attracted so much attention, made one of the interesting features of last evening's symphony concert, the complete programme of which was as follows:

Tragic Overture	Brahms
Aria from "Orpheus"	Gluck
Reigen Seliger Geister und Furien	Gluck
Tanz from "Orpheus"	———
Songs with piano	———
"Liebesbotschaft (a)	Schubert
"Schoene Weige meiner Leiden" (b)	Schumann
"Erlkoenig" (c)	Schubert
Symphony No. 8, in F major	Beethoven

Mme. Joachim's delivery of the familiar aria from "Orpheus" displayed the rich sympathetic tones of her voice to fine advantage, and her singing of the selection was marked by a degree of dramatic strength and sentiment which quite realized all its beauties, and she honestly won the commendation which was awarded her at the conclusion. In the group of songs at the piano she again displayed her rare gifts as a vocalist and won especial favor by the intelligent and artistic fashion in which she gave the Schubert songs.

The strong contrast afforded by introducing the old-time music of Gluck with the modern mysteries of a Brahm's overture heightened the effect of both these styles of composition and added largely to the enjoyment of the older forms from the "Orpheus."

No better flute playing has ever been heard here than that of M. Mole in the theme of the first movement of the Orpheus music, for it was sung upon the instrument with faultless taste and such skill that the player was compelled to repeatedly bow his acknowledgments from his seat in the orchestra at its conclusion.

The dance of the furies was splendidly given by Mr. Nikisch, who also made intelligible the intentions of the composer of the "Tragic" overture. An admirable reading of the eigth symphony greatly pleased the audience.

Next Saturday evening the soloists will be Mr. Heinrich Meyn, baritone, Mr. Charles Mòle, flute, Mr. Heinrich Schuecker, harp; the programme including Mendelssohn's symphony No. 3, in A minor, "Scotch"; Mozart's concerto for flute and harp; Volkmann's serenade for string orchestra, in F major, and Wagner's "Wotan's Farewell" and "Fire Charm," from "Die Walkuere."

THE HENSCHELS' VISIT.

The visit of Mr. and Mrs. Georg Henschel to this city will be a welcome event to the many who have enjoyed their artistic and social acquaintance in years past, and the series of vocal recitals to be given by these accomplished singers will, quite likely, take on the character of a reunion of the admirers of these admirable artists.

In chatting about his return to Boston a few days ago, during his stay in Philadelphia, Mr. Henschel spoke with great feeling of his pleasant associations with the Boston public in the past, and especially of the value of his experiences here while directing the Boston Symphony orchestra during the first three seasons of its existence. He said that his London orchestral concerts were suggested by, and modelled upon, those given under his direction by the Boston orchestra. He spoke with pardonable pride of the fact that, after a struggle of five seasons for financial support, caused by the novelty of the scheme and the fact that orchestral concerts during the winter months had never had the favor of influential patrons, he has at last seen the turn of the tide, and has felt justified in announcing a grander scheme for next season.

He expressed much satisfaction with the attention paid his music for the recent "Hamlet" production in London, and said that he should probably direct its performance in this country, or, rather, a concert arrangement of it, before his return to London.

When asked as to the comparative standing of American students abroad, he smiled, and, while admitting an admiration for American singers and their rare gifts in many cases, said that he had found many good voices among his London pupils who were not born under the stars and stripes.

The conversation happening to turn upon the recent opera season here, Mr. Henschel expressed some of the pronounced opinions which were heard with so much interest at the recent distribution of prizes in the Birmingham school of music, England, when he said in a satirical allusion to the "Cavalleria Rusticana" performances:

"Now as an example of how much more is thought of money than of art by many of those who profess to deal, so to speak, with art, a short opera—let us call it 'Artineria di Marina'—has met with tremendous and universal success. It must be given, but it does not fill the evening. What do we consequently read in the advertisements—and don't think I have made this up—'Tonight, the successful opera 'Artineria di Marina' will be followed, or preceded by Gluck's 'Orfeo,' ending with 'Che Faro.' Now says Hamlet, in one of his most lucid moments, 'that's villainous.' Just fancy a modern English playwright having written a very successful one-act play, which draws crowded houses, but does not fill the evening. The manager therefore advertises: 'Mr. So-and-So's successful play will be given tonight, followed or preceded by Shakespeare's "Hamlet," ending with "To be or not to be!"' Now, this certainly ought not to be, and those young people who enter upon a professional career, whether they are to become productive or reproductive artists, ought to do all in their power to decry this chase for money at the expense of art."

Mr. and Mrs. Henschel will arrive in Boston today and on Tuesday evening will give the first of the series of four vocal recitals announced at the Meionaon. Mr. Henschel's well known catholicity in programme making is shown by the composers represented on Tuesday's list which includes the names of Padre Martini, Handel, Pergolesi, Cimarosa, Beethoven, Mendelssohn, Franz, Schubert, Goetz, Henschel, Lortzing, Gounod and Boieldieu.

The remaining concerts of the series will be given on Thursday afternoon, March 31, Tuesday afternoon, April 5, Saturday afternoon, April 9.

Paderewski and the Boston Symphony orchestra are to give that Washington arch fund in New York a lift tonight by playing at the Metropolitan Opera House in that city. The pianist and all the musicians volunteer their services. Much might be said about the Boston orchestra being chosen by the pianist, instead of those in New York, but the musical public of the metropolis might take offence. The programme includes the "Tannhauser" and "Benvenuto Cellini" overtures, "Le Rouet d'Omphale," concertos by Schumann and Paderewski and a Liszt "Hungarian Rhapsody." About every seat for the concert was sold the day they were offered at the box office.

The pleasant farewell banquet which Paderewski gave on Tuesday numbered among its guests Mr. and Mrs. Arthur Foote, Mr. and Mrs. Nikisch, Mr. Clayton Johns, the Adamowskis and Mr. and Mrs. W. F. Apthorp.

MAIL AND EXPRESS, New York, N. Y.

Date 3/21

Mr. and Mrs. Henschel's Song Recitals at Chickering Hall—Concerts to Come.

Mr. and Mrs. Henschel were greeted by a large and highly appreciative audience in Chickering Hall on Saturday afternoon, when the first of the two song recitals of these accomplished artists was given. No singers before the public in their special department of vocal art are more justly welcome.

Mrs. Henschel's selections in the programme included several songs which she already has made agreeably familiar and which it is a pleasure to hear once more, and some which she sang for the first time here on Saturday. Among the latter were a "May Song," by A. Herney, and two pretty Irish songs set by C. Villiers Stanford. All of these compositions were sung with sympathetic voice and in finished style, chastely, simply and with true feeling. In two selections from Handel's operas and in three strikingly effective compositions by Mr. Henschel, the beauty of the singer's voice, the fineness of her vocal art, her warmth of feeling and her admirable power of expression were delightfully manifest.

Mr. Henschel sang a number of selections to which his fine artistic taste as well as his vocal art gave notable effect. Among these were a song from Mozart's "Il Seraglio" and five songs from Schubert's cyclus, "Die Winterreise." Several duets included in the programme also gave great pleasure to the audience. In the next and last recital on Saturday afternoon, the programme will embrace numbers by Gretry, Handel, Cimarosa, Dr. Arne, Rubinstein, Loewe, Henschel, Beethoven, Schubert, Mendelssohn, Boieldieu. Gounod, Thomas, Saint-Saens and Bizet.

NOTES.

M. Eugen d'Albert's three recitals of pianoforte music will be given at Madison Square Garden Concert Hall on the afternoons of April 5, 7 and 9. The first of his programmes is devoted to Beethoven, its numbers being variations in C minor; sonata in C major, op. 53; sonata in E minor, op. 90; sonata in E major, op. 109, and sonata in A flat major, op. 110. The second programme draws upon Bach, Beethoven, Mendelsshon, Raff, Tausig and Liszt, and programme No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

Journal, Chicago, Ill.

Date 3

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Eugene D'Albert made his initial appearance on his second visit to the United States at Boston on Friday afternoon and received a reception befitting the greatest living pianist and most intelligent and artistic interpreter of Beethoven. D'Albert will give two recitals in Chicago—Thursday evening, March 24, and Saturday afternoon, March 26. His splendid reception at Boston will doubtless be repeated here, as D'Albert is a universal favorite, and his genius is recognized and fully appreciated by music-loving Chicago.

MAIL AND EXPRESS, New York, N. Y.

Date

The fifth of the Boston Symphony Orchestra concerts took place at the Academy of Music Saturday evening. Brooklyn society turned out in force.

Boston Post

MOTTO:

With a Mission

—AND—

Without a Muzzle.

FRIDAY MORNING, MAR. 25, 1892.

MUSICAL MATTERS.

The memory of James Russell Lowell was honored at Sanders Theatre, Cambridge, by one of the strongest programmes the Boston Symphony Orchestra could give. Schumann's overture, "Manfred," Schubert's unfinished symphony in B minor and Beethoven's fifth symphony in C minor, formed a combination rarely heard at one performance; all three are favorite compositions with true lovers of music, but only a leader like Mr. Nikisch and an orchestra of superior excellence can render them with full musical effect.

The "Manfred" overture was distinguished by brilliant effects, fine coloring and precision of tone; but the perfect mastery of the art of shading, the strong crescendo effects, the delicacy of the pianissimo passages, was more noticeable in Schubert's beautiful symphony. The 'cello solo parts were exquisite in tone and finish.

The first and second movements of the Beethoven symphony were admirably rendered, but the tone of the wood wind instruments marred somewhat the beauty of the scherzo. The purity of tone in the violins was marked throughout the evening.

The acoustic properties of the theatre are such as bring out strongly small defects in orchestration that might pass unnoticed in other halls, but there is compensation in the fact that the beauty of shading, the wonderful balance of tone and the finished phrasing is accentuated, and the pleasure is, in consequence, greatly increased.

The audience was large and appreciative, without being demonstrative.

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Boston Transcript

FRIDAY, MARCH 25, 1892.

Mr. and Mrs. Henschel came back to America once more last week, and this time began their recitals, not in Boston, but in New York. Personally they are little changed. Mrs. Henschel is as fresh and delicate of voice, and as pleasant to look upon as ever, and Mr. Henschel is as bright-eyed and kindly of face as of old, with the familiar ring in his voice and his approved skill in accompaniments. It would be hard to find more delightful concerts of vocal music than those that the pair give, and New York has come, only a little later than Boston, to know and appreciate them. There was the old catholicity in their programme of airs, songs and duets, ranging from Padre Martini, Mozart and Handel, through Beethoven, Schubert and Donizetti down to Rubinstein, Massenet and Villiers Stanford. Their art, indeed, has its limitations, but in its kind it seems wholly admirable, and from year to year they have given us many opportunities to hear undeservedly neglected music. Mrs. Henschel was at her best in delicacy of tone and sympathetic interpretation in a group of Irish songs set by Mr. Stanford; and her husband's singing of Rubinstein's "Persisches Lied" and of five songs from Schubert's "Winter Journey" was full of fine dramatic power. But Boston already knows their skill and is soon to hear them.

The programme for the concert, tomorrow night, of the Boston Symphony Orchestra at the Music Hall is as follows: Brahms, Tragic Overture; Gluck, air, dance of spirits and dance of furies, "Orpheus"; songs with pianoforte; Beethoven, eighth symphony. Mrs. Amalie Joachim will be the singer.

The Beacon.

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Aria, "Oh, Sleep," ("Semele")......... } Handel
Aria, "Qual farfaletta," ("Partenope") }
Mrs. Henschel.
Aria from "Il Maestro di Musica".....Pergolesi
Aria buffa from "Calandrino".........Cimarosa
Mr. Henschel.
Mignon's song.........................Beethoven
"Auf Flugeln des Gesanges".....Mendelssohn
"In the Woods"...............................Franz
Mrs. Henschel.
"Der Doppelzanger"................... }
"Gruppe aus dem Tartarus"......... } Schubert
"Der Schiffer"............................ }
Mr. Henschel.
Duet from "Taming of the Shrew".......Goetz
Mr. and Mrs. Henschel.
Romance........................ }
"Morgens als Lerche"........ } (New) Henschel
"Der Bote"...................... }
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter"...............................Lortzing
Couplets de Vulcain, from "Philemon et Baucis"..............................Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village"...............................Boieldieu
Mr. and Mrs. Henschel.

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The third and last of the Joachim-White song recitals at Steinert hall occurred last Monday afternoon. This was the programme:

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Gretchen am Spinnrade................Schubert
Der Mond..........................Mendelssohn
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Miss Villa W. White.
Feldeinsamkeit ....Brahms
Nur ein Ton..............................Cornelius
Wieder mocht ich dir begegnen............Liszt
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Three duets..................................Dvorak

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HENRY G. PARKER, Editor and Publisher

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Reigen Seliger Geister und Furien.........Gluck
Tanz from "Orpheus".............................——
Songs with piano....................................——
"Liebesbotschaft (a)........................Schubert
"Schoene Weige meiner Leiden" (b).....Schumann
"Erlkoenig" (c)...............................Schubert
Symphony No. 8, in F major............Beethoven

Mme. Joachim's delivery of the familiar aria from "Orpheus" displayed the rich sympathetic tones of her voice to fine advantage, and her singing of the selection was marked by a degree of dramatic strength and sentiment which quite realized all its beauties, and she honestly won the commendation which was awarded her at the conclusion. In the group of songs at the piano she again displayed her rare gifts as a vocalist and won especial favor by the intelligent and artistic fashion in which she gave the Schubert songs.

The strong contrast afforded by introducing the old-time music of Gluck with the modern mysteries of a Brahm's overture heightened the effect of both these styles of composition and added largely to the enjoyment of the older forms from the "Orpheus."

No better flute playing has ever been heard here than that of M. Mole in the theme of the first movement of the Orpheus music, for it was sung upon the instrument with faultless taste and such skill that the player was compelled to repeatedly bow his acknowledgments from his seat in the orchestra at its conclusion.

The dance of the furies was splendidly given by Mr. Nikisch, who also made intelligible the intentions of the composer of the "Tragic" overture. An admirable reading of the eigth symphony greatly pleased the audience.

Next Saturday evening the soloists will be Mr. Heinrich Meyn, baritone, Mr. Charles Mole, flute, Mr. Heinrich Schuecker, harp; the programme including Mendelssohn's symphony No. 3, in A minor, "Scotch"; Mozart's concerto for flute and harp; Volkmann's serenade for string orchestra, in F major, and Wagner's "Wotan's Farewell" and "Fire Charm," from "Die Walkuere."

THE HENSCHELS' VISIT.

The visit of Mr. and Mrs. Georg Henschel to this city will be a welcome event to the many who have enjoyed their artistic and social acquaintance in years past, and the series of vocal recitals to be given by these accomplished singers will, quite likely, take on the character of a reunion of the admirers of these admirable artists.

In chatting about his return to Boston a few days ago, during his stay in Philadelphia, Mr. Henschel spoke with great feeling of his pleasant associations with the Boston public in the past, and especially of the value of his experiences here while directing the Boston Symphony orchestra during the first three seasons of its existence. He said that his London orchestral concerts were suggested by, and modelled upon, those given under his direction by the Boston orchestra. He spoke with pardonable pride of the fact that, after a struggle of five seasons for financial support, caused by the novelty of the scheme and the fact that orchestral concerts during the winter months had never had the favor of influential patrons, he has at last seen the turn of the tide, and has felt justified in announcing a grander scheme for next season.

He expressed much satisfaction with the attention paid his music for the recent "Hamlet" production in London, and said that he should probably direct its performance in this country, or, rather, a concert arrangement of it, before his return to London.

When asked as to the comparative standing of American students abroad, he smiled, and, while admitting an admiration for American singers and their rare gifts in many cases, said that he had found many good voices among his London pupils who were not born under the stars and stripes.

The conversation happening to turn upon the recent opera season here, Mr. Henschel expressed some of the pronounced opinions which were heard with so much interest at the recent distribution of prizes in the Birmingham school of music, England, when he said in a satirical allusion to the "Cavalleria Rusticana" performances:

"Now as an example of how much more is thought of money than of art by many of those who profess to deal, so to speak, with art, a short opera—let us call it 'Artineria di Marina'—has met with tremendous and universal success. It must be given, but it does not fill the evening. What do we consequently read in the advertisements—and don't think I have made this up, for I have not—'Tonight, the successful opera 'Artineria di Marina' will be followed, or preceded by Gluck's 'Orfeo,' ending with 'Che Faro.' 'Now says Hamlet, in one of his most lucid moments, 'that's villanous.' Just fancy a modern English playwright having written a very successful one-act play, which draws crowded houses, but does not fill the evening. The manager therefore advertises: 'Mr. So-and-So's successful play will be given tonight, followed or preceded by Shakespeare's "Hamlet," ending with "To be or not to be!"' Now, this certainly ought not to be, and those young people who enter upon a professional career, whether they are to become productive or reproductive artists, ought to do all in their power to decry this chase for money at the expense of art."

Mr. and Mrs. Henschel will arrive in Boston today and on Tuesday evening will give the first of the series of four vocal recitals announced at the Meionaon. Mr. Henschel's well known catholicity in programme making is shown by the composers represented on Tuesday's list which includes the names of Padre Martini, Handel, Pergolesi, Cimarosa, Beethoven, Mendelssohn, Franz, Schubert, Goetz, Henschel, Lortzing, Gounod and Boieldieu.

The remaining concerts of the series will be given on Thursday afternoon, March 31, Tuesday afternoon, April 5, Saturday afternoon, April 9.

Paderewski and the Boston Symphony orchestra are to give that Washington arch fund in New York a lift tonight by playing at the Metropolitan Opera House in that city. The pianist and all the musicians volunteer their services. Much might be said about the Boston orchestra being chosen by the pianist, instead of those in New York, but the musical public of the metropolis might take offence. The programme includes the "Tannhauser" and "Bueventa Cellini" overtures, "Le Rouet d'Omphale" concertos for piano by Schumann and Paderewski, and a Liszt "Hungarian Rhapsody." About every seat for the concert was sold the day they were offered at the box office.

The pleasant farewell banquet which Paderewski gave on Tuesday numbered among its guests Mr. and Mrs. Arthur Foote, Mr. and Mrs. Nikisch, Mr. Clayton Johns, the Adamowskis and Mr. and Mrs. W. F. Apthorp.

[illegible] MARCH 27, [illegible]

HENSCHEL VOCAL RECITALS.

Warm Welcome Assured the Gifted Couple on Their Return to Boston.

Mr. and Mrs. Georg Henschel, the distinguished singers, will return to Boston this week, after an absence of three years. This gifted couple are so well known here that little need be said in praise of their splendid vocalism, which may well serve as a model for all concert singers.

The first of their series of four vocal recitals will be given at the Meionaon next Tuesday evening. The programme will be as follows:

Duet, Quel unda che rovina..........Padre Martini
Mr. and Mrs. Henschel.
Aria, Oh, Sleep, from Semele. } ....Handel
Aria, Qual farfaletta, from Partenope. }
Mrs. Henschel.
Aria from Il Maestro di Musica............Pergolesi
Aria buffa from Calandrino..............Cimarosa
Mr. Henschel.
Mignon's song..........................Beethoven
Auf Flügeln des Gesanges...........Mendelssohn
In the Woods...............................Franz
Mrs. Henschel.
Der Doppelganger. }
Gruppe aus dem Tartarus. } ....Schubert
Der Schiffer, }
Mr. Henschel.
Duet from the "Taming of the Shrew" ......Goetz
Mr. and Mrs. Henschel.
Romance .... }
"Morgens als Lerche" } (new) ....Henschel
"Der Bote" .... }
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter"
Lortzing
Couplets de Vulcain, from "Philemon et Baucis"
Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village"
Boieldieu
Mr. and Mrs. Henschel.

The dates of the three matinees are Thursday, March 31; Thursday, April 5, and Saturday, April 9. Tickets can be secured at Music Hall.

TWENTIETH SYMPHONY.

Mme. Amalie Joachim Receives a Flattering Reception.

The twentieth Symphony concert was given at Music Hall yesterday evening. The interest of the occasion was centred in Mme. Amalie Joachim, who has already made many friends in Boston. As she moved along to the front of the stage amidst a most cordial welcome, her manner had all the easy grace of the hostess receiving her friends. The reception accorded her was genuine and was justified by her subsequent work.

At her initial performance in Union Hall she labored under the disadvantage of a contracted auditorium, but yesterday at the Music Hall the conditions were much more favorable to her voice, which is not only acceptable in tone but of very considerable volume. She selected an aria from Orpheus as her opening number, accompanied by full orchestra, which she sang with admirable taste and skill. Her rich, round voice was fully equal to all demands made upon it.

In addition to the above she sang three songs, by Schubert, Liebesbotschaft and Erlkoenig, together with Schuman's "Schoene Wiege Meiner Leiden." She was accompanied on the piano by Mr. Nikisch with that grace and delicacy which has won so much praise for him.

Mme. Joachim was at her best in these songs, which she gave with extreme tenderness, and returned at the finish no less than three times to receive the flattering attention of the audience.

The instrumental portion of the rehearsal consisted of Brahm's "Tragic Overture," which met careful treatment at the hands of the orchestra, though we cannot help feeling the overture might be called an ode to melancholly.

The second number consisted of Gluck's "Reigen Seliger Geister and Furien Tanz," from "Orpheus." Symphony No. 8, in F major, Beethoven, was selected for the occasion, sometimes known as the little symphony. This cheery and refreshing music was charmingly played. The scherzo work

Its merry measures delighted the audience into applause at its termination, and it is fair to say the little symphony will not soon lose its place amongst the pleasant musical memories of these delightful concerts.

The next rehearsals and concert will be given April 1 and 2.

——The last Paderewski recital was a perfect crush, and emphasized the fact that, whatever chances, this wonderful performer will always be sure of the warmest kind of welcome in Boston. Tonight he plays for the last time this season in New York, and gives the whole proceeds of the recital to a local charity. Not to be outdone, Mr. Higginson is sending his orchestra over to play at the same concert as his share in the good work, and in return for the courtesy shown by Paderewski when he so kindly offered his services at the recent benefit of the orchestra. After the concert the whole band of performers—with Manager Ellis and his assistant, Mr. Comee—are to be given an elaborate supper at Sherry's by Paderewski as his farewell offering to the orchestra which has served him so well. He sails Tuesday.

——Mr. and Mrs. Nikisch, who have been the recipients in New York all the week of much distinguished attention from society, were the centre of attraction at Mrs. ex-Secretary Whitney's musicale last Saturday afternoon, when Mrs. Nikisch sang with the Adamowski quartet. On Thursday night, when Paderewski played at Mrs. Whitney's, she gave a dinner for 24 previous to the entertainment.

——Mme. Lilian Nordica's Boston friends will be glad to hear that she has been enjoying a great social as well as an artistic triumph in Dublin. She was entertained at the Viceregal Lodge, the Mansion House, and many private houses, and her departure from Westland Row railway station in a special saloon carriage, decorated with choice exotics and many huge bouquets, was quite a little ceremony. There were over 4000 people at the Leinster Hall when she sang there last Monday night.

——The Henschels, whose recitals this week are eagerly anticipated, have lost none of their excellence during their long term of absence, and, seemingly, no ground in public favor, to judge by their New York reception the other night. When they sing together the effect of their perfect vocal [illegible] and of Mr. Henschel's admirable accompaniments is irresistible, and the [illegible] of Mrs. Henschel's singing with her [illegible] aid at the piano is even greater. [illegible] would be hard to find a vocalist that [illegible] agreeable soprano voice with [illegible] and fascinating art. Mr. [illegible] as a [illegible] singer [illegible] feel- [illegible]

Boston Journal.
MONDAY, MARCH 28, 1892.

Mrs. Joachim Sings at the Symphony Concert.

A Digression Concerning "Intellectuality" in Song.

The twentieth Symphony concert was given Saturday evening in Music Hall. The programme was as follows:

Tragic Overture...................................Brahms
Aria from "Orpheus".................................Gluck
Reigen Seliger Geister und Furien Tanz, from "Orpheus"..Gluck
Songs with Piano.
"Liebesbotschaft"..............................Schubert
"Schoene Wiege meiner Leiden"............Schumann
"Erlkoenig"....................................Schubert
Symphony No. 8, in F Major.................Beethoven

Mrs. Amalie Joachim was the singer.

The orchestral numbers are familiar, and they require no words of explanation or criticism. The work of the orchestra was excellent. Mr. Nikisch gave a sane and manly reading of the Beethoven symphony. It was free from the caprices, the mannerisms and the theatrical spirit that on former occasions have often disfigured the performance of the compositions of Beethoven as conducted by him. The ballet music from "Orpheus" was effective, and the effects were due to the fact that Mr. Nikisch was in sympathy with the old writer of operas. There was no attempt at modernization. The pure, almost severe, simplicity of Gluck was reverently preserved. The flute solo in the ballet music was played in a delightful manner. All in all, the concert was worthy of the high reputation of the orchestra.

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Mrs. Joachim appears in certain respects to better advantage, as a singer, in Music Hall than in a room of small dimensions. For the full exhibition of the breadth of her style she needs space and freedom. Saturday evening she displayed passionate power and dramatic intelligence. But the same faults were seen in this concert and in her three recitals. There is no need, perhaps, of dwelling on them, but two are grievous and not to be excused. Her intonation is often false, and in her attack she frequently strikes under and slides up to the desired tone. Now, the Symphony concerts are supposed to serve an educational purpose. When a singer comes before a Symphony audience, the student should be able to profit by the hearing. When the student finds that vocal offences are quickly forgiven, she may well question the wisdom of her teacher, who finds fault with her for similar omissions and commissions.

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It is true that the curiosity to hear famous singers of other lands is legitimate, even when they have passed the zenith of their glory. Applause is often justly given as a tribute paid the glorious past. The intelligence displayed by Mrs. Joachim is admirable, worthy of all praise. Even now there are excellent points in the mechanical means employed to convey this mental intelligence. There is a danger, however, in the unqualified acceptance of her art, and the danger is this: That students hearing her and knowing her reputation may be induced to regard the rudiments of the science of song as things of little moment, and to seek only the expression of emotions without providing themselves with the means of full expression. And there are many in these days who claim that the first thing required of a singer is intelligence. This intelligence is not vocal; it is vaguely described as "intellectuality." That is to say, a singer may have an unpleasant voice, he may sing habitually below or above the true pitch, he may show ignorance of important rudiments of the art of song; and he is promptly pardoned for his vocal ignorance or vocal inability, provided there is a rumor that he in some mysterious manner has caught the true spirit of the composer and will consent to serve as a medium between the composer and the hearer. When it is once announced that Mr. X or Mrs. Z sings with uncommon "intellectuality," the fortune of the singer is made for a season, and possibly for two seasons. There is a cult. Unfortunately for Mr. X or Mrs. Z, some one, whose "intellectuality" is said to be even more pronounced, raps at the stage door. The old shrine is hastily abandoned. For music is too often the sport of the constantly changing fashion.

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PADERÉWSKI AND NIKISCH.

Together They Played $4300 Into the Washington Arch Fund.

Special Dispatch to The Boston Journal.

NEW YORK, March 27. Paderewski gave a farewell concert this evening at the Metropolitan Opera House for the benefit of the Washington Arch fund. Fortunately for the financial and artistic outcome of the undertaking, he found three men who were willing to aid him. Mr. Steinway, who paid all the local expenses of the concert; Mr. Higginson, who contributed the services of the Boston Symphony Orchestra and paid the cost of their visit, and Mr. Nikisch, who conducted the concert. As a result, the Arch fund has been increased about $4300.

Everything except the weather and a rather large number of empty boxes conspired to make the affair one of extreme brilliancy. The visiting orchestra was in close sympathy with Mr. Paderewski, and he with it, and the music which was played went with a good deal of spirit, especially the pianist's own concerto, the exquisite slow movement and brilliant finale of which aroused so much enthusiasm that Mr. Paderewski repeated the last movement. The repetition was a well-earned and neatly paid compliment to Mr. Nikisch and his men, with whom the pianist seemed extremely desirous to share the honors of the evening.

The concert was made a gala occasion for the concert goers; it wound up with speech-making.

PRESS, New York, N. Y.
Date 3-26

At the concert in aid of the Washington Arch Fund at the Metropolitan Opera House to-morrow evening the following programme will be given by M. Paderewski and the Boston Symphony Orchestra: Overture, "Tannhaeuser," ~~Richard Wagner~~; concerto, A minor, Schumann; overture, "Benvenuto Cellini," Berlioz; concerto, Paderewski; Le rouet d'Omphale, Saint Saens; Hungarian fantasie, Liszt.

BOSTON DAILY ADVERTISER
Established 1813.
MONDAY MORNING MAR. 28, 1892.

Saturday's Symphony Concert—Mme. Joachim, the Soloist, Appeared to Good Advantage—Her Dramatic Conceptions a Study in Themselves—Close of the Grand Opera Season.

Brahms' "Tragic Overture" began the programme. This work is not intended to represent any special plot, only presenting a strongly dramatic or tragic element as justification for its title. It opens with two ponderous chords, exactly as Beethoven's "Heroic Symphony" does, and it might as readily deserve the adjective "heroic" as that of "tragic." The chief defect of the work is its lack of contrast; it is almost constantly sombre or agitated. It was played with great spirit and unanimity, although the violins pushed their fury to the verge of harshness, and there was little intermediate shading between the extremely soft and the extremely loud passages.

Gluck's ballet music gained immensely by being performed in Music Hall; in Mechanics' Hall, last week, the opera of "Orpheus" seemed entirely out of place, the delicate touches were lost, and the simplicity could not charm. In this performance everything was restored to its proper balance and perspective. The flute solo (or *obbligato*) in the picture of the blest spirits, was finely performed by Mr. Molé, and the entire picture was given with commendable conservatism, only the 19th century ghosts would be apt to find such saccharine enjoyments as are here portrayed a trifle cloying. A few blurs towards the close of the "Dance of the Furies" may readily be condoned in view of the lack of exaggeration, which made the work a very acceptable representation of the beginning of dramatic music. In the performance of the eighth symphony by Beethoven, however, the first violins ruled the roost in their usual forcible manner, and the development of the first movement was so tumultuous that it might have pictured battle rather than a mere outburst of animal spirits. The whole symphony is the playful Beethoven, but this composer had rather a brusque humor, and his sport took him into the domains of the grotesque, rather than into the piquant and dainty as was the case with Mendelssohn. The bassoon was Beethoven's favorite instrument; that is, he generally used it when he was in a thoroughly good humor; and as he was in the best of spirits in the writing of this work (it might be called "the humorous symphony") we find plenty of comical bassoon work in its measures. All through the symphony the instrument was well played, and in the finale its odd octave figure with the kettle drum was charming. Next to the bassoon the contrabasses came into prominence and they were magnificently played. In fact, whenever these ponderous instruments have anything like obbligato phrases they give them in a most artistic manner; they are one of the most perfect departments of our orchestra. Yet I could have wished for more force in that exquisitely grotesque presentation of the chief figure in the finale. The chattering theme has become sweeter and sweeter, and finally is given to flutes and violins when, just as one is lulled into tranquillity,—*presto!* there is a leap from the garret into the cellar of the orchestra, and the contrabasses ferociously mock the sweeter instruments! It is all a practical joke, but it cannot have too much emphasis. One does not often have to call our conductor to account for lack of emphasis, and the symphony was in the main well done.

Madame Joachim was the soloist. She has never appeared to such good advantage since she has been in Boston. The large hall suited to her heavy voice far better than any smaller concert-room could possibly do, and if there was a slight flatting from pitch occasionally, it was far less perceptible than heretofore, and her undeniable wealth of dramatic expression was employed in the best possible way. "Che faro senza Euridice" was sung with great earnestness, although in the final appearance of the theme of this vocal rondo the singer took the tempo at a very rapid pace and the orchestra was often left far behind, for the conductor seemed not in accord with the artist's view.

I could not entirely agree with the overwhelming enthusiasm with which the public greeted the performance of the "Erl King," for there were unnecessary caprices of tempo, and of accompaniment too. The erl-king's "Willst feiner Knabe, du mit mir geh'n" was far quicker than Kreissmann or Schott used to take it, and the climax, "So brauch ich Gewalt," showed but little "Gewalt," for the singer was evidently tired, as was evinced both by huskiness and flatting a little from pitch. It seems odd to read in a Hanslick review of 20 years ago, that the singer charmed by a quiet reserve rather than by a vehement presentation of *lieder; nous avons changé tout cela;* there is now less reserve and more passion. Nevertheless, the work of Mme. Joachim must command respect. Her dramatic conceptions are in themselves a study, and she has fought a good fight for art through all her days.

LOUIS C. ELSON.

HERALD, Chicago, Ill.
Date 3/24

D'ALBERT'S PIANO RECITALS.

Eugene D'Albert, who will give two piano recitals in Central Music Hall, one this evening, the other Saturday afternoon, is called the greatest pianistic talent after Liszt, and will probably make good his youthful promise, as predicted by Von Bulow, who said: "There are but three great pianists in the world, Rubinstein, myself and D'Albert, but the latter is yet young and bids fair to surpass us all." These recitals will carry the musical season, already rich in celebrities and great performers, to a superb climax. The programme for this evening is as follows:

"Prelude and Fugue in D Minor"....Bach-D'Albert
"Sonata, op. 53"..........................Beethoven
"Suite in D Minor, op. 91"......................Raff
"Impromptu, op. 90, No. 3"................Schubert
"Valse Impromptu," }
"Sonette di Petrarca," } ....Liszt
"Rhapsodie Espagnole." }

Boston Post
MONDAY MORNING, MAR. 28, 1892.

MOTTO:

With a Mission

—AND—

Without a Muzzle.

Symphony Concert.

The twentieth concert of the course presented Mme. Amalie Joachim, the famous German lieder songstress, and a programme consisting of Brahms's "Tragic Overture"; aria from Gluck's "Orpheus," and "Reigen Seliger Geister und Furien Tanz," from the same work; three songs for piano—Schubert's "Liebesbotschaft," "Schoene Wiege Meiner Leiden," by Schumann, and Schubert's "Erlkoenig"; Beethoven's eighth symphony in F major.

As an interpreter of German songs, Mme. Joachim has few equals. She possesses a voice of unusual power with which she can secure wonderfully softened tones that are infinitely more pleasing than those of greater power. Her high tones were always admirable, but the quality of the lower register is not as good. This was the first opportunity she has had to sing in a hall which did not restrain her power. Her rendering added new beauty to the familiar "Orpheus" aria, and her delicate shading was shown to decided advantage in the charming group of songs with Mr. Nikisch for accompanist.

The orchestral numbers were well chosen, clearly showing Mr. Nikisch's keen perception of the value of contrast. The overture was splendidly treated by the orchestra, but the charming first movement of the Orpheus number called forth great enthusiasm, the lion's share of which was due to M. Mole's beautiful flute solo.

Beethoven's brightly colored eighth symphony was a fitting close to a carefully chosen programme. As the course nears its close the audience is beginning to appreciate the fact that this year the Boston Symphony Orchestra has given the public a quantity of rarely good music.

Next Saturday evening will bring a trio of soloists and a programme with Mendelssohn's Scotch symphony, No. 3, in A minor; Mozart's concerto for flute and harp; Volkmann's serenade for string orchestra, in F major; and "Wotan's Farewell" and "Fire Charm" from "Die Walkuere."

The second of the Cambridge series of Kneisel Quartet concerts will occur in Brattle Hall, Wednesday evening, March 30, and April 17 is announced as the date of the third.

The first Henschel recital will be given at the Meionaon tomorrow evening at 8 o'clock. The programme has already been given in these columns.

VIVIAN.

Boston Courier.
SUNDAY MORNING, MARCH 27, 1892.

THE SYMPHONY.

The programme of the twentieth Symphony rehearsal and concert was made up of the "Tragic" overture of Brahms, two numbers of the ballet music from Gluck's "Orpheus," Beethoven's eighth Symphony, and solos by Mme. Amalie Joachim. The distinguished singer's first number was the aria, "Che faro, from "Orpheus," which she gave in a broad and dignified manner. Her powerful voice easily filled the hall and although her tones were wanting at times in color and fulness, her artistic conception and treatment went far toward making the aria one of the enjoyable features of the concert. Her second number consisted of two songs by Schubert and one by Schumann. Schubert's "Liebesbotschaft" was sung with much grace and delicacy, and in Schumann's "Schioene Wiege meiner Leider," Mme. Joachim attained a large degree of expression. Her rendering of the "Erlkoenig" was less satisfactory, lacking as it did in strength and passion. Applause of the heartiest description followed both numbers and after the last named song Mme. Joachim was recalled several times. Mr. Nikisch played the accompaniments beautifully. The work of the orchestra was generally fine throughout. The Gluck ballet music proved the most popular of the orchestral numbers; and Mr. Mole's flute playing in the first of these was so marvelous a display of virtuosity that the applause did not cease till he had bowed his acknowledgments.

Mr. and Mrs. Georg Henschel will give concerts of songs at the Meionaon on Tuesday evening and Thursday afternoon of this week. The series also includes concerts on the afternoons of April 5 and 9. The programme for next Tuesday afternoon includes songs of the old Italian and modern German schools, with examples of light opera and a group by Mr. Henschel which Mrs. Henschel will sing. Programmes and tickets at the Music Hall.

The Kneisel Quartet will give a concert in Brattle Hall, Cambridge, Wednesday evening. The quartet will be assisted by Mrs. Arthur Nikisch. The following concert in Cambridge by this superior organization will be given Tuesday evening, April 19.

Boston Sunday Globe.

SUNDAY, MARCH 27, 1892.

HENSCHEL VOCAL RECITALS.

Warm Welcome Assured the Gifted Couple on Their Return to Boston.

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This gifted couple are so well known here that little need be said in praise of their splendid vocalism, which may well serve as a model for all concert singers.

The first of their series of four vocal recitals will be given at the Meionaon next Tuesday evening. The programme will be as follows:

Duet, Qual onda che rovina........Padre Martini
Mr. and Mrs. Henschel.
Aria, Oh, Sleep, from Semele.
Aria, Qual farfaletta, from Partenope. } ....Handel
Mrs. Henschel.
Aria from Il Maestro di Musica..........Pergolesi
Aria buffa from Galandrino...........Cimarosa
Mr. Henschel.
Mignon's song...........................Beethoven
Auf Flugeln des Gesanges..........Mendelssohn
In the Woods.................................Franz
Mrs. Henschel.
Der Doppelzanger.
Gruppe aus dem Tartarus. } ....Schubert
Der Schiffer.
Mr. Henschel.
Duet from the "Taming of the Shrew" ......Goetz
Mr. and Mrs. Henschel.
Romacce ....
"Morgens als Lerche" } (new) ....Henschel
"Der Bote" ....
Mrs. Henschel.
The Czar's song, from "Czar and Carpenter"
Lortzing
Couplets de Vulcain, from "Philemon et Baucis"
Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village"
Boieldieu
Mr. and Mrs. Henschel.

The dates of the three matinees are Thursday, March 31; Thursday, April 5, and Saturday, April 9. Tickets can be secured at Music Hall.

TWENTIETH SYMPHONY.

Mme. Amalie Joachim Receives a Flattering Reception.

The twentieth Symphony concert was given at Music Hall yesterday evening. The interest of the occasion was centred in Mme. Amalie Joachim, who has already made many friends in Boston. As she moved along to the front of the stage amidst a most cordial welcome, her manner had all the easy grace of the hostess receiving her friends. The reception accorded her was genuine and was justified by her subsequent work.

At her initial performance in Union Hall she labored under the disadvantage of a contracted auditorium, but yesterday at the Music Hall the conditions were much more favorable to her voice, which is not only acceptable in tone but of very considerable volume. She selected an aria from Orpheus as her opening number, accompanied by full orchestra, which she s ng with admirable taste and skill. Her rich, round voice was fully equal to all demands made upon it.

In addition to the above she sang three songs, by Schubert. Liebesbotschaft and Erlkoenig, together with Schuman's "Schoene Wiege Meiner Leiden." She was accompanied on the piano by Mr. Nikisch with that grace and delicacy which has won so much praise for him.

Mme. Joachim was at her best in these songs, which she gave with extreme tenderness, and returned at the finish no less than three times to receive the flattering attention of the audience.

The instrumental portion of the rehearsal consisted of Brahm's "Tragic Overture," which met careful treatment at the hands of the orchestra, though we cannot help feeling the overture might be called an ode to melancholly.

The second number consisted of Gluck's "Reigen Seliger Geister and Furien Tanz," from "Orpheus." Symphony No. 8, in F major, Beethoven, was selected for the occasion, sometimes known as the little symphony. This cheery and refreshing music was charmingly played. The scherzo work

Its merry measures delighted the audience into applause at its termination, and it is fair to say the little symphony will not soon lose its place amongst the pleasant musical memories of these delightful concerts.

The next rehearsals and concert will be given April 1 and 2.

—The last Paderewski recital was a perfect crush, and emphasized the fact that, whatever chances, this wonderful performer will always be sure of the warmest kind of welcome in Boston. Tonight he plays for the last time this season in New York, and gives the whole proceeds of the recital to a local charity. Not to be outdone, Mr. Higginson is sending his orchestra over to play at the same concert as his share in the good work, and in return for the courtesy shown by Paderewski when he so kindly offered his services at the recent benefit of the orchestra. After the concert the whole band of performers—with Manager Ellis and his assistant, Mr. Comee—are to be given an elaborate supper at Sherry's by Paderewski as his farewell offering to the orchestra which has served him so well. He sails Tuesday.

—Mr. and Mrs. Nikisch, who have been the recipients in New York all the week of much distinguished attention from society, were the centre of attraction at Mrs. ex-Secretary Whitney's musicale last Saturday afteroon, when Mrs. Nikisch sang with the Adamowski quartet. On Thursday night, when Paderewski played at Mrs. Whitney's, she gave a dinner for 24 previous to the entertainment.

—Mme. Lilian Nordica's Boston friends will be glad to hear that she has been enjoying a great social as well as an artistic triumph in Dublin. She was entertained at the Viceregal Louge, the Mansion House, and many private houses, and her departure from Westland Row railway station in a special saloon carriage, decorated with choice exotics and many huge bouquets, was quite a little ceremony. There were over 4000 people at the Leinster Hall when she sang there last Monday night.

—The Henschels, whose recitals this week are eagerly anticipated, have lost none of their excellence during their long term of absence, and, seemingly, no ground in public favor, to judge by their New York reception the other night. When they sing together the effect of their perfect vocal unity and of Mr. Henschel's admirable accompaniments is irresistible, and the charm of Mrs. Henschel's singing with her husband's aid at the piano is even greater, for it would be hard to find a vocalist that manages an agreeable soprano voice with more consummate and fascinating art. Mr. Henschel has no equal as a leider singer, which demands the perfect accord of feeling and facile execution on the part of the [illegible] musicianly skill and sen-

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Boston Journal.

MONDAY, MARCH 28, 1892.

Mrs. Joachim Sings at the Symphony Concert.

A Digression Concerning "Intellectuality" in Song.

The twentieth Symphony concert was given Saturday evening in Music Hall. The programme was as follows:

Tragic Overture..Brahms
Aria from "Orpheus"......................................Gluck
Reigen Seliger Geister und Furien Tanz, from "Orpheus"..Gluck
Songs with Piano.
"Liebesbotschaft"......................................Schubert
"Schoene Wiege meiner Leiden"...............Schumann
"Erlkoenig"..Schubert
Symphony No. 8, in F Major.......................Beethoven

Mrs. Amalie Joachin was the singer.

The orchestral numbers are familiar, and they require no words of explanation or criticism. The work of the orchestra was excellent. Mr. Nikisch gave a sane and manly reading of the Beethoven symphony. It was free from the caprices, the mannerisms and the theatrical spirit that on former occasions have often disfigured the performance of the compositions of Beethoven as conducted by him. The ballet music from "Orpheus" was effective, and the effects were due to the fact that Mr. Nikisch was in sympathy with the old writer of operas. There was no attempt at modernization. The pure, almost severe, simplicity of Gluck was reverently preserved. The flute solo in the ballet music was played in a delightful manner. All in all, the concert was worthy of the high reputation of the orchestra.

⁂

Mrs. Joachim appears in certain respects to better advantage, as a singer, in Music Hall than in a room of small dimensions. For the full exhibition of the breadth of her style she needs space and freedom. Saturday evening she displayed passionate power and dramatic intelligence. But the same faults were seen in this concert and in her three recitals. There is no need, perhaps, of dwelling on them, but two are grievous and not to be excused. Her intonation is often false, and in her attack she frequently strikes under and slides up to the desired tone. Now, the Symphony concerts are supposed to serve an educational purpose. When a singer comes before a Symphony audience, the student should be able to profit by the hearing. When the student finds that vocal offences are quickly forgiven, she may well question the wisdom of her teacher, who finds fault with her for similar omissions and commissions.

⁂

It is true that the curiosity to hear famous singers of other lands is legitimate, even when they have passed the zenith of their glory. Applause is often justly given as a tribute paid the glorious past. The intelligence displayed by Mrs. Joachim is admirable, worthy of all praise. Even now there are excellent points in the mechanical means employed to convey this mental intelligence. There is a danger, however, in the unqualified acceptance of her art, and the danger is this: That students hearing her and knowing her reputation may be induced to regard the rudiments of the science of song as things of little moment, and to seek only the expression of emotions without providing themselves with the means of full expression. And there are many in these days who claim that the first thing required of a singer is intelligence. This intelligence is not vocal; it is vaguely described as "intellectuality." That is to say, a singer may have an unpleasant voice, he may sing habitually below or above the true pitch, he may show ignorance of important rudiments of the art of song; and he is promptly pardoned for his vocal ignorance or vocal inability, provided there is a rumor that he in some mysterious manner has caught the true spirit of the composer and will consent to serve as a medium between the composer and the hearer. When it is once announced that Mr. X or Mrs. Z sings with uncommon "intellectuality," the fortune of the singer is made for a season, and possibly for two seasons. There is a cult. Unfortunately for Mr. X or Mrs. Z, some one, whose "intellectuality" is said to be even more pronounced, raps at the stage door. The old shrine is hastily abandoned. For music is too often the sport of the constantly changing fashion.

⁂

PADEREWSKI AND NIKISCH.

Together They Played $4300 Into the Washington Arch Fund.

Special Dispatch to The Boston Journal.

NEW YORK, March 27. Paderewski gave a farewell concert this evening at the Metropolitan Opera House for the benefit of the Washington Arch fund. Fortunately for the financial and artistic outcome of the undertaking, he found three men who were willing to aid him. Mr. Steinway, who paid all the local expenses of the concert; Mr. Higginson, who contributed the services of the Boston Symphony Orchestra and paid the cost of their visit, and Mr. Nikisch, who conducted the concert. As a result, the Arch fund has been increased about $4300.

Everything except the weather and a rather large number of empty boxes conspired to make the affair one of extreme brilliancy. The visiting orchestra was in close sympathy with Mr. Paderewski, and he with it, and the music which was played went with a good deal of spirit, especially the pianist's own concerto, the exquisite slow movement and brilliant finale of which aroused so much enthusiasm that Mr. Paderewski repeated the last movement. The repetition was a well-earned and neatly paid compliment to Mr. Nikisch and his men, with whom the pianist seemed extremely desirous to share the honors of the evening.

The concert was made a gala occasion for the concert goers; it wound up with speech-making.

PRESS, New York, N. Y.

Date 3-26

At the concert in aid of the Washington Arch Fund at the Metropolitan Opera House to-morrow evening the following programme will be given by M. Paderewski and the Boston Symphony Orchestra: Overture, "Tannhaeuser," ~~Richard Wagner~~; concerto, A minor, Schumann; overture, "Benvenuto Cellini," Berlioz; concerto, Paderewski; Le rouet d'Omphale, Saint Saens; Hungarian fantasie, Liszt.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING MAR. 28, 1892.

Saturday's Symphony Concert—Mme. Joachim, the Soloist, Appeared to Good Advantage—Her Dramatic Conceptions a Study in Themselves—Close of the Grand Opera Season.

Brahms' "Tragic Overture" began the programme. This work is not intended to represent any special plot, only presenting a strongly dramatic or tragic element as justification for its title. It opens with two ponderous chords, exactly as Beethoven's "Heroic Symphony" does, and it might as readily deserve the adjective "heroic" as that of "tragic." The chief defect of the work is its lack of contrast; it is almost constantly sombre or agitated. It was played with great spirit and unanimity, although the violins pushed their fury to the verge of harshness, and there was little intermediate shading between the extremely soft and the extremely loud passages.

Gluck's ballet music gained immensely by being performed in Music Hall; in Mechanics' Hall, last week, the opera of "Orpheus" seemed entirely out of place, the delicate touches were lost, and the simplicity could not charm. In this performance everything was restored to its proper balance and perspective. The flute solo (or *obbligato*) in the picture of the blest spirits, was finely performed by Mr. Molé, and the entire picture was given with commendable conservatism, only the 19th century ghosts would be apt to find such saccharine enjoyments as are here portrayed a trifle cloying. A few blurs towards the close of the "Dance of the Furies" may readily be condoned in view of the lack of exaggeration, which made the work a very acceptable representation of the beginning of dramatic music. In the performance of the eighth symphony by Beethoven, however, the first violins ruled the roost in their usual forcible manner, and the development of the first movement was so tumultuous that it might have pictured battle rather than a mere outburst of animal spirits. The whole symphony is the playful Beethoven, but this composer had rather a brusque humor, and his sport took him into the domains of the grotesque, rather than into the piquant and dainty as was the case with Mendelssohn. The bassoon was Beethoven's favorite instrument; that is, he generally used it when he was in a thoroughly good humor; and as he was in the best of spirits in the writing of this work (it might be called "the humorous symphony") we find plenty of comical bassoon work in its measures. All through the symphony the instrument was well played, and in the finale its odd octave figure with the kettle drum was charming. Next to the bassoon the contrabasses came into prominence and they were magnificently played. In fact, whenever these ponderous instruments have anything like obbligato phrases they give them in a most artistic manner; they are one of the most perfect departments of our orchestra. Yet I could have wished for more force in that exquisitely grotesque presentation of the chief figure in the finale. The chattering theme has become sweeter and sweeter, and finally is given to flutes and violins when, just as one is lulled into tranquillity,—*presto!* there is a leap from the garret into the cellar of the orchestra, and the contrabasses ferociously mock the sweeter instruments! It is all a practical joke, but it cannot have too much emphasis. One does not often have to call our conductor to account for lack of emphasis, and the symphony was in the main well done.

Madame Joachim was the soloist. She has never appeared to such good advantage since she has been in Boston. The large hall suited to her heavy voice far better than any smaller concert-room could possibly do, and if there was a slight flatting from pitch occasionally, it was far less perceptible than heretofore, and her undeniable wealth of dramatic expression was employed in the best possible way. "Che faro senza Euridice" was sung with great earnestness, although in the final appearance of the theme of this vocal rondo the singer took the tempo at a very rapid pace and the orchestra was often left far behind, for the conductor seemed not in accord with the artist's view.

I could not entirely agree with the overwhelming enthusiasm with which the public greeted the performance of the "Erl King," for there were unnecessary caprices of tempo, and of accompaniment too. The erl-king's "Willst feiner Knabe, du mit mir geh'n" was far quicker than Kreissmann or Schott used to take it, and the climax, "So brauch ich Gewalt," showed but little "Gewalt," for the singer was evidently tired, as was evinced both by huskiness and flatting a little from pitch. It seems odd to read in a Hanslick review of 20 years ago, that the singer charmed by a quiet reserve rather than by a vehement presentation of *lieder; nous avons changé tout cela;* there is now less reserve and more passion. Nevertheless, the work of Mme. Joachim must command respect. Her dramatic conceptions are in themselves a study, and she has fought a good fight for art through all her days.

LOUIS C. ELSON.

[illegible] Chicago, Ill.

Date 3/24

D'ALBERT'S PIANO RECITALS.

Eugene D'Albert, who will give two piano recitals in Central Music Hall, one this evening, the other Saturday afternoon, is called the greatest pianistic talent after Liszt, and will probably make good his youthful promise, as predicted by Von Bulow, who said: "There are but three great pianists in the world, Rubinstein, myself and D'Albert, but the latter is yet young and bids fair to surpass us all." These recitals will carry the musical season, already rich in celebrities and great performers, to a superb climax. The programme for this evening is as follows:

"Prelude and Fugue in D Minor"....Bach-D'Albert
"Sonata, op. 53"................................Beethoven
"Suite in D Minor, op. 91"......................Raff
"Impromptu, op. 90, No. 3"................Schubert
"Valse Impromptu."
"Sonette di Petrarca," } ....Liszt
"Rhapsodie Espagnole."

Boston Post

MONDAY MORNING, MAR. 28, 1892.

MOTTO:

With a Mission

—AND—

Without a Muzzle.

Symphony Concert.

The twentieth concert of the course presented Mme. Amalie Joachim, the famous German lieder songstress, and a programme consisting of Brahms's "Tragic Overture"; aria from Gluck's "Orpheus," and "Reigen Seliger Geister und Furien Tanz," from the same work; three songs for piano—Schubert's "Liebesbotschaft," "Schoene Wiege Meiner Leiden," by Schumann, and Schubert's "Erlkoenig"; Beethoven's eighth symphony in F major.

As an interpreter of German songs, Mme. Joachim has few equals. She possesses a voice of unusual power with which she can secure wonderfully softened tones that are infinitely more pleasing than those of greater power. Her high tones were always admirable, but the quality of the lower register is not as good. This was the first opportunity she has had to sing in a hall which did not restrain her power. Her rendering added new beauty to the familiar "Orpheus" aria, and her delicate shading was shown to decided advantage in the charming group of songs with Mr. Nikisch for accompanist.

The orchestral numbers were well chosen, clearly showing Mr. Nikisch's keen perception of the value of contrast. The overture was splendidly treated by the orchestra, but the charming first movement of the Orpheus number called forth great enthusiasm, the lion's share of which was due to M. Mole's beautiful flute solo.

Beethoven's brightly colored eighth symphony was a fitting close to a carefully chosen programme. As the course nears its close the audience is beginning to appreciate the fact that this year the Boston Symphony Orchestra has given the public a quantity of rarely good music.

Next Saturday evening will bring a trio of soloists and a programme with Mendelssohn's Scotch symphony, No. 3, in A minor; Mozart's concerto for flute and harp; Volkmann's serenade for string orchestra, in F major; and "Wotan's Farewell" and "Fire Charm" from "Die Walkuere."

Music Notices.

The second of the Cambridge series of Kneisel Quartet concerts will occur in Brattle Hall, Wednesday evening, March 30, and April 17 is announced as the date of the third.

The first Henschel recital will be given at the Meionaon tomorrow evening at 8 o'clock. The programme has already been given in these columns.

VIVIAN.

Boston Courier.

SUNDAY MORNING, MARCH 27, 1892.

THE SYMPHONY.

The programme of the twentieth Symphony rehearsal and concert was made up of the "Tragic" overture of Brahms, two numbers of the ballet music from Gluck's "Orpheus," Beethoven's eighth Symphony, and solos by Mme. Amalie Joachim. The distinguished singer's first number was the aria, "Che faro, from "Orpheus," which she gave in a broad and dignified manner. Her powerful voice easily filled the hall and although her tones were wanting at times in color and fulness, her artistic conception and treatment went far toward making the aria one of the enjoyable features of the concert. Her second number consisted of two songs by Schubert and one by Schumann. Schubert's "Liebesbotschaft" was sung with much grace and delicacy, and in Schumann's "Schioene Wiege meiner Leider," Mme. Joachim attained a large degree of expression. Her rendering of the "Erlkoenig" was less satisfactory, lacking as it did in strength and passion. Applause of the heartiest description followed both numbers and after the last named song Mme. Joachim was recalled several times. Mr. Nikisch played the accompaniments beautifully. The work of the orchestra was generally fine throughout. The Gluck ballet music proved the most popular of the orchestral numbers; and Mr. Mole's flute playing in the first of these was so marvelous a display of virtuosity that the applause did not cease till he had bowed his acknowledgments.

Mr. and Mrs. Georg Henschel will give concerts of songs at the Meionaon on Tuesday evening and Thursday afternoon of this week. The series also includes concerts on the afternoons of April 5 and 9. The programme for next Tuesday afternoon includes songs of the old Italian and modern German schools, with examples of light opera and a group by Mr. Henschel which Mrs. Henschel will sing. Programmes and tickets at the Music Hall.

The Kneisel Quartet will give a concert in Brattle Hall, Cambridge, Wednesday evening. The quartet will be assisted by Mrs. Arthur Nikisch. The following concert in Cambridge by this superior organization will be given Tuesday evening, April 19.

METROPOLITAN OPERA HOUSE.

Sunday Evening, March 27th, 1892,
AT 8.15 O'CLOCK.

FOR THE BENEFIT OF THE WASHINGTON ARCH FUND.

LAST APPEARANCE OF

PADEREWSKI,

(Leaving for Europe on March 29th, 1892,)

AND THE ENTIRE

Boston Symphony Orchestra,

GENEROUSLY OFFERED TO MR. PADEREWSKI FOR THIS OCCASION BY COL. HIGGINSON.

ARTHUR NIKISCH, ... **Conductor.**

PROGRAMME.

OVERTURE—*Tannhäuser*, ... RICHARD WAGNER
ORCHESTRA.

CONCERTO in A minor, ... ROBERT SCHUMANN
Allegro affettuoso. Intermezzo: Andantino grazioso. Allegro Vivace.
PADEREWSKI.

OVERTURE—*Benvenuto Cellini*, ... HECTOR BERLIOZ
ORCHESTRA.

CONCERTO—Op. 17, ... PADEREWSKI
Allegro. Romanza. Allegro molto vivace.
PADEREWSKI.

POÈME SYMPHONIQUE—*Le Rouet d'Omphale*, ... CAMILLE SAINT-SAËNS
ORCHESTRA.

HUNGARIAN FANTASIA, ... FRANZ LISZT
PADEREWSKI.

STEINWAY & SONS' PIANO USED AT THIS CONCERT.

BRATTLE HALL, CAMBRIDGE.

1892

WEDNESDAY EVENING, MARCH 30, AT 8.

SECOND CONCERT.

THE KNEISEL QUARTET,

ASSISTED BY

MRS. ARTHUR NIKISCH.

Programme.

CARL von DITTERSDORF. (1739-1799.)	QUARTET in E flat major. ALLEGRO.—ANDANTE.—MENUETTO NON TROPPO.—FINALE, ALLEGRO.
	SONGS with Piano.
De KOVEN.	INDIAN LOVE SONG.
BUNGERT.	VOLKSLIED.
RICHARD STRAUSS.	SERENADE.
TSCHAIKOWSKY.	ANDANTE from Quartet in D major.
	SONGS with Piano.
SCHUMANN.	NUSSBAUM.
BRAHMS.	STÄNDCHEN.
HEUBERGER.	EIN BETTLERPÄRCHEN.
BEETHOVEN.	QUARTET in G major, op. 18. ALLEGRO ADAGIO CANTABILE.—SCHERZO (ALLEGRO).—ALLEGRO MOLTO, QUASI (PRESTO).

The Piano used is a Steinway.

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Last Concert, Tuesday Evening, April 19.

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OFFICES, 23 UNION SQUARE, NEW YORK.

NEW YORK, SATURDAY, MARCH 26, 1892.

Mr. and Mrs. George Henschel's Song Recitals.

The Henschels could not have doubted the warmth and sincerity of their welcome from the large and appreciative audience that assembled at Chickering Hall last Saturday afternoon upon the occasion of their first Song Recital. It is not often that one can enjoy such unalloyed musical pleasure as that afforded by two such thoroughly competent and congenial artists in their song recitals. Everything tends to promote a happy state of mind, both Mr. and Mrs. Henschel are musicians from the highest standpoint and while neither are gifted with exceptionally good voices, they show that musicianship and refined tastes united to the highest artistic cultivation, will elevate one higher in many cases than the mere endowment with superior natural voice. The Henschels are a good illustration of a great writer's definition of genius. "An infinite capacity for taking pains." A few years ago Mrs. Henschel had a rather pretty voice of sympathetic quality. At present her voice, largely increased in volume and greatly improved in every way, can give more pleasure to an audience than nine-tenths of the great singers of the day, and this is entirely due to the fact that every song she sings is a gem polished, refined and as perfect as the most critical and exacting taste could desire. The listener does not hear only the now lovely voice, but the magnetism of the singer makes him enter into the spirit of the song with the same rare sensitiveness and spirit that she does,

Mr. Henschel is as satisfactory as ever, and as he sits at the piano playing the most delightful of accompaniments and singing with his ringing baritone voice and in his inimitable and heartfelt style that is all soul and magnetism, one comes to the conclusion that all singers ought to play their own accompaniments, and that after all no voice is equal to that of a baritone. Then pretty little Mrs. Henschel comes tripping on in the most chic of costumes, gallantly escorted by her handsome husband, and upsets all previous conclusions and reducing her happy hearers to a point where they cannot tell which they most admire of the two. Mr. Henschel always plays the accompaniments, however, whether it be for his wife or himself, and they are models of perfection.

Their programme was long and varied and the text of their songs was given in full, another source of satisfaction to the audience. Among the most charming of Mrs. Henschel's members were "The Little Red Lark," by Stanford, a beautiful Irish song which she gave with great sweetness, A Romance, "Malgré l'eclat," by Mr. Henschel, and the Recitative and Aria from Handel's Alessandro. Mr. Henschel's best numbers were the Song of the Harem-Keeper from Mozart's "Il Seraglio," Schubert's "Die Krahe" and "Der Leiermann," the last being sung with exquisite sentiment, and the air from Massenet's "Le Roi de Lahore." Mr. and Mrs. Henschel also gave some duets, the best being that from Goetz's "Taming of the Shrew."

* * *

PADEREWSKI will play for the benefit of the Washington Memorial Arch on Sunday evening at the Metropolitan Opera House with the Boston Symphony orchestra, under Mr. Nikisch. Paderewski will play the Schumann and his own concerto. Paderewski sails for Paris on Tuesday next, and will return to New York in November.

EUGEN D'ALBERT will give three recitals of piano music at the Madison Square Garden concert hall on the afternoons of April 5, 7 and 9 prox. The first of his programs is devoted to Beethoven, its numbers being (1) Variations in C-minor; (2) Sonata in C-major, Op. 53; (3) Sonata in E-minor, Op. 90; (4) Sonata in E-major, Op. 109; (5) Sonata in A-flat major, Op. 110. Program No. 2 draws upon Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and Program No. 3 upon Bach, Mozart, Br.hms, Chopin, Rubinstein and Liszt.

MONDAY, MARCH [illegible]

Symphony Orchestra.

The twentieth concert of the season of the Boston Symphony Orchestra at the Music Hall was given on Saturday night in accordance with this programme—

Brahms: Tragic Overture.
Gluck: Selections from "Orpheus," air "Che faro senza Eurydice;" Dance of Spirits; Dance of Furies.
Songs with pianoforte—
 Schubert: Liebesbotschaft.
 Schumann: Schöne Wiege meiner Leiden.
 Schubert: Die Erlkönig.
Beethoven: Symphony, No. 8, in F major.
 Mme. Amalie Joachim was the singer.

This was a noble programme, well balanced between old and new schools, but fresh throughout; short, but satisfactory; familiar, but not commonplace. The overture quickly commands attention by the virility that is early manifested, and holds it by the clearness that is an all-pervading quality. Mr. Nikisch treated it with sympathetic earnestness, making its more forceful moments tell with convincing power, and producing all the effect of contrast possible in the less gloomy passages. The ballet movements from "Orpheus," simple in form and modest in treatment, compared with modern manners in music, were played in a style that testified strongly to the conductor's purpose to give the composer as he is, and not as the conductor will have him. It was a satisfaction to see that the audience recognized and admired this purpose, though, of course, a good part of the applause that followed the performance was an expression of admiration for the very simplicity and comparative modesty of the compositions. Mr. Molé's flute solo in the first of these movements was deliciously played. The symphony went off with the heartiness and breezy out-door feeling that characterizes the work, for even the minuet sounds as though danced on the sward in the sunlight by gentle countryfolk, and not on a polished floor, beneath myriads of candles, by wigged and painted lords and ladies. There are many touches of humor in this symphony—the frequent assignment of figures to the bassoon, the unexpected changes of key, the sudden forte bursts after a piano passage, or actual silence.

Mme. Joachim's singing had much that was of distinct and peculiar interest. Her superb physical strength enabled her to sing the song of lament for Eurydice as if it were really a man that was mourning a lost wife, though without coarseness of effect, be it understood. The interpolation of a tone to give the feeling of a return to the original key after the modulation to the dominant was not pleasing, however. Let this sort of thing remain with our friends the minstrels. Her variations in time also were distracting and apparently mystified. Mme. Joachim's singing of the first Schubert song was an apt illustration that the strongest lungs can best sing pianissimo, provided, of course, the apparatus has been properly trained, and is directed by intelligence; as the biggest trip-hammer can be made to strike the gentlest blow; or as the most powerful locomotive will draw a train at a slow pace with the greatest steadiness, and least exhaustion of material. Schumann's song was aptly sung, and the audience was well satisfied with "The Erl King," though here and there the singer again disturbed some ears by her changes in time. Still, her strong dramatic style was exhibited in lights that fully justified the demonstration of favor on the part of the hearers.

The programme for this week's public rehearsal and concert, includes Mendelssohn's "Scotch Symphony," Mozart's concerto for flute and harp, Volkmann's serenade in F major for string orchestra, and Wotan's farewell and the fire chorus from "Die Walküre."

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NEW YORK, SATURDAY, MARCH 26, 1892.

Mr. and Mrs. George Henschel's Song Recitals.

The Henschels could not have doubted the warmth and sincerity of their welcome from the large and appreciative audience that assembled at Chickering Hall last Saturday afternoon upon the occasion of their first Song Recital. It is not otten that one can enjoy such unalloyed musical pleasure as that afforded by two such thoroughly competent and congenial artists in their song recitals. Everything tends to promote a happy state of mind, both Mr. and Mrs. Henschel are musicians from the highest standpoint and while neither are gifted with exceptionally good voices, they show that musicianship and refined tastes united to the highest artistic cultivation, will elevate one higher in many cases than the mere endowment with superior natural voice. The Henschels are a good illustration of a great writer's definition of genius. "An infinite capacity for taking pains." A few years ago Mrs. Henschel had a rather pretty voice of sympathetic quality. At present her voice, largely increased in volume and greatly improved in every way, can give more pleasure to an audience than nine-tenths of the great singers of the day, and this is entirely due to the fact that every song she sings is a gem polished, refined and as perfect as the most critical and exacting taste could desire. The listener does not hear only the now lovely voice, but the magnetism of the singer makes him enter into the spirit of the song with the same rare sensitiveness and spirit that she does,

Mr. Henschel is as satisfactory as ever, and as he sits at the piano playing the most delightful of accompaniments and singing with his ringing baritone voice and in his inimitable and heartfelt style that is all soul and magnetism, one comes to the conclusion that all singers ought to play their own accompaniments, and that after all no voice is equal to that of a baritone. Then pretty little Mrs. Henschel comes tripping on in the most chic of costumes, gallantly escorted by her handsome husband, and upsets all previous conclusions and reducing her happy hearers to a point where they cannot tell which they most admire of the two. Mr. Henschel always plays the accompaniments, however, whether it be for his wife or himself, and they are models of perfection.

Their programme was long and varied and the text of their songs was given in full, another source of satisfaction to the audience. Among the most charming of Mrs. Henschel's members were "The Little Red Lark," by Stanford, a beautiful Irish song which she gave with great sweetness, A Romance, "Malgré l'eclat," by Mr. Henschel, and the Recitative and Aria from Handel's Alessandro. Mr. Henschel's best numbers were the Song of the Harem-Keeper from Mozart's "Il Seraglio," Schubert's "Die Krahe" and "Der Leiermann," the last being sung with exquisite sentiment, and the air from Massenet's "Le Roi de Lahore." Mr. and Mrs. Henschel also gave some duets, the best being that from Goetz's "Taming of the Shrew."

◆

PADEREWSKI will play for the benefit of the Washington Memorial Arch on Sunday evening at the Metropolitan Opera House with the Boston Symphony orchestra, under Mr. Nikisch. Paderewski will play the Schumann and his own concerto. Paderewski sails for Paris on Tuesday next, and will return to New York in November.

EUGEN D'ALBERT will give three recitals of piano music at the Madison Square Garden concert hall on the afternoons of April 5, 7 and 9 prox. The first of his programs is devoted to Beethoven, its numbers being (1) Variations in C-minor; (2) Sonata in C-major, Op. 53; (3) Sonata in E-minor, Op. 90; (4) Sonata in E-major, Op. 109; (5) Sonata in A-flat major, Op. 110. Program No. 2 draws upon Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and Program No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

Boston Transcript

MONDAY, MARCH 28, 1892.

Symphony Orchestra.

The twentieth concert of the season of the Boston Symphony Orchestra at the Music Hall was given on Saturday night in accordance with this programme—

Brahms: Tragic Overture.
Gluck: Selections from "Orpheus," air "Che faro senza Eurydice;" Dance of Spirts; Dance of Furies.
Songs with pianoforte—
  Schubert: Liebesbotschaft.
  Schumann: Schöne Wiege meiner Leiden.
  Schubert: Die Erlkönig.
Beethoven: Symphony, No. 8, in F major.
  Mme. Amalie Joachim was the singer.

This was a noble programme, well balanced between old and new schools, but fresh throughout; short, but satisfactory; familiar, but not commonplace. The overture quickly commands attention by the virility that is early manifested, and holds it by the clearness that is an all-pervading quality. Mr. Nikisch treated it with sympathetic earnestness, making its more forceful moments tell with convincing power, and producing all the effect of contrast possible in the less gloomy passages. The ballet movements from "Orpheus," simple in form and modest in treatment, compared with modern manners in music, were played in a style that testified strongly to the conductor's purpose to give the composer as he is, and not as the conductor will have him. It was a satisfaction to see that the audience recognized and admired this purpose, though, of course, a good part of the applause that followed the performance was an expression of admiration for the very simplicity and comparative modesty of the compositions. Mr. Molé's flute solo in the first of these movements was deliciously played. The symphony went off with the heartiness and breezy out-door feeling that characterizes the work, for even the minuet sounds as though danced on the sward in the sunlight by gentle countryfolk, and not on a polished floor, beneath myriads of candles, by wigged and painted lords and ladies. There are many touches of humor in this symphony—the frequent assignment of figures to the bassoon, the unexpected changes of key, the sudden forte bursts after a piano passage, or actual silence.

Mme. Joachim's singing had much that was of distinct and peculiar interest. Her superb physical strength enabled her to sing the song of lament for Eurydice as if it were really a man that was mourning a lost wife, though without coarseness of effect, be it understood. The interpolation of a tone to give the feeling of a return to the original key after the modulation to the dominant was not pleasing, however. Let this sort of thing remain with our friends the minstrels. Her variations in time also were distracting and apparently mystified. Mme. Joachim's singing of the first Schubert song was an apt illustration that the strongest lungs can best sing pianissimo, provided, of course, the apparatus has been properly trained, and is directed by intelligence; as the biggest trip-hammer can be made to strike the gentlest blow; or as the most powerful locomotive will draw a train at a slow pace with the greatest steadiness, and least exhaustion of material. Schumann's song was aptly sung, and the audience was well satisfied with "The Erl King," though here and there the singer again disturbed some ears by her changes in time. Still, her strong dramatic style was exhibited in lights that fully justified the demonstration of favor on the part of the hearers.

The programme for this week's public rehearsal and concert, includes Mendelssohn's "Scotch Symphony," Mozart's concerto for flute and harp, Volkmann's serenade in F major for string orchestra, and Wotan's farewell and the fire chorus from "Die Walküre."

Mr. and Mrs. Georg Henschel will give concerts of songs at the Meionaon tomorrow night and Thursday. The series also includes concerts on the afternoons of April 5 and 9. The programme for tomorrow night includes songs of old Italian and modern German schools, examples of light opera and a group by Mr. Henschel, which Mrs. Henschel will sing. Programmes and tickets at the Music Hall.

CENTRAL MUSIC HALL

THURSDAY EVENING, MARCH 24
SATURDAY AFTERNOON, MARCH 26

EVENING AT 8.15. AFTERNOON AT 2.30.

~ TWO PIANO RECITALS ~

....BY....

EUGEN D'ALBERT

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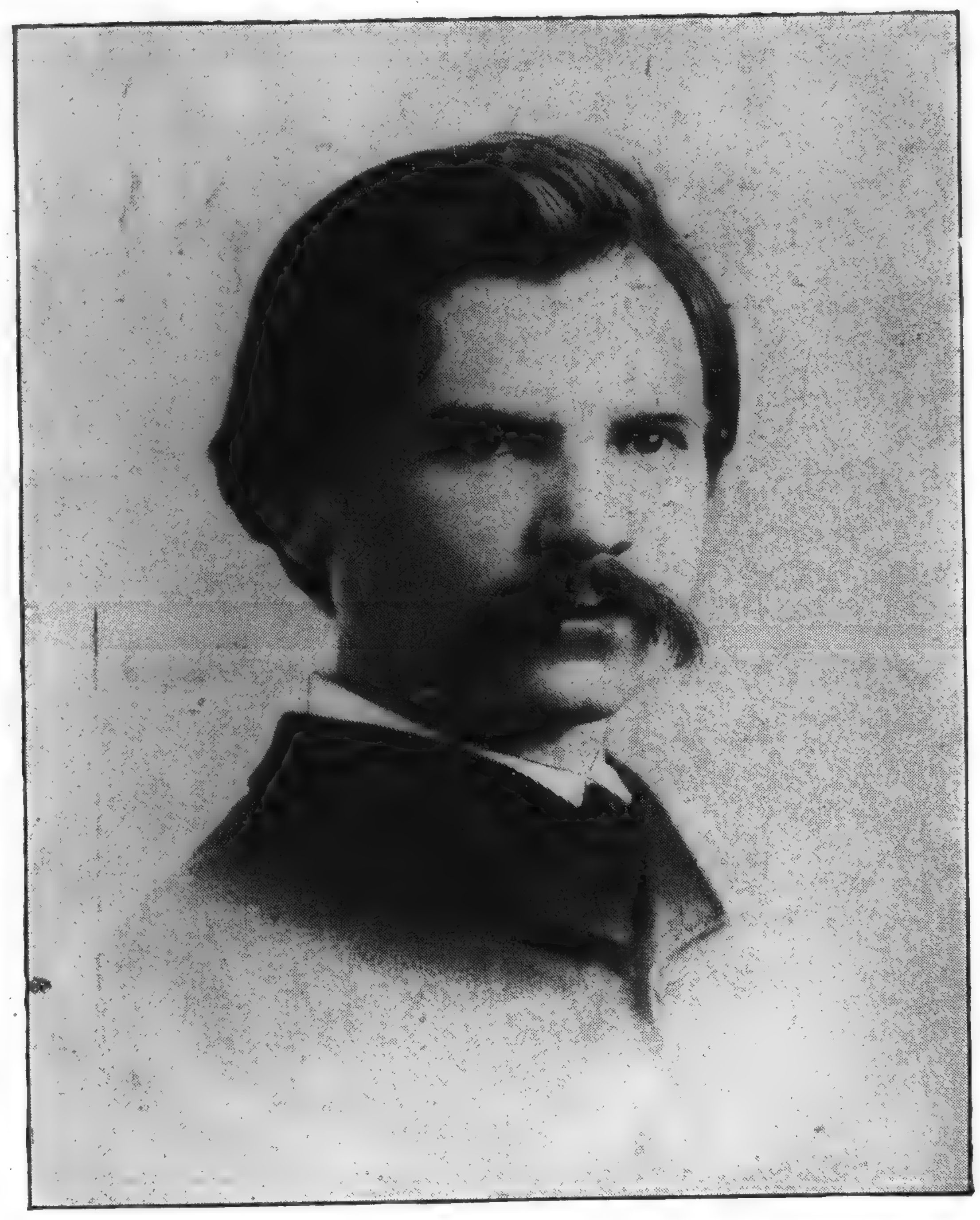
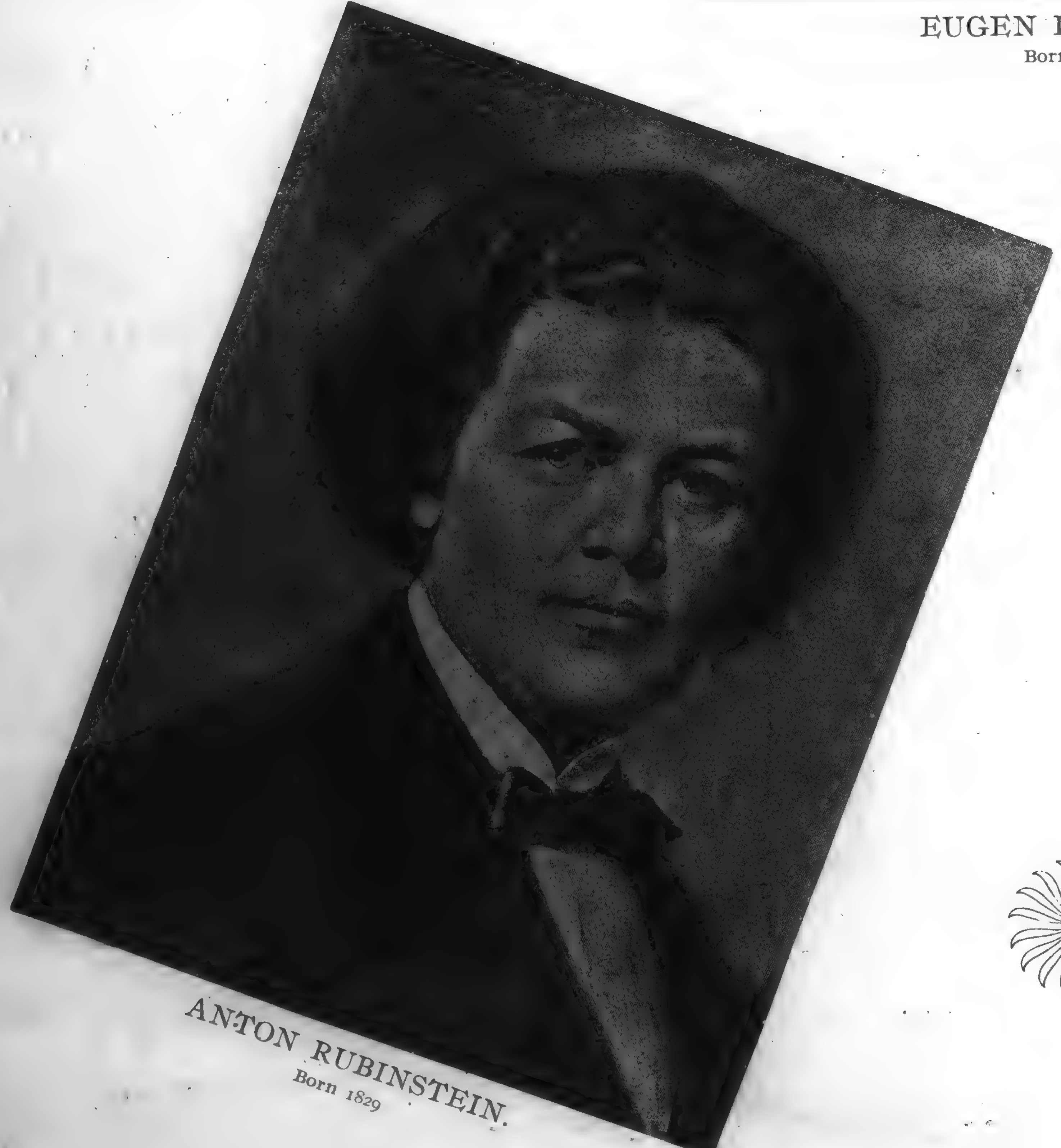
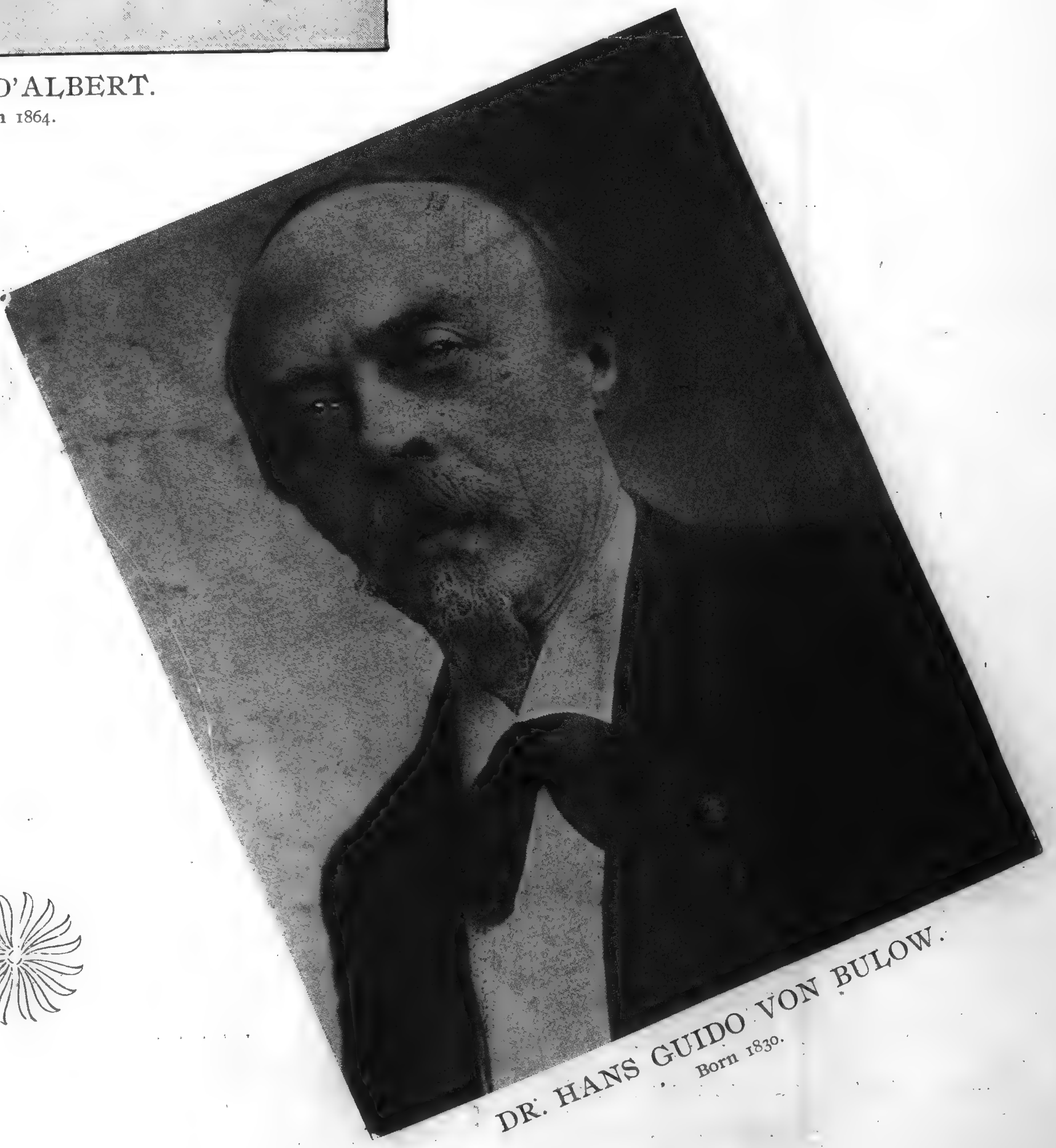


EUGEN D'ALBERT.
Born 1864.

UNDER THE DIRECTION OF THE
STAR LECTURE COURSE
F. WIGHT NEUMANN
MANAGER



ANTON RUBINSTEIN.
Born 1829



DR. HANS GUIDO VON BULOW.
Born 1830.

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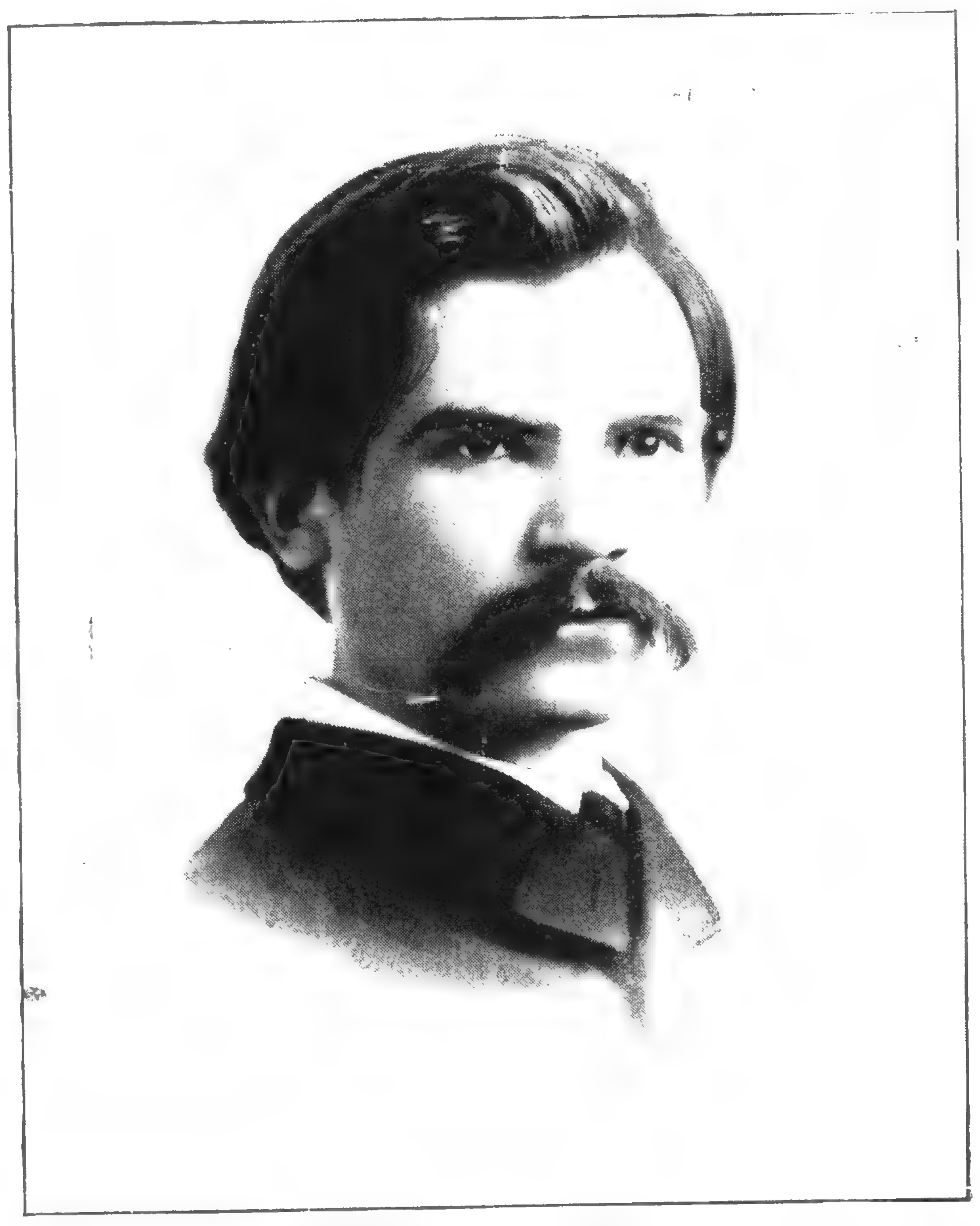

EUGEN D'ALBERT.
Born 1864.

UNDER THE DIRECTION OF THE
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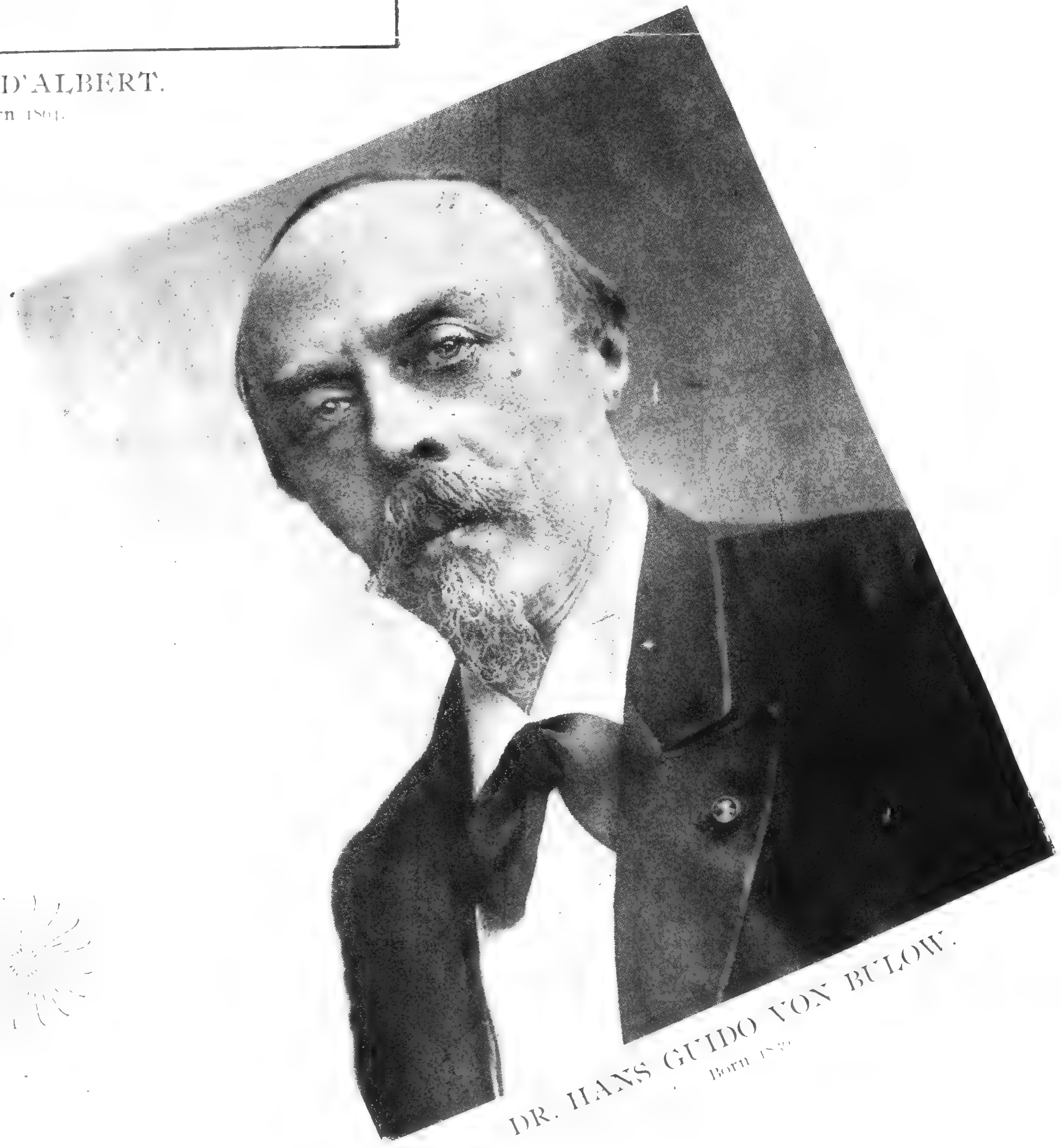
ANTON RUBINSTEIN.
Born 18[illegible]



DR. HANS GUIDO VON BULOW.
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New York, 16th of April, 1889. *DR. HANS VON BULOW.*

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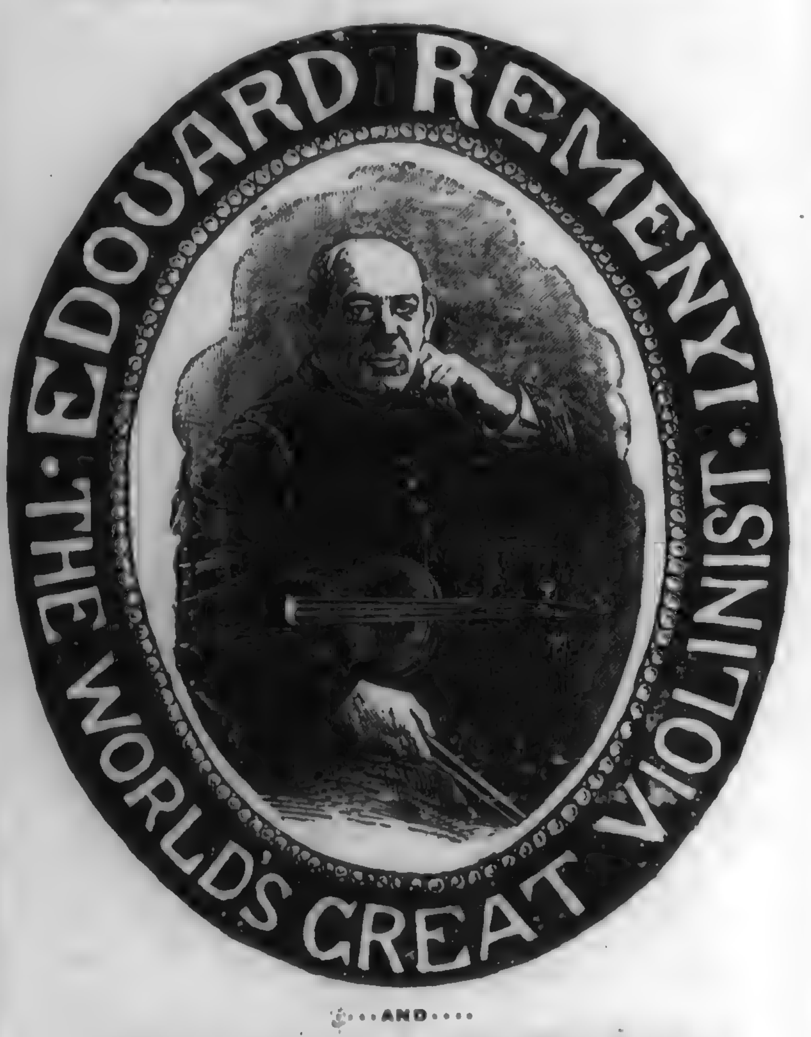

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Central Music Hall

First Piano Recital,

Thursday Evening, March 24, 1892

AT 8:15

...PROGRAMME...

Prelude and Fugue in D major, . . . *Bach-D'Albert*

Sonata in C major, ... *Beethoven*
Allegro con brio.
Introduzione e Rondo.

Suite in D minor, Op. 91, ... *Raff*
Introduzione e Fuga.
Giga con variazione.
Cavatina.
Marcia.
(First Time.)

Impromptu, Op. 90, No. 3, ... *Schubert*

Valse Impromptu,
Sonette di Petrarca, ... *Liszt*
Rhapsodie Espagnole,
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Central Music Hall

Second Piano Recital,

Saturday Afternoon, March 26, 1892

AT 2:30

... PROGRAMME ...

Passacaglia in C minor,	*Bach-D'Albert*
Rondo in A minor,	*Mozart*
Sonata, Op. 90, Allegro Moderato. Moderato Cantabile.	*Beethoven*
Variations Serieuses, Op. 54,	*Mendelssohn*
Sonata, Op. 58, Allegro. Scherzo. Largo. Finale.	*Chopin*
Liebestraum, No. 3, Etude, "Feux Follets," Tarentelle, "Napoli,"	*Liszt*

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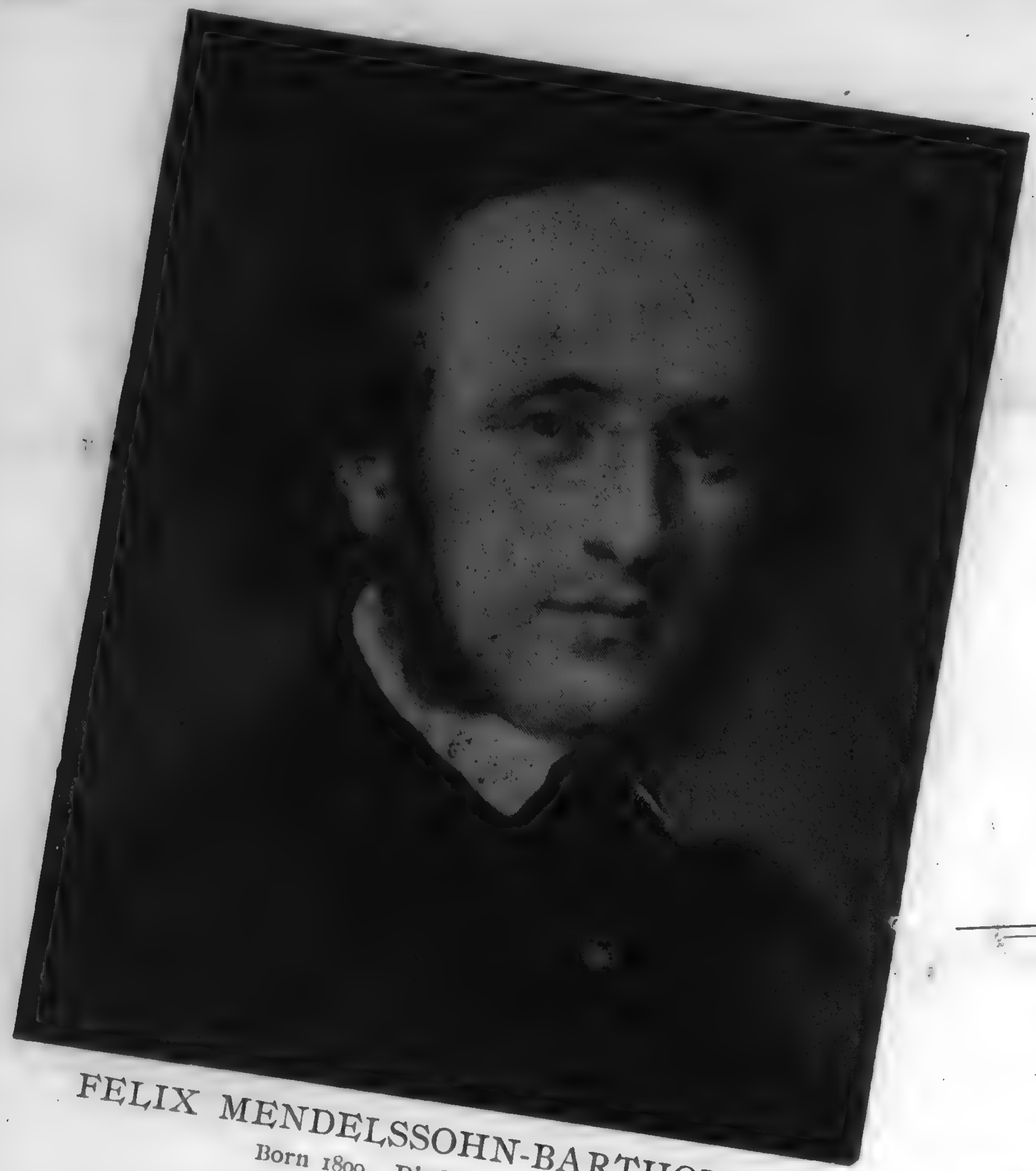
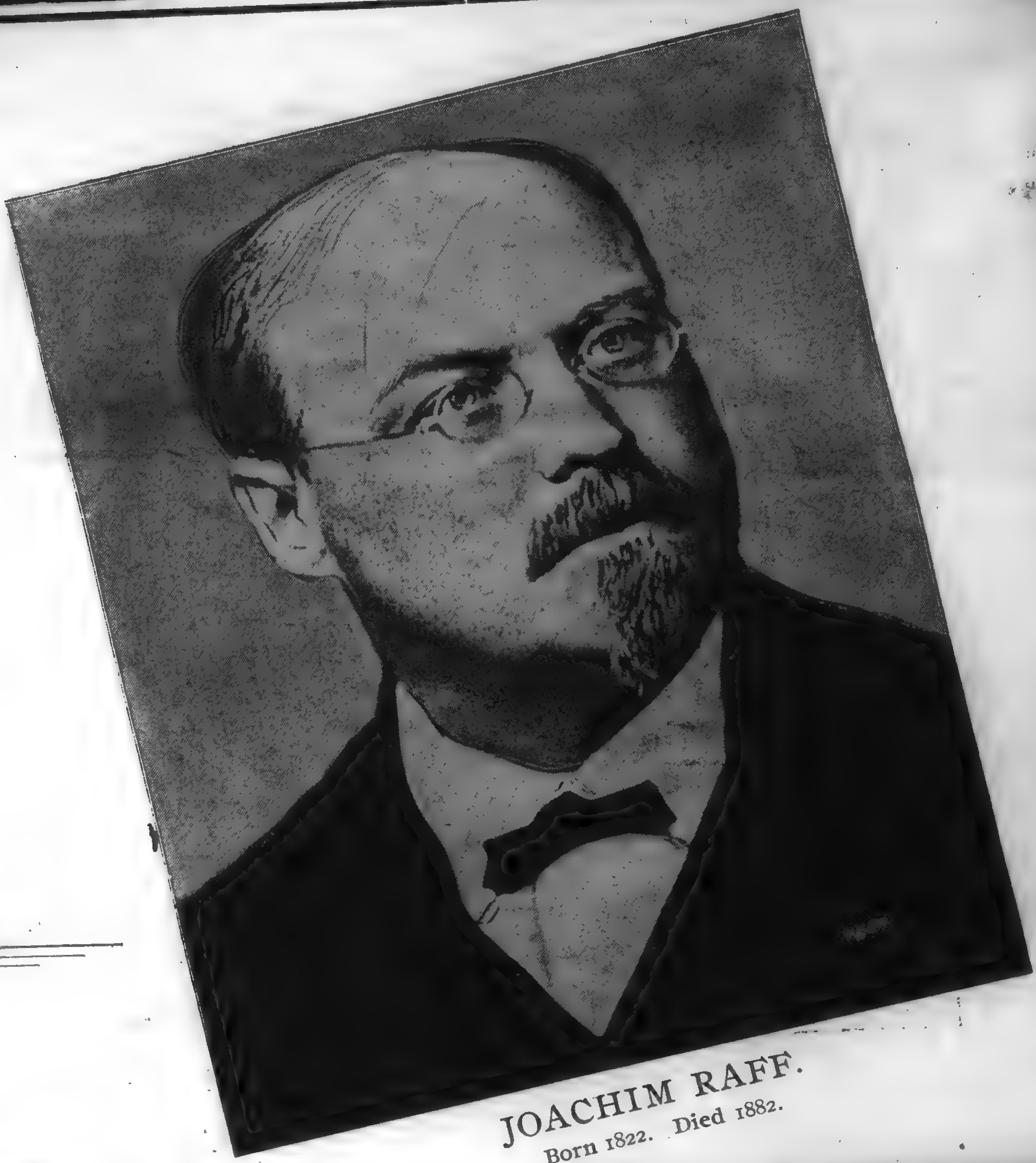

FELIX MENDELSSOHN-BARTHOLDY.
Born 1809. Died 1847.


JOACHIM RAFF.
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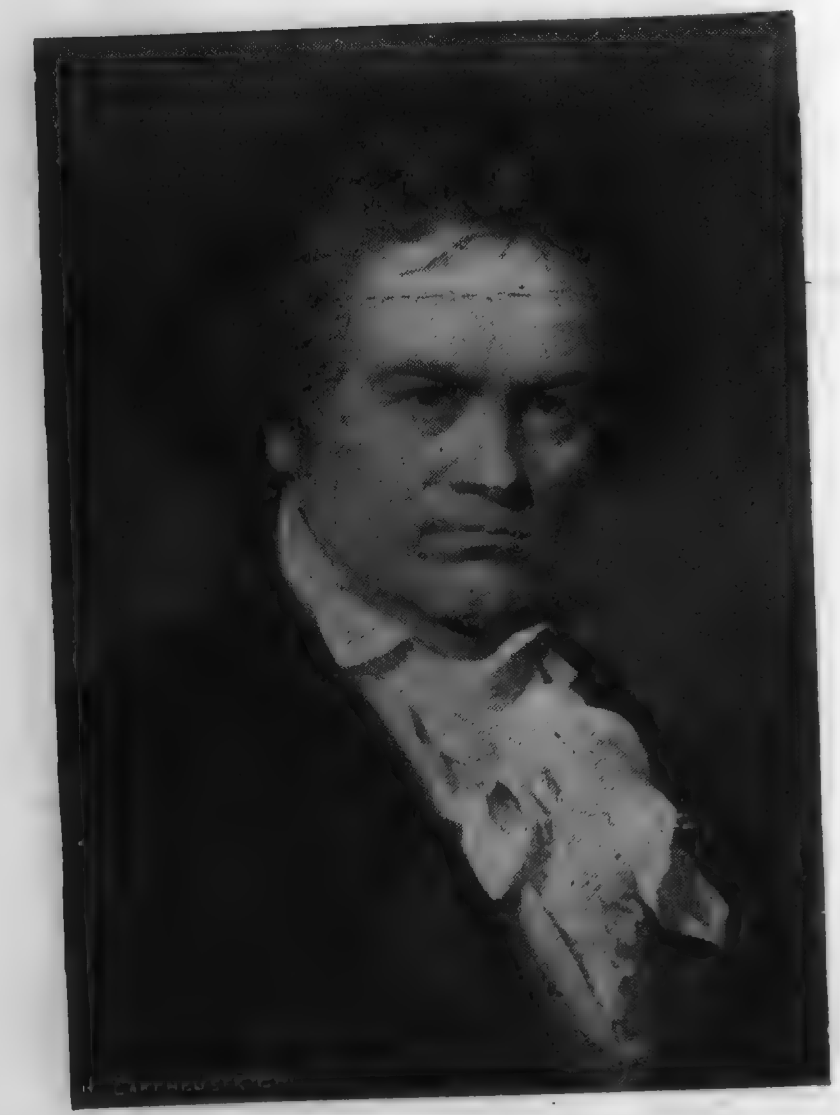
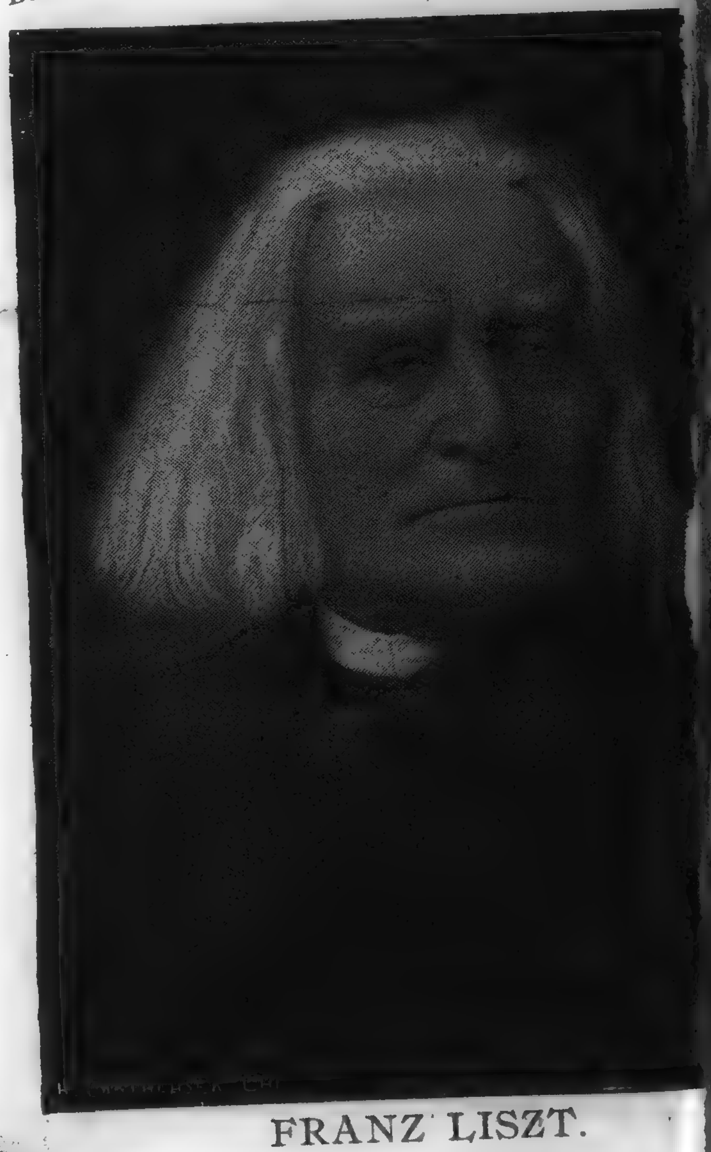
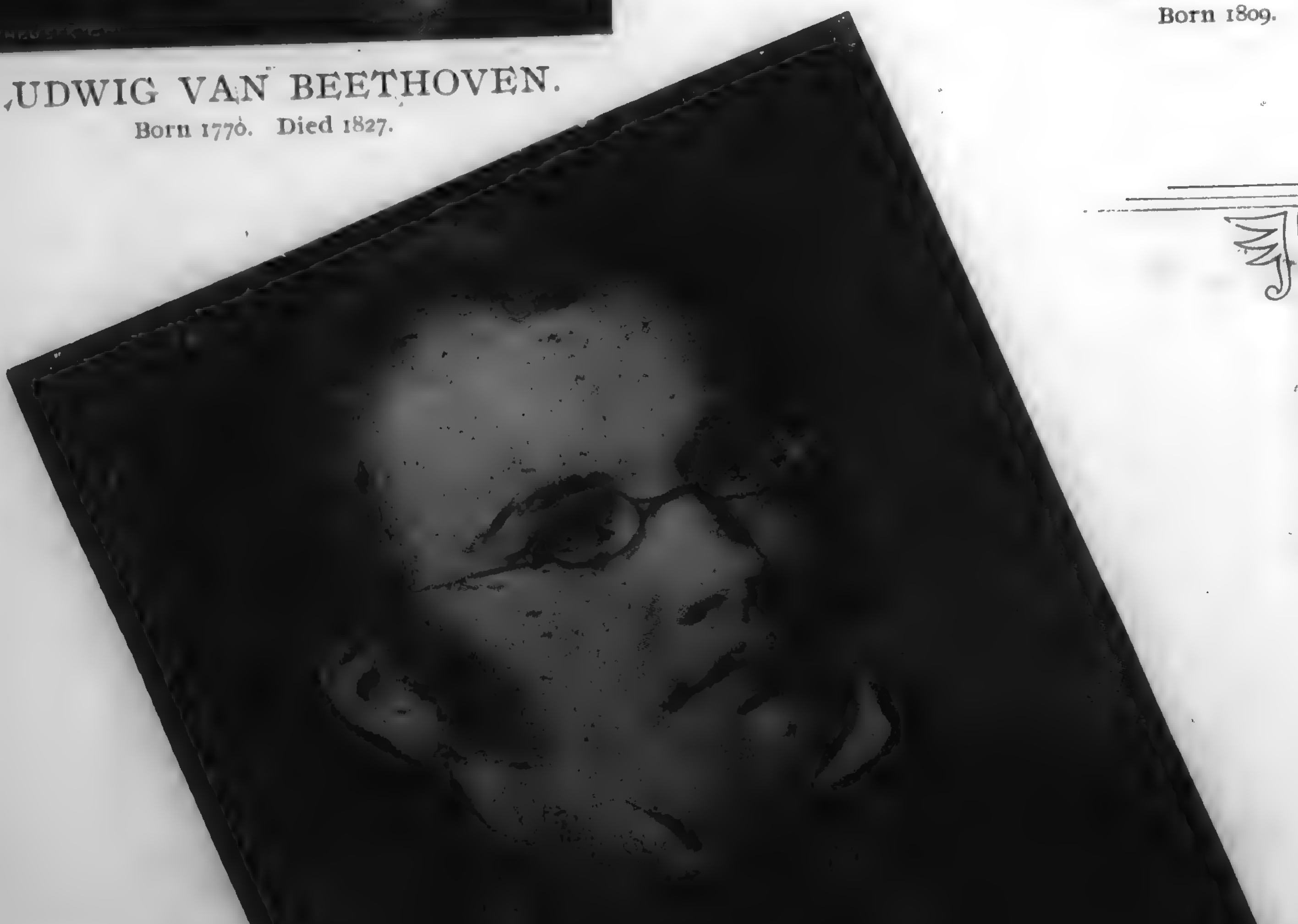

LUDWIG VAN BEETHOVEN.
Born 1770. Died 1827.

FREDERIC CHOPIN.
Born 1809. Died 1849.


FRANZ LISZT.
Born 1811. Died 1886.


FRANZ SCHUBERT.
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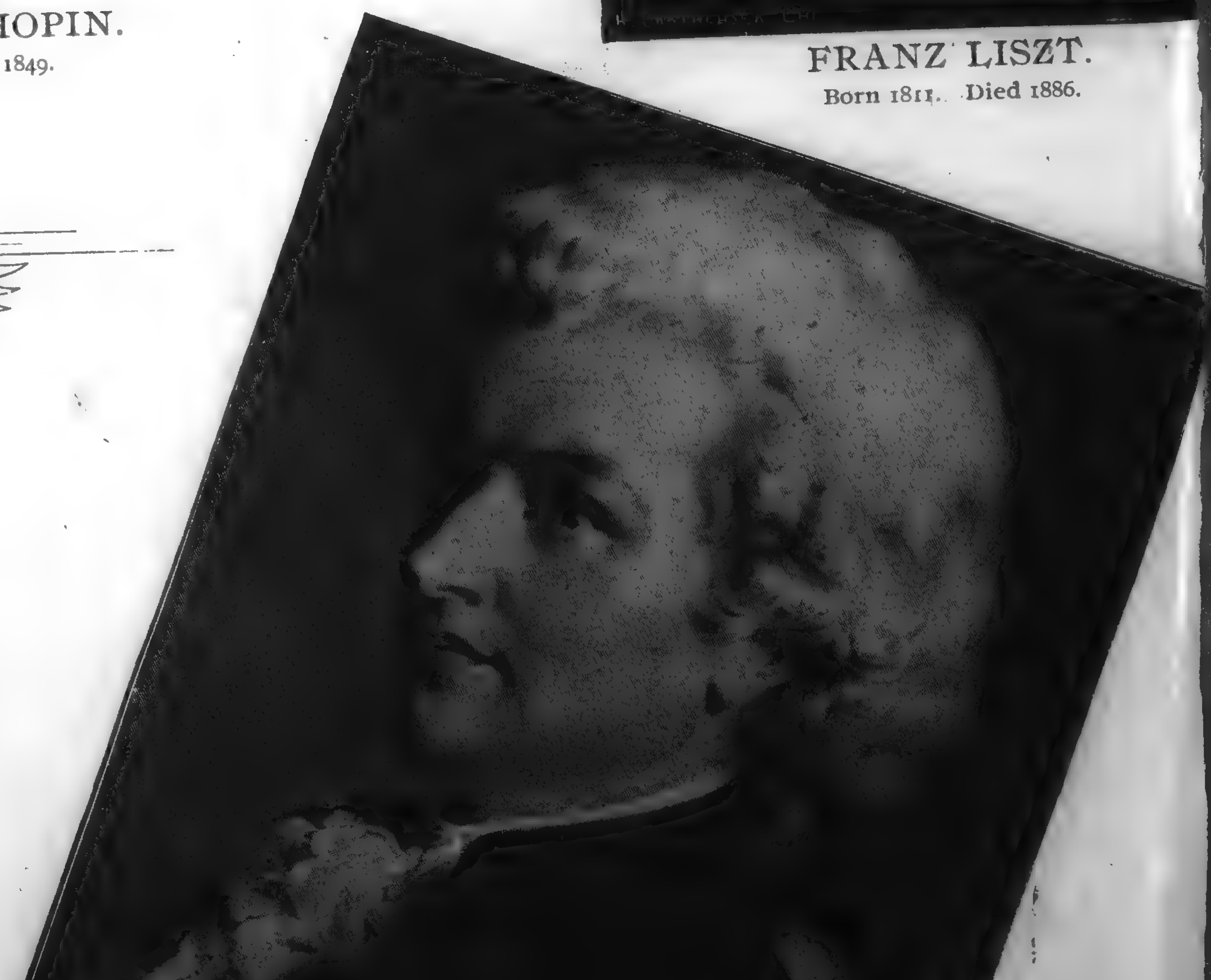
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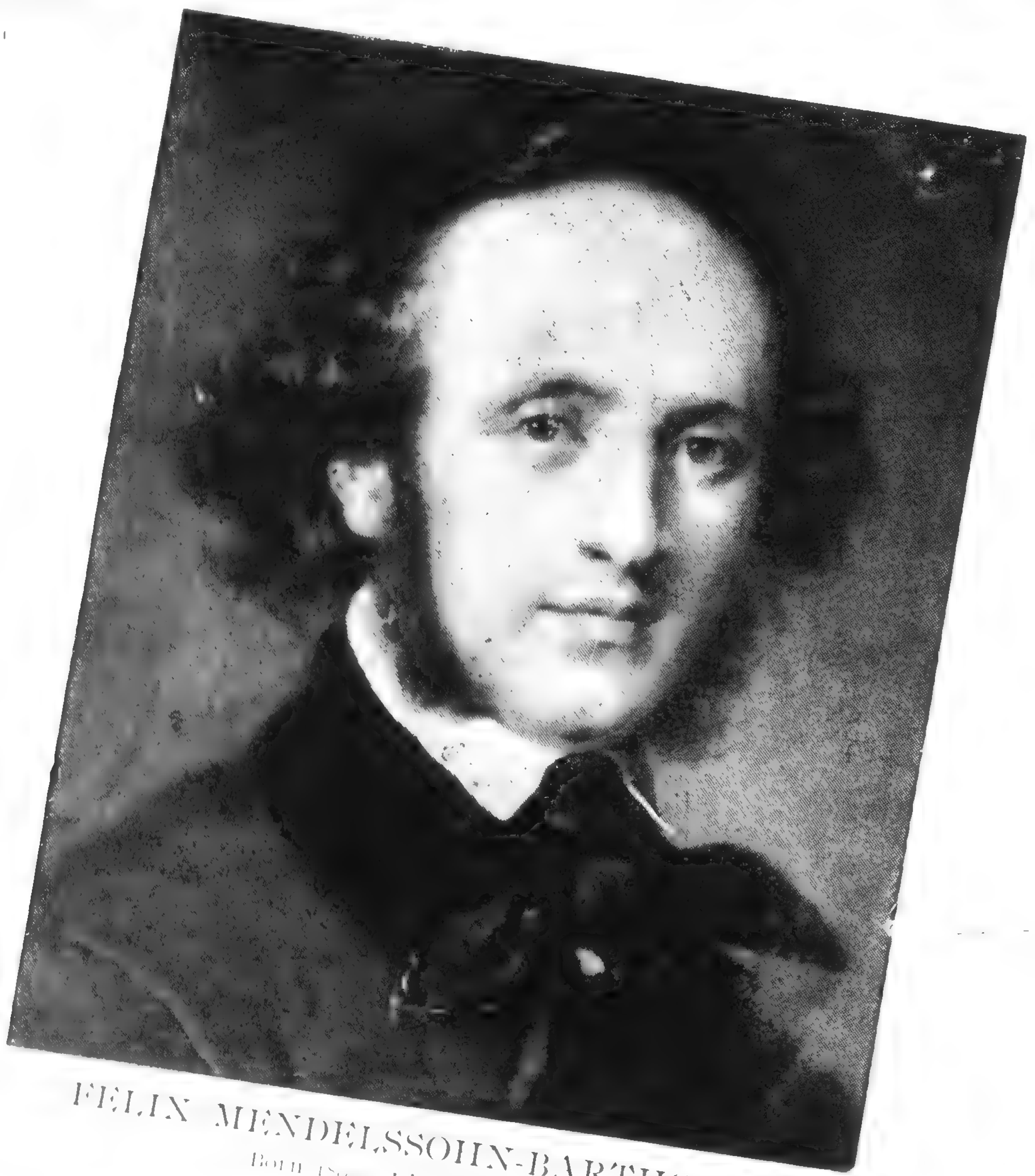
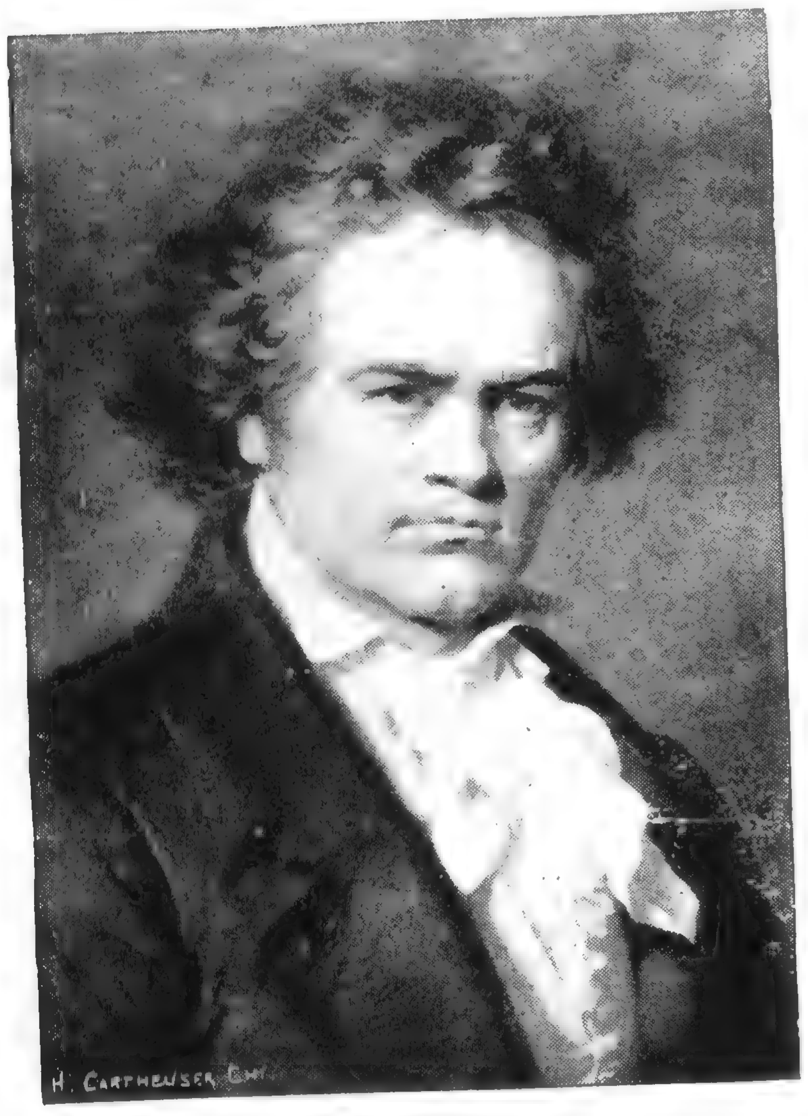


FELIX MENDELSSOHN-BARTHOLDY.
Born 1809. Died 1847.

JOACHIM RAFF.
Born 1822. Died 1882.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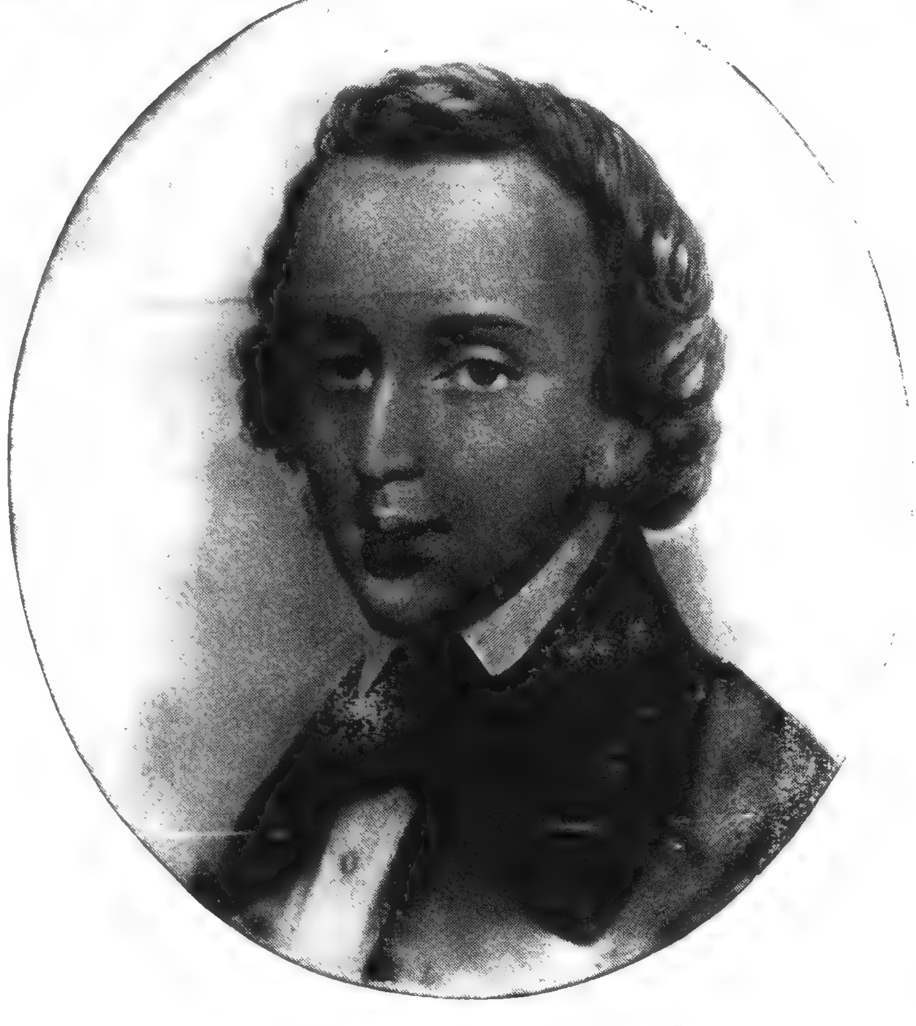
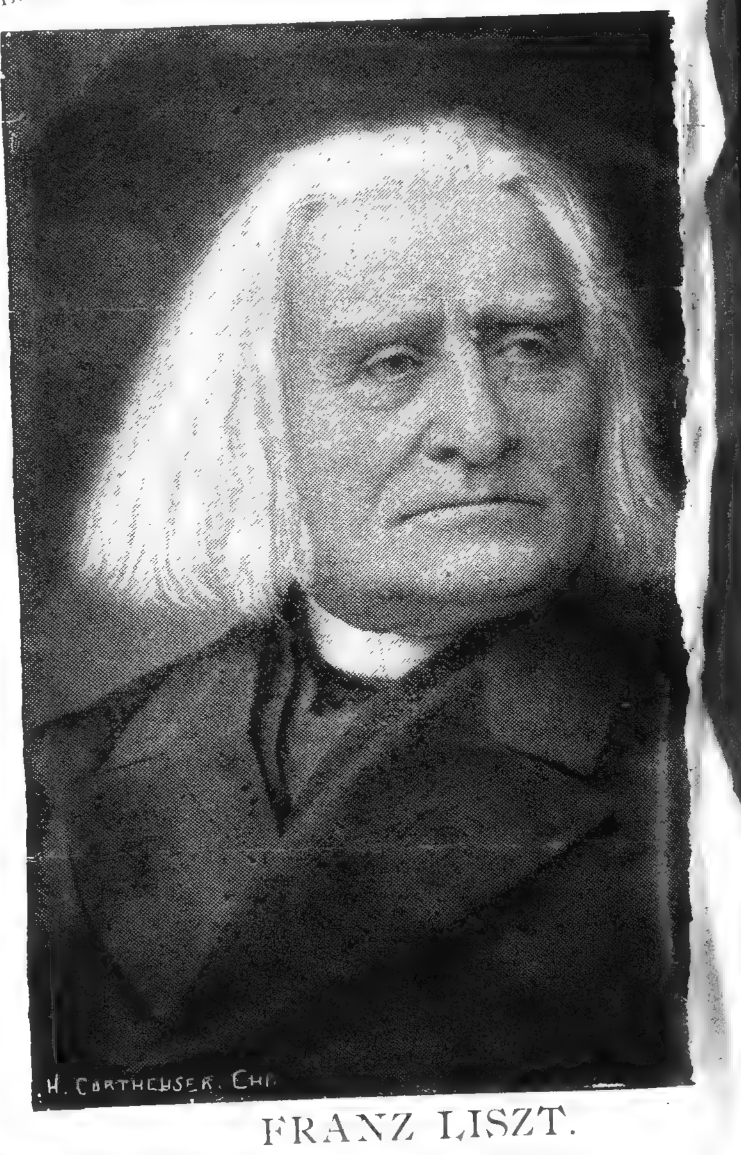
LUDWIG VAN BEETHOVEN.
Born 1770. Died [illegible]



FREDERIC CHOPIN.
Born 1809. Died 1849.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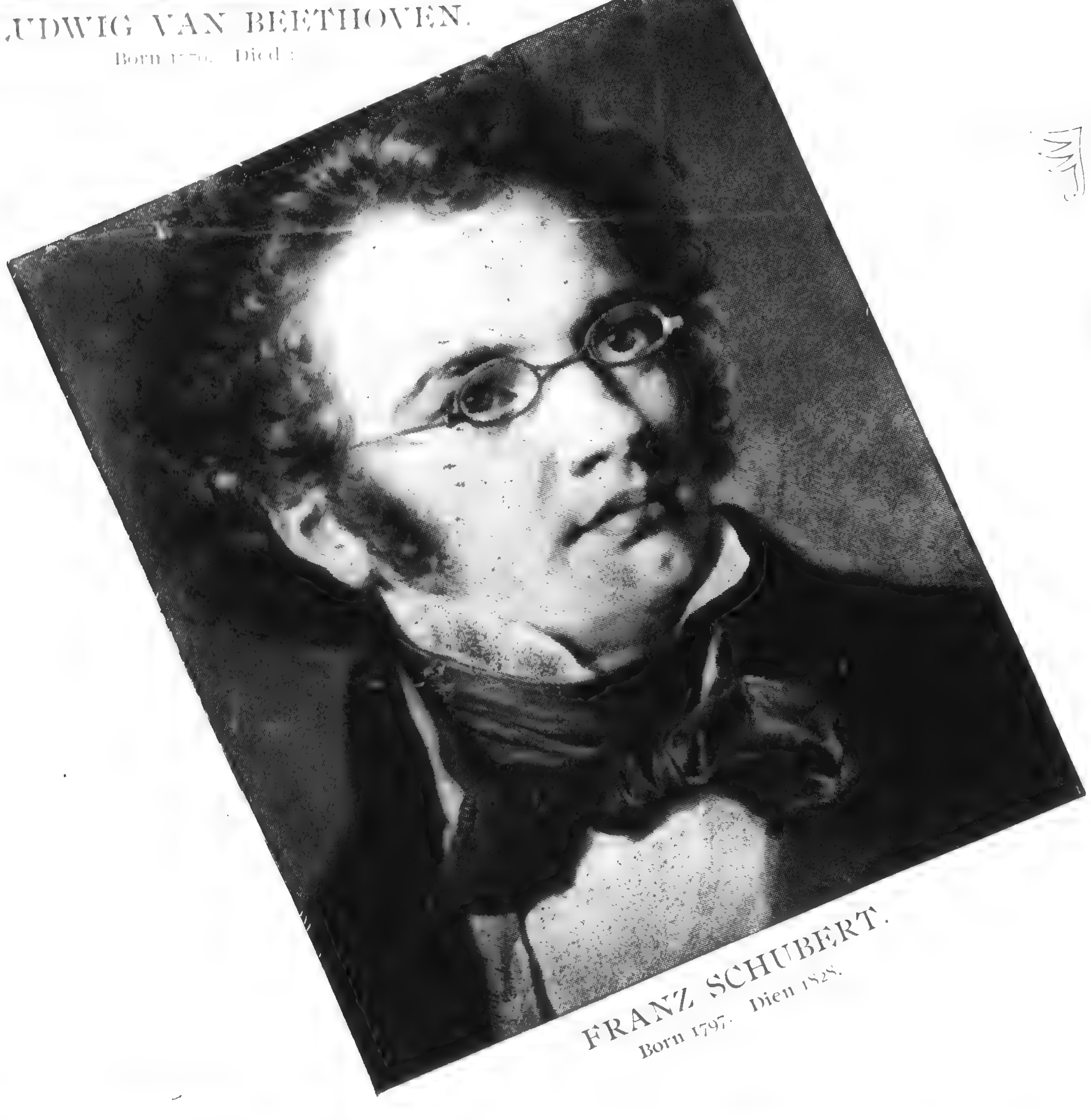
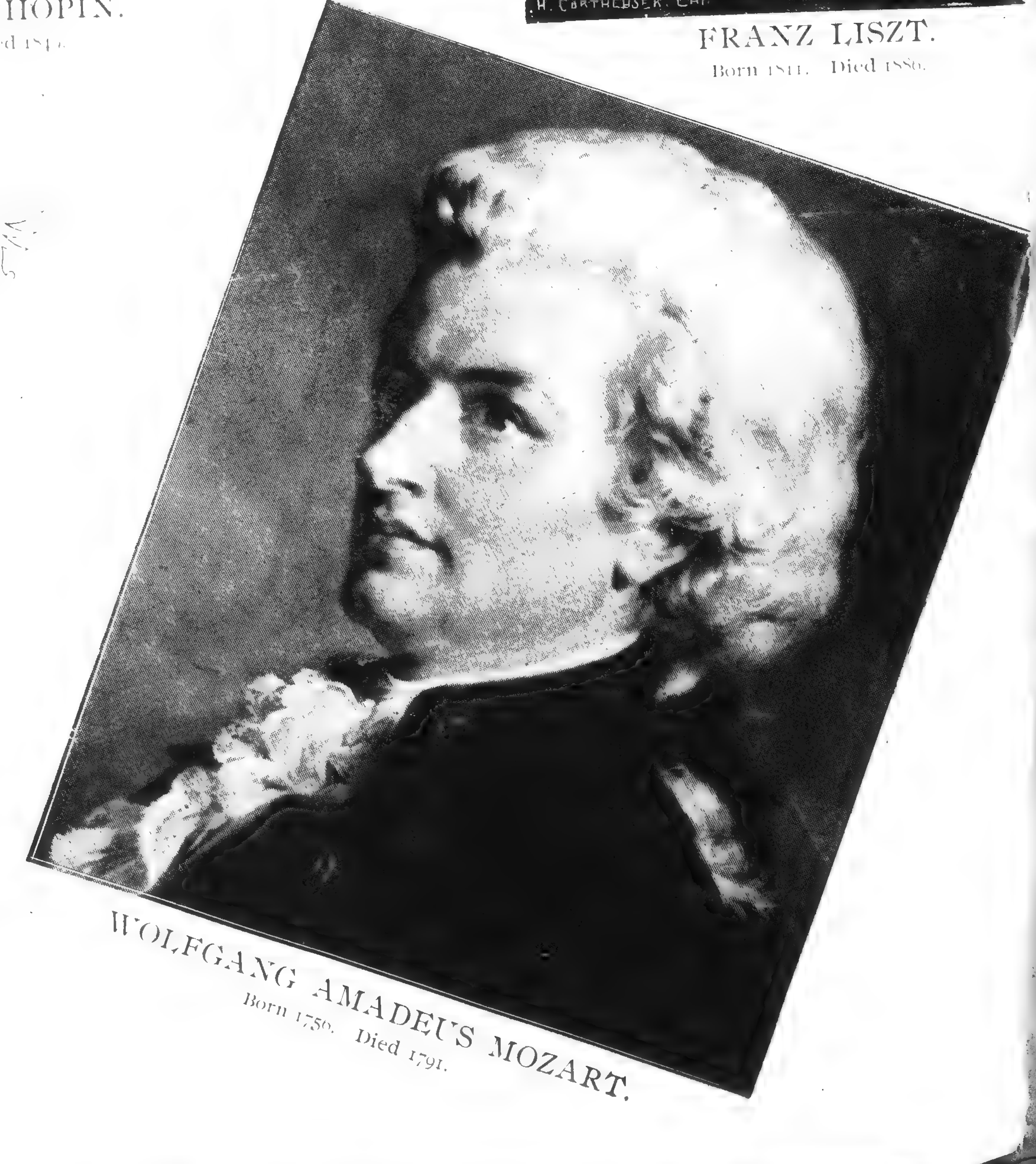
FRANZ LISZT.
Born 1811. Died 1886.



FRANZ SCHUBERT.
Born 1797. Died 1828.



WOLFGANG AMADEUS MOZART.
Born 1756. Died 1791.

NEW YORK HERALD

TWELVE PAGES.

NEW YORK, MONDAY, MARCH 28, 1892.

PADEREWSKI PLAYS FOR THE ARCH FUND.

The Metropolitan Opera House Crowded with People Who Applauded Everything and Anything Done by the Famous Pianist.

OVER $4,000 FOR THE FUND.

Boston's Orchestra and Herr Nikisch Came Two Hundred Miles at Mr. Higginson's Expense and Shared in the Honors of the Evening.

"Bravo Paderewski" was the cry that came from every part of the Metropolitan Opera House last night as the Polish virtuoso ended the third movement of his concerto, and it was kept up unwearyingly to an accompaniment of hand clapping and cane rapping until he sat down to repeat it. He seemed inspired as he began the dazzling allegro again and the marvellous technique and dynamic power he displayed in this *tour de force*, together with the penetrating, impressive quality of his composition, brought the great audience to its feet.

"Bravissimo Paderewski!" was the cry this time, and when he took Herr Nikisch by the hand and pulled him forward to share in the honors the applause redoubled. Paderewski then turned toward the orchestra and kissed his hand several times to show his appreciation of their superb accompaniment.

This concerto he played at his first appearance here last November, but he did not like the accompaniment and it would not have been heard here now had not the Boston Symphony Orchestra come on to play it with him. He cannot speak highly enough of Mr. Nikisch and his men, and took pains to bow his thanks to them after each number.

THE PROGRAMME.

The work of the orchestra in its three numbers and in Paderewski's three accompaniments was irreproachable and was as much of a treat to the thoroughly musical crowd that filled the house and gave over $4,200 to the Washington arch fund as was the gifted Pole's solos. The well balanced programme was as follows:—

Overture—"Tannhäuser"..................Richard Wagner
Orchestra.
Concerto in A minor..................Robert Schumann
Paderewski.
Overture—"Benvenuto Cellini"..........Hector Berlioz
Orchestra.
Concerto—Op. 17..............................Paderewski
Paderewski.
Poëme Symphonique—"Le Rouet d'Omphale,"......
Camille Saint-Saens
Orchestra.
Hungarian Fantasia.............................Franz Liszt
Paderewski.

The opera house held a throng of people known in the musical, dramatic, artistic and professional worlds last night, but the strictly fashionable set was conspicuous by its absence. The crowd was not so large as the Arch Fund Committee had hoped for, but there were three reasons for this—Sunday night, bad weather and the tremendous crush at Paderewski's last concert at the Music Hall the previous afternoon. Still the $4,275 which came in goes to the arch fund complete, for Paderewski offered his services, Colonel Thomas Wentworth Higginson sent the orchestra on free, even paying all the hotel and travelling expenses of its eighty-five members, and Steinway & Sons shouldered the rent of the hall, the printing and the other local expenses.

Conductor Nikisch's desk was covered with an American flag and draped with the Polish standard and all the orchestral desks were decorated with the Polish colors, red and white. American flags stood at the bases of the proscenium arch and at the back of the stage, and the piano was almost hidden with the palms and bunches of roses sent to the pianist. Mr. Nikisch was called out after the ending of the "Tannhäuser" overture and presented with a laurel wreath, as was Paderewski at the close of the Schumann concert. The rheumatism which sometimes attacks the knuckles of the pianist's right hand bothered him a bit in his opening number, but he worked it out when he came to his own concerto and met with the enthusiastic approval already noted.

THANKING THE ARTIST.

He played the Hungarian Fantasia as he always plays his Liszt, faultlessly, and the audience begged for an encore. Just as they had given up hope, and as some were getting on their wraps, Mr. Parke Godwin, Richard Watson Gilder and William R. Stewart came upon the stage and two ushers marched down the aisle bearing a superb laurel crown on crossed American and Polish standards.

Mr. Godwin stepped forward to Paderewski's side and said that the wreath was a slight earnest and pledge of admiration of his art.

"There is to be a substantial and durable offering," said Mr. Godwin, "just so soon as Mr. St. Gaudens can get to work. That great sculptor has promised to undertake a bust of the great pianist, and it will be presented as a recognition not only of the exquisite technical perfection which is the basis of all that is fine in art, but also that spirituelle quality which is its crown and glory."

Mr. Godwin said it was appropriate that a countryman of Kosciusko should help to rear a monument to Washington and ended by wishing a *bon voyage* and a speedy return to the pianist.

There were cries of "speech," but Paderewski put his finger to his lips and shook his head and then sat down to play the Hungarian Rhapsody No. 2 as few men living can play it. It was a fitting close to the most successful visit that a pianist has made to this country since Rubinstein's time.

MRS. NIKISCH AT THE MUSIC HALL.

Most prominent, not only because of its length, but also because of artistic excellence in the Music Hall concert last evening was Berlioz's "Damnation of Faust," the most famous and the best of the great composer's works.

Of the original eighteen numbers fourteen were given. The weird Rakoczy march was played with spirit, and the dance of the sylphs and "Will o' the Wisp" minuet were daintily handled by the orchestra under the baton of Mr. Damrosch.

Mrs. Nikisch appeared as Marguerite, Signor Campanini as Faust and Mr. Heinrich as both Mephistopheles and Brander. Both Signor Campanini and Mr. Max Heinrich suffered from slight hoarseness, Mr. Heinrich, indeed, being obliged to begin the "Rat Song" anew; but on recovering from his nervousness he sang very acceptably.

Mrs. Nikisch sang with spirit but showed lack of

At the beginning of the concert Bizet's "L'Arlesienne," a favorate with Mr. Damrosch, was played with grace and finish, and Mrs. Nikisch sang an "Indian Love Song," by Reginald de Koven, a "Volkslied," by Bungert, and "Vergebliches Ständchen," by Brahms.

Wagner's "Dreams," incorporated in another form in the second act of "Tristan and Isolde," where it consists of a soprano solo with accompaniment, was given as a violin obligato by Mr. Jules Conus, and so acceptably that it was repeated.

A new "March of the Gnomes," by Reginald de Koven, concluded the first part. While it is weird, as its title indicates, it failed to arouse enthusiasm.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 63-69 Park Row.

MONDAY, MARCH 28, 1892.

PADEREWSKI'S FAREWELL.

He Receives an Ovation at the Washington Arch Fund Benefit.

The concert for the benefit of the Washington Arch Fund at the Metropolitan last night, at which M. Paderewski made his final appearance this season previous to sailing for Europe on Tuesday, was certainly one of the best given this year. M. Paderewski was assisted by the entire Boston Symphony Orchestra under Mr. Nikisch, whose services had been generously offered to M. Paderewski for this occasion by Col. Higginson. The stage was tastefully decorated with the American and Polish colors and with plants and flowers.

The following is the programme:

Overture, "Tannhauser".........Richard-Wagner
Orchestra.
Concerto in A minor..............Robert Schumann
Paderewski.
Overture, Benvenuto Cellini.........Hector Berlioz
Orchestra.
Concerto, op. 17........................Paderewski
Paderewski.
Poëme Symphonique, "Le Rouet d'Omphale,"
Camille Saint-Saëns
Orchestra.
Hungarian Fantasia......................Franz Liszt
Paderewski.

This programme was an unusually fine one and received the best possible interpretation. M. Paderewski played magnificently, never better in short; so did the orchestra. The Berlioz overture and M. Paderewski's concerto were about as near perfection as mortal men can come. The orchestra had the advantage of a better auditorium than ever before in New York, and M. Paderewski the advantage of playing with them, and the result could not have been more enjoyable. The audience was large, though many of the boxes were unoccupied, and naturally enthusiastic to a degree.

After his concerto M. Paderewski received a perfect ovation, being recalled again and again, and was finally obliged to repeat the last movement, when he was presented with flowers and wreaths.

At the conclusion of the concert Parke Godwin, on behalf of a committee of friends of the great pianist, came forward and in a few well chosen words of thanks and recognition of his talents and genius, and his kindness and generosity in thus offering his services in so worthy a cause, presented M. Paderewski with a large laurel wreath supported by the American and Polish flags, as an earnest of a future presentation to be made him of a wreath in bronze, the execution of which has been undertaken by Mr. St. Gaudens. Then M. Paderewski, in graceful acknowledgment, played Liszt's Second Rhapsodie superbly, and the audience reluctantly dispersed. The New York public, whom M. Paderewski has so often delighted, will certainly join with Mr. Goodwin in wishing him *bon voyage* and a quick return.

The New York Recorder.

MONDAY, MARCH 28, 1892.

FOR THE BENEFIT OF THE ARCH.

Paderewski and the Boston Symphony Orchestra Play Superbly.

Paderewski, the great Polish pianist, played last night at the Metropolitan Opera House for the benefit of the Washington arch fund. He was assisted by the Boston Symphony Orchestra, Arthur Nikisch conductor, which organization Col. Higginson generously offered to Mr. Paderewski for this memorable occasion. The house was a large, fashionable and representative one, nearly $4,000 being realized by the sale of seats and boxes. The stage was resplendent with the Polish and American colors and flowers galore.

Mr. Paderewski gave the Schumann A minor concerto and then his own beautiful concerto in the same key. This last he played with such "fine careless rapture" that he had to repeat the last movement.

The orchestral accompaniments were simply exquisite, and Mr. Nikisch came in for a goodly share of the applause. Other numbers were the overture to "Tannhauser," the "Benvenuto Cellini" overture by Berliz, and "Le Rouet d'Omphale," which were interpreted with all the faultless finish, breadth and delicacy we expect from the greatest orchestra in the country. The evening closed with a brilliant performance of the Liszt Hungarian Fantusia for piano and orchestra.

The pianist received many floral tributes and wreaths. The whole affair was a great success, and quite in consonance with Mr. Paderewski's generositty and the liberality of the Steinways, who defrayed the expenses of the house.

SUN, New York, N. Y.
Date 3/27

Paderewski closes this evening with his grand concert at the Metropolitan Opera House in aid of the Washington Arch Fund his remarkably successful tour in this country, remarkable both from an artistic and financial standpoint. The Boston Symphony Orchestra will take part in to-night's concert, under the leadership of Mr. Arthur Nikisch, and the event promises to be particularly interesting and pleasurable. The idea of such a benefit concert originated with Paderewski himself, who was anxious to show his keen appreciation of the generous way in which he has been received by the American people. Col. Higginson of Boston offered the services of the entire Boston Symphony Orchestra, free of all expense, and the Steinways have agreed to pay the rent of the Opera House, so that the entire gross receipts will go to the Arch fund. The programme arranged is as follows: Overture, "Tannhäuser," Wagner; concerto "A minor," Schumann; overture, "Benvenuto Cellini," Berlioz; concerto, Paderewski; "Le rouet d'Omphale," Saint Saëns, and Hungarian Fantasie, by Liszt.

The New-York Times.

TEN PAGES.

NEW-YORK, MONDAY, MARCH 28, 1892.

PADEREWSKI AND NIKISCH.

The concert in aid of the Washington Memorial Arch Fund, projected by Mr. Paderewski, the great pianist, was given at the Metropolitan Opera House last night and was a success of the most pronounced type. The fund is increased by $4,300, and the pianist, who is nothing if not amiable, departs leaving behind him the memory of a graceful act as well as the remembrance of a noble art. Great credit is due to those who assisted the Polish musician in carrying his purpose to a successful issue. Col. Higginson of Boston sent over the Boston Symphony Orchestra, and William Steinway, who is never behindhand in public spirit or charity, paid the rent of the house and the expenses of advertising the concert.

The entertainment was in itself a thoroughly enjoyable one, and it was made the occasion of a public demonstration of the warm esteem which Mr. Paderewski's personal qualities as well as his splendid abilities have won for him. The programme consisted of the following numbers: Overture to "Tannhäuser," Schumann's piano concert in A minor; overture to "Benvenuto Cellini," Berlioz; Paderewski's piano concerto; symphonic poem, "Rouet d'Omphale," Saint-Säens, and Liszt's Hungarian fantasy for piano and orchestra.

The audience displayed its greatest enthusiasm after the performance of the pianist's fine concerto, which is a work fully worthy of admiration. After several recalls, Mr. Paderewski returned to the piano and Mr. Nikisch to the conductor's desk. The audience, perceiving that the last movement of the concerto was to be repeated, demonstrated its delight in a manner which must have warmed the composer's heart. He repeated the last movement with superb vigor, and compelled Mr. Nikisch to join him in acknowledging the applause which followed.

After the final number Parke Godwin and Richard Watson Gilder appeared on the stage, while an usher rushed down the centre aisle bearing the crossed colors of the United States and Poland, between which hung a wreath. Mr. Gilder held Mr. Paderewski, while Mr. Godwin presented the token of appreciation in a brief speech. He dwelt upon the excellence of the pianist's art and expressed gratitude for his kindly aid to the arch fund, treating it as an act in keeping with the regard shown for this country by Mr. Paderewski's countrymen in days gone by. He intimated that the wreath was a pledge of a finer gift to come, a gift which would emanate from the chisel of St. Gaudens.

The audience seemed much pleased, and its applause plainly demanded a response from the pianist. Not being a public speaker, he expressed himself through his art. He returned to the piano and gave a vigorous performance of Liszt's second Hungarian rhapsody. Taken altogether, it was a great night for the artist; and had he needed any proof of the high regard in which he is held, he could certainly have asked for no greater one. No further comment need be made at this time on Mr. Paderewski's playing, but it may be said that a certain indefinable personal attractiveness, which has always found expression in his art, has given great aid to his unsurpassed technical accomplishments and his unfailing beauty of performance. We share most heartily in the hope voiced by Mr. Godwin that he will return to America at no distant date. No artist whom we have ever heard has done more to justify the poetic fancy of Sidney Lanier that "music is love in search of a word."

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

MONDAY, MARCH 28, 1892.

MR. PADEREWSKI'S FAREWELL.

It is not only probable but most likely that Mr. Paderewski, when he leaves the shores of America to-morrow, will carry with him quite as good an opinion of the people of this country as he has compelled them to have of him. His artistic tour just concluded was the most successful of any pianist who has visited the United States. It was a graceful act of appreciation on his part that he gave the concert which took place last night at the Metropolitan Opera House for the benefit of the Washington Arch Fund. Fortunately for the financial and artistic outcome of the undertaking, he found three men who were willing to aid him—Mr. Steinway, who paid all the local expenses of the concert; Mr. Higginson, who contributed the services of the Boston Symphony Orchestra and paid the cost of their visit, and Mr. Nikisch, who conducted the concert. As a result, the arch fund has been increased about $4,300, which may be looked upon as a handsome result, indeed, in view of all the circumstances.

Everything except the weather and a rather large number of empty boxes, which might be accounted for on the score of Lent, the weather, the short notice and the excessive price put upon them by the management, conspired to make the affair of last night one of extreme brilliancy. The visiting orchestra did not appear to such good advantage as it does in Chickering Hall, and the Academy of Music, in Brooklyn, but it was in close sympathy with Mr. Paderewski and he with it, and the music which was played went with a good deal of spirit—especially the pianist's own concerto, the exquisite slow movement and the brilliant finale of which aroused such enthusiasm that Mr. Paderewski repeated the last movement. The repetition was a well-earned and neatly-paid compliment to Mr. Nikisch and his men, with whom the pianist seemed extremely desirous to share the honors of the evening.

The concert was made a gala occasion for the concert-goers. The desks of all the musicians were decorated with the Polish colors and the flags of the United States and Poland stood in the corners of the stage. Wreaths of laurel were handed to Mr. Paderewski and Mr. Nikisch. When the end of the programme was reached and while the house was ringing with applause and cries of "bravo," Mr. Parke Godwin and Mr. Richard Watson Gilder appeared upon the stage and intercepted Mr. Paderewski, who was about to leave it. Mr. Godwin then on behalf of some friends of the pianist asked for silence, and in a speech of some length presented him with a second wreath and a stand of colors which, it was explained, was but an earnest of a more substantial token of appreciation of the artist's genius and generosity, which is to follow later. It is to be a work of art from the hands of Mr. St. Gaudens. Mr. Godwin waxed eloquent on the subject of Polish independence and the appositeness o the act of a countryman of Kosciusko in aiding to build a monument to the Polish patriot's companion in arms, and fired the enthusiasm anew. Mr. Paderewski went to the pianoforte to give expression to his feelings, and played Liszt's second Hungarian Rhapsody.

The Sun.

MONDAY, MARCH 28, 1892.

Mr. Paderewski's Final Appearance.

Mr. Paderewski took leave last evening of some 2,000 of his admirers, assembled in the Metropolitan Opera House. The occasion was made particularly noteworthy in an artistic sense by the coöperation of the Boston Symphony Orchestra, and, from a material standpoint, by the intended contribution to the Washington Arch Fund of the whole proceeds of the entertainment. An effort had been made to enliven the somewhat sombre aspect of the stage by a show of American flags, and by draping the musicians' stands with parti-colored sashes of red and white—the Polish colors. The piano, too, was partially imbedded in flowers and palms. It would be flattery to say that the decorative features of the proceedings were as impressive as was the performance itself.

This, if it threw no new light upon the marvellous execution and endurance of Mr. Paderewski and upon the admirable dignity of his art, gave his attributes greater prominence than was ever bestowed upon them in this city. It is simple justice to say that such accompaniments as were furnished the concertos and the fantasia that made up the virtuoso's share of the programme had never before been listened to by a New York audience, and when, at the close of the virtuoso's own composition, he forced Mr. Nikisch to step down from his platform and with him acknowledge the applause, there were no two opinions as to the fairness of the tribute. Those music lovers that missed last night's concert missed such an opportunity of realizing the possibilities of orchestral playing as may not soon be offered them.

Of Mr. Paderewski's own work there is little, at this late day, to be said. The clearness and virility of conception, strength and splendor of execution, and gigantic force which never once last evening degenerated into brutality, asserted themselves all through his playing, and if aught was lacking, it was the occasional sentimentality, and morbidness that might now and then impart to the pianist's readings a subtle charm that many would welcome as a passing cloudlet in the dazzling glow of a tropical dawn. In Schumann's A minor concerto, in Mr. Paderewski's rendering of which directness, power, clearness, and absolute precision were the plainest characteristics, this lack of contrast was more evident than in the player's own concerto, with the emotional side of which he is naturally in closer sympathy; from the first, moreover, the *tempo* in Schumann's tone-poem was taken a trifle faster than could have been wished. Mr. Paderewski's concerto, on the other hand, was executed to perfection, and the unity of purpose and interpretation between the soloist and Mr. Nikisch's band, was, as mentioned already, something akin to a revelation.

There was a strong demonstration of delight at this stage of events, and part of the last division of the concerto had to be repeated. Mr. Paderewski's final number was Liszt's Hungarian Fantasia, and the orchestra's pieces were the "Tannhäuser" and "Benvenuto Cellini" overtures, and Saint Saëns's "Rouet d'Omphale." The receipts of the concert will reach between $3,500 and $4,000. The farewell matinee of the day previous brought in $6,500.

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lipping from 3-26

Date

VOCAL MUSIC.

Mr. and Mrs. Henschel's Second Recital. A Musicale Classique.

Mr. and Mrs. Henschel gave their second recital at the Chestnut Street Opera House yesterday and a larger audience than before enjoyed anew their exquisitely refined and finished singing. The programme had the same wide range from classic to modern songs, the duets including one from Mehul's "Joseph" and one from Gretry's "Richard," a brilliant bit of Boildieu and Mr. Henschel's "Oh, That We Two Were Maying." The last is an admirably written duet in canon form, skilful and smooth and genuinely musical, and the execution of it was a delight. No two artists have recently appeared here whose impression was more completely satisfying and all who appreciate the fine art of singing will look forward to their return.

Mrs. Helen Boice-Hunsicker gave a musicale at the New Century Drawing Room last evening before a fashionable audience. The well-known soprano was in excellent voice and sang the "Freischutz" aria and a group of modern songs with her usual success. Mr. Marzen, tenor, and Mr. Hunsicker, baritone, were the other singers. The programme, including a trio by Randegger. Mr. Hille, Mr. Hennig and Mrs. Murray played, the concert opening with a quintette by Jadassohn.

SHERIFF DUNN'S SLAYERS.

NORTH AMERICAN, Philadelphia, Pa.
Date 3/26

THE HENCSHEL RECITAL.

A Charming Concert of Song at the Opera House.

Mr. and Mrs. Henschel gave their second song recital at the Opera House yesterday afternoon before a large and cultivated audience. They are both consummate artists, and the long and varied programme which they presented was very admirably and charmingly rendered. Few vocalists have carried the art of singing songs, with piano accompaniment, to such perfection as they have. Mrs. Henschel's method is excellent, and her sentiment always sincere, while her voice, cultivated to the last degree, is finely sympathetic. Mr. Henschel is also an uncommonly good singer, and an ideal accompanist. Together they make a combination quite unique and scarcely surpassable. Among their selections yesterday those which gave the most pleasure were perhaps the song from "Il Seraglio," the "Little Red Lark," "Polly Willis," Massenet's "Crepusenle," and Henschel's duet "Oh! that we two [illegible] Maying."

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Daily Traveller

MONDAY, MARCH 28, 1892.

The Twentieth Symphony Concert.

The programme of the 20th Symphony Concert at the Music Hall Saturday evening embraced Brahms's "Tragic Overture;" two movements from the ballet music in "Orpheus," by Gluck; Beethoven's 8th Symphony; an aria from "Orpheus," "Che faro," Gluck; two songs by Schubert and one by Schumann. The vocalist was Mme. Amalia Joachim, who appeared to much better advantage in the large area of the Music Hall than in the more confined space of Steinert's concert room. Her false intonation was just as pronounced, however, and her method of voice production just as reprehensible for the observance of the student in vocal culture.

Mr. Nikisch accompanied her songs upon the piano in a most artistic and charming manner. In fact, the accompaniment of the "Erl King" of Schubert attracted more attention, and rightly so, than did the singing of the piece. It is a rare gift of Mr. Nikisch, this ability to so superbly accompany a singer. The "Tragic Overture" of Brahms is a noble work, bold and original in many respects, but wanting in something to brighten it up and relieve the dramatic or heroic intensity of much of the music. Mr. Henschel first brought it out in these concerts in 1881.

Mr. Gericke also played it, and to him we are indebted for the favorable impression it has created, for under his masterly direction all that there is of repose in it was revealed in relief to the tragic energy that prevails so generously. It was played Saturday evening by Mr. Nikisch with fierceness and harshness and almost devoid of any contrast, so slight was the variation between the more or less loudness of the rendering. Such indications as *P sotto voce*, *PP sempre*, *Sempre P e dolce*, *PP tranquillo* were never for one moment experienced in the playing. But, then, one has little reason for expecting any refinement from Mr. Nikisch's orchestral efforts. For three years he has revelled among the delicate nuances of compositions of every class as a bull would in a china shop.

I cannot understand how a man can sit at a piano and play with such wonderful delicacy and artistic judgment as he did in accompanying Mme. Joachim at this concert, and then climb up on his two boxes and go at the playful, humorous eighth symphony with his whole band rasping and blowing fffff's, as on Saturday night. The delightful strains of this symphony have been given us so beautifully and effectively by the refined Gericke that it will take several seasons more of this violent discipline under Nikisch before the intelligent and musical listener at the symphony concerts can become accustomed to having it fired at them out of a 20-inch gun, so to speak, and not rebel. The *Allegretto Scherzando* was taken too slowly, having neither the sense of *Allegretto* or *Scherzando* about it.

It has been a most unfortunate thing for Mr. Nikisch's reputation as a classic interpreter that Theodore Thomas and Wilhelm Gericke have set a standard in the rendering of Haydn, Mozart and Beethoven years ago in Boston—a standard so far above anything that Nikisch has shown that the critical or even the refined musical listener cannot accept what Nikisch has given us as other than an example of coarseness, if not to say vulgarity of interpretation.

The Gluck numbers went fairly well, the first one particularly so. The flute solo by Mr. Mole was played in a masterly manner. The "Furientanz," however, got a good rasping from the strings; the *dim poco a poco smorzando PP* could hardly have been discovered with a telescope of high power.

Clipping from ..... Philadelphia, Pa.

Date 3/26

PADEREWSKI'S PROGRAMME.

M. Paderewski and the Boston Symphony Orchestra will take part in the concert to be given to-morrow in the Metropolitan Opera House, New York, for the benefit of the Washington Arch Fund. The "Tannhauser" overture of Richard Wagner, the "Benvenuto Cellini" overture of Berlioz, and Saint-Saens' "Le Rouet d'Omphale" will be played by the band.

M. Paderewski will be heard in the A minor *concerto* of Schumann, his own *concerto*, and the Liszt "Hungarian Fantasie."

GAZETTE, Worcester, Mass.

Date 3/26

[illegible] Paderewski's last appearance in this country will be in New York for the benefit of the Washington Arch Fund. This [illegible] New-York charity, like the [illegible] Monument. The Boston Symphony [illegible] has been loaned by Mr. [illegible]. We are sorry some real [illegible] selected.

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Season of 1892

Mr. & Mrs. Georg Henschel's

. . Vocal Recitals . .

Under the management of C. A. ELLIS.

First Recital

MEIONAON,
BOSTON.

Tuesday Evening, March 29, at 8.

The Piano used is a Chickering.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 88.

MONDAY, MARCH 28, 1892.

PADEREWSKI AND BOSTON.

Joint Efforts in Aid of New York's Washington Arch.

[Special Dispatch to the Boston Herald.]

NEW YORK, March 28, 1892. Paderewski the pianist and the Boston Symphony Orchestra paid a large sum toward the completion of the Washington arch, by their services at the Metropolitan Opera House concert last evening, the receipts being over $4000.

The combination of this talent for the evening was brought about originally by the great admiration expressed by the pianist for the Boston musicians under Mr. Nikisch's direction, and this evening's concert has fully justified the sentiments of Paderewski, for a greater ovation has never been paid here to any orchestral organization than that shown the Boston men on this occasion.

The programme opened with the "Tannhauser" overture, and at its conclusion the audience called Mr. Nikisch repeatedly to acknowledge the applause it aroused. Later on the enthusiasm of the audience rose to its highest pitch at the conclusion of the romance of Paderewski's concerto, which he played as he has never played anything before in this country. It was a revelation of the genius of the composer and player which will not soon be forgotten by the audience present. Paderewski insisted upon having Mr. Nikisch share the ovation which followed the movement, and at the conclusion of the concerto the applause could not be quieted until the final movement had been repeated.

The concert was throughout a series of triumphs for the pianist and the orchestra and made an impression that will not easily be effaced.

The public spirit and liberality of Mr. Henry L. Higginson in contributing free of all expense the services of the Boston Symphony orchestra was a universal topic of commendation during the evening.

Clipping from Herald Willimantic Conn

Date 3/26

Henry L. Higginson of Boston has added a codicil to his will leaving an investment of $1,000,000 as an endowment fund, the interest to be used for the support of the Boston Symphony orchestra.

Clipping from Telegram New York N.Y.

Date 3/26

To-morrow evening at the Metropolitan Opera House, Paderewski, the greatest living pianist, will make his last appearance here. He will be supported by the Boston Symphony Orchestra, which Paderewski says is the best in the world. The proceeds of this concert will be generously donated by Paderewski and Arthur Nikish, the conductor of the orchestra, to the Washington Arch Fund. It is expected that a large sum will be realised.

* * *

Mr. Eugene d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall, on the afternoons of April 5, 7 and 9. His first programme will be devoted to Beethoven. The second will include compositions by Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and at the third concert he will play selections from Bach, Mozart, Brahms, Chopin, Rubenstein and Liszt.

* * *

PRESS, Portland, Me.

Date 3/24

Boston Symphony Orchestra.

The great Boston Symphony Orchestra, sixty musicians, conducted by Mr. Nikisch, with Mrs. Nikisch as soprano soloist, will appear in the regular Stockbridge course next Tuesday evening. Mrs. Nikisch is one of the most agreeable of the many vocalists on the concert stage today, possessing in great degree the many qualities that go to make a popular singer. She is a great favorite in Boston. Tickets at Stockbridge's. There will be late trains.

Harrisburg
Telegram
march 27

Eugene d'Albert is here and presently there will be a fresh stirring of the waters of the piano world.

Boston Herald.

WEDNESDAY, MARCH 30, 1892.

THE HENSCHELS.

Mr. and Mrs. Georg Henschel gave last evening in the Meionaon the first of a series of four vocal recitals. The programme was as follows:

Duet, "Qual onda che rovina" ..... Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele." } ..... Handel
Aria, "Qual farfaletta," from "Partenope" }
Mrs. Henschel.
Aria from "Il Maestro di Musica" ..... Pergolesi
Aria Buffa from "Calandrino" ..... Cimarosa
Mr. Henschel.
Mignon's Song ..... Beethoven
"Auf Flugeln des Gesanges" ..... Mendelssohn
"In the Woods" ..... Franz
Mrs. Henschel.
"Der Doppleganger." }
"Gruppe aus dem Tartarus." } ..... Schubert
"Der Schiffer." }
Mr. Henschel.
Duet from the "Taming of the Shrew." ..... Goetz
Mr. and Mrs. Henschel.
Romance. }
"Morgens als Lerche." } (New) ..... Henschel
"Der Bote." }
Mrs. Henschel.
The Czar's Song, from "Czar and Carpenter." ..... Lortzing
Couplets de Vulcain, from "Philemon et Baucis." Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village." Boieldieu
Mr. and Mrs. Henschel.

The programme of last evening showed, as usual, the catholic spirit and fine taste of Mr. Henschel. He does not question nationality or time. He introduces to the hearer the glories of operas that, once the fashion, are now forgotten. He arranges his programmes without pedantry, and yet, by the graceful display of his knowledge, his concerts have a distinct educational value. Martini, for instance, is known to many as a theoretical and an historical writer; to some as a composer of sonatas and church pieces, but few are acquainted with his chamber duets. Pergolesi's "Stabat" and "Nina" are familiar, but the genius of the man is perhaps more fully seen in opera and intermezzo. The mention of "Il Maestro di Musica" brings to mind the translation of this and other works of the gifted Italian into French, and the history of the opera bouffon in Paris and its influence on French music. And see with what simple means the men of former days worked delightful results. Take the numbers by Pergolesi, Cimarosa and Boieldieu and compare their melodies and the expression of their musical ideas with the work of the men of our day in the same direction. Goetz writes an opera called "The Taming of the Shrew." The subject is certainly not tragic; it does not call for strong, emotional music, and yet in the duet between Petruchio and Katherine, which, according to the programme, be ins in a playful tone, we find the accompaniment arresting the attention; we find harmonies and modulations that might be easily taken from the later music-dramas of Wagner, music that suggests neither playfulness nor the sparkling love passages of comedy. We seem to have lost the frank and laughing melody, the unaffected expression, the innocent simplicity of the old masters of light opera. Where to-day is there a composer who could write the duet of Boieldieu that was sung last evening; who could so admirably suit with his music the situation; who could be so naturally simple and graceful?

Mr. and Mrs. Henschel were most warmly welcomed, and throughout the evening there was hearty and genuine applause. The actual performance was, in certain respects, a disappointment. Mrs. Henschel was evidently indisposed, and she did not do herself justice. Her intonation was not always true; she was at times unable to sustain her tones, and she often sang with a decided tremolo. Still there was much that was pleasing in her interpretation, and the singer may well say, with de Musset, "My glass is small, but I drink out of my own glass." She was heard to best advantage in the Mendelssohn number, the romance by her husband and the duets.

Mr. Henschel's natural gifts and limitations are well known in this city, and they do not call for full discussion. It is also idle, perhaps, to quarrel with him for his practice of playing his own accompaniments. At the same time, it may be said that a singer can not give his attention to the song and to the accompaniment. One or the other must inevitably suffer. Last evening, for instance, the climax of Schubert's "Gruppe" was in the accompaniment and not in the song. I admit cheerfully that Mr. Henschel, as a rule, plays delightful accompaniments. But is it not probable that he would make greater vocal effects if he were able to concentrate his attention on the song, and on the song alone? Certain of his mannerisms are now more pronounced; and he has grown careless in the rounding of his phrases, for he often prefers an uncalled-for exclamation point to the needed period. Nor was his sentiment always free from exaggeration, as in the third verse of the Lortzing number. It is a pleasure, however, to pay tribute to his cleverness and his versatility. The aria of Cimarosa was given with infinite spirit, certain lines of Vulcan's complaint were most sympathetically delivered, and in the Boieldieu duet he was wholly admirable. In Schubert's "Dopplegaenger" Mr. Henschel narrowly escaped full and intense dramatic expression. His uncommon temperament is often in evidence. He is a singer of remarkable moments.

The second of these vocal recitals will be given Thursday afternoon in the Meionaon at 2.30 o'clock.

PHILIP HALE.

HERALD, Chicago, Ill.

Date 3/27

D'ALBERT'S SECOND RECITAL.

The comparatively small size of the audience that assembled in Central Music hall yesterday afternoon to listen to Eugene D'Albert's second recital is no doubt to be ascribed to the almost excessive number of concerts of this kind that have been given this season. The performance merited a better attendance, if for no other reason, simply on account of the exceptional opportunity for a comparative study of piano playing that it afforded, since D'Albert's, Paderewski's and Pachmann's styles and individualities are entirely unlike. The programme was as follows: Passacaglia in C minor, Bach, D'Albert; Rondo in A minor, Mozart; Sonata, op. 90, Beethoven; Variations Serieuses, Mendelssohn; Sonata, op. 58, Chopin; "Liebestraum, No. 3," "Feux Follets," Tarantelle, "Napoli," Liszt. To these he was obliged to add Chopin's waltz in A flat and the Strauss-Tausig waltz, "Man lebt nur einmal."

D'Albert's marvelous technique has always caused astonishment, and it did not fail to affect the audience yesterday similarly, particularly as it was exhibited in the Liszt etude and the Strauss-Tausig waltz. But it is not always employed to the best advantage of the composer. Technical facility often overcomes interpretative intentions, meaning is sacrificed to speed, and especially rhythm is made to suffer severely, as was the case in several of the Mendelssohn [illegible]

Boston Daily Traveller

MONDAY, MARCH 28. 1892.

The Twentieth Symphony Concert.

The programme of the 20th Symphony Concert at the Music Hall Saturday evening embraced Brahms's "Tragic Overture;" two movements from the ballet music in "Orpheus," by Gluck; Beethoven's 8th Symphony; an aria from "Orpheus," "Che faro," Gluck; two songs by Schubert and one by Schumann. The vocalist was Mme. Amalia Joachim, who appeared to much better advantage in the large area of the Music Hall than in the more confined space of Steinert's concert room. Her false intonation was just as pronounced, however, and her method of voice production just as reprehensible for the observance of the student in vocal culture.

Mr. Nikisch accompanied her songs upon the piano in a most artistic and charming manner. In fact, the accompaniment of the "Erl King" of Schubert attracted more attention, and rightly so, than did the singing of the piece. It is a rare gift of Mr. Nikisch, this ability to so superbly accompany a singer. The "Tragic Overture" of Brahms is a noble work, bold and original in many respects, but wanting in something to brighten it up and relieve the dramatic or heroic intensity of much of the music. Mr. Henschel first brought it out in these concerts in 1881.

Mr. Gericke also played it, and to him we are indebted for the favorable impression it has created, for under his masterly direction all that there is of repose in it was revealed in relief to the tragic energy that prevails so generously. It was played Saturday evening by Mr. Nikisch with fierceness and harshness and almost devoid of any contrast, so slight was the variation between the more or less loudness of the rendering. Such indications as *P sotto voce*, *PP sempre*, *Sempre P e dolce*, *PP tranquillo* were never for one moment experienced in the playing. But, then, one has little reason for expecting any refinement from Mr. Nikisch's orchestral efforts. For three years he has revelled among the delicate nuances of compositions of every class as a bull would in a china shop.

I cannot understand how a man can sit at a piano and play with such wonderful delicacy and artistic judgment as he did in accompanying Mme. Joachim at this concert, and then climb up on his two boxes and go at the playful, humorous eighth symphony with his whole band rasping and blowing fffff's, as on Saturday night. The delightful strains of this symphony have been given us so beautifully and effectively by the refined Gericke that it will take several seasons more of this violent discipline under Nikisch before the intelligent and musical listener at the symphony concerts can become accustomed to having it fired at them out of a 20-inch gun, so to speak, and not rebel. The *Allegretto Scherzando* was taken too slowly, having neither the sense of *Allegretto* or *Scherzando* about it.

It has been a most unfortunate thing for Mr. Nikisch's reputation as a classic interpreter that Theodore Thomas and Wilhelm Gericke have set a standard in the rendering of Haydn, Mozart and Beethoven years ago in Boston—a standard so far above anything that Nikisch has shown that the critical or even the refined musical listener cannot accept what Nikisch has given us as other than an example of coarseness, if not to say vulgarity of interpretation.

The Gluck numbers went fairly well, the first one particularly so. The flute solo by Mr. Mole was played in a masterly manner. The "Furientanz," however, got a good rasping from the strings; the *dim poco a poco smorzando PP* could hardly have been discovered with a telescope of high power.

Clipping from ....

Date 3/26

PADEREWSKI'S PROGRAMME.

M. Paderewski and the Boston Symphony Orchestra will take part in the concert to be given morrow in the Metropolitan Opera House, New York, for the benefit of the Washington Arch Fund. The "Tannhauser" overture of Richard Wagner, the "Benvenuto Cellini" overture of Berlioz, and Saint-Saens' "Le Rouet d'Omphale" will be played by the band.

M. Paderewski will be heard in the A minor *concerto* of Schumann, his own *concerto*, and the Liszt "Hungarian Fantasie."

GAZETTE, Worcester, Mass.

Date 3/26

Paderewski's last appearance in this country will be in New York for the benefit of the Washington Arch Fund. This is another New-York charity, like the Grant Monument. The Boston Symphony Orchestra has been loaned by Mr. Higginson. We are sorry some real charity was not selected.

[165]

Season of 1892

Mr. & Mrs. Georg Henschel's

. . Vocal Recitals . .

Under the management of C. A. ELLIS.

First Recital

MEIONAON,
BOSTON.

Tuesday Evening, March 29, at 8.

The Piano used is a Chickering.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 88.

MONDAY, MARCH 28, 1892.

PADEREWSKI AND BOSTON.

Joint Efforts in Aid of New York's Washington Arch.

[Special Dispatch to the Boston Herald.]

NEW YORK, March 28, 1892. Paderewski the pianist and the Boston Symphony Orchestra paid a large sum toward the completion of the Washington arch, by their services at the Metropolitan Opera House concert last evening, the receipts being over $4000.

The combination of this talent for the evening was brought about originally by the great admiration expressed by the pianist for the Boston musicians under Mr. Nikisch's direction, and this evening's concert has fully justified the sentiments of Paderewski, for a greater ovation has never been paid here to any orchestral organization than that shown the Boston men on this occasion.

The programme opened with the "Tannhauser" overture, and at its conclusion the audience called Mr. Nikisch repeatedly to acknowledge the applause it aroused. Later on the enthusiasm of the audience rose to its highest pitch at the conclusion of the romance of Paderewski's concerto, which he played as he has never played anything before in this country. It was a revelation of the genius of the composer and player which will not soon be forgotten by the audience present. Paderewski insisted upon having Mr. Nikisch share the ovation which followed the movement, and at the conclusion of the concerto the applause could not be quieted until the final movement had been repeated.

The concert was throughout a series of triumphs for the pianist and the orchestra and made an impression that will not easily be effaced.

The public spirit and liberality of Mr. Henry L. Higginson in contributing free of all expense the services of the Boston Symphony orchestra was a universal topic of commendation during the evening.

Clipping from [illegible]
Willimantic Conn

Date 3/26

Henry L. Higginson of Boston has added a codicil to his will leaving an investment of $1,000,000 as an endowment fund, the interest to be used for the support of the Boston Symphony orchestra.

Clipping from Telegram
New York N.Y.

Date 3/26

To-morrow evening at the Metropolitan Opera House, Paderewski, the greatest living pianist, will make his last appearance here. He will be supported by the Boston Symphony Orchestra, which Paderewski says is the best in the world. The proceeds of this concert will be generously donated by Paderewski and Arthur Nikish, the conductor of the orchestra, to the Washington Arch Fund. It is expected that a large sum will be realised.

* * *

Mr. Eugene d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall, on the afternoons of April 5, 7 and 9. His first programme will be devoted to Beethoven. The second will include compositions by Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and at the third concert he will play selections from Bach, Mozart, Brahms, Chopin, Rubenstein and Liszt.

* * *

PRESS, Portland, Me.

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Harris[illegible]
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March 21

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MEIONAON, BOSTON.

Tuesday Evening, March 29,

First Recital, at 8 o'clock.

PROGRAMME.

DUET. "Quel onda che rovina." . . . . PADRE MARTINI
Mr. and Mrs. Henschel.

The stream that proudly flashing
Leaps from the alpine height,
Is broken on the cruel rocks,
But flows on clear and bright.

While many another lagging
In woodland cool recess
Hath lost in that sweet dull repose
Its crystal loveliness.
—Translation by Miss Gertrude Hall.

(a) ARIA. "Oh, Sleep," from "Semele." } . . . . HANDEL
(b) ARIA. "Qual farfaletta," from "Partenope." }
Mrs. Henschel.

(a) Oh, sleep! why dost thou leave me?
Why thy visionary joys remove?
Oh, sleep! again deceive me,
To my arms restore my wand'ring love.

(b) As a butterfly flutters
Around the light,
My Cupid will burn
His wings so bright.

The shining light attracts me;
I'll constant be forever.
My faith, it shall outshine
All others, changing never.

(a) ARIA from "Il Maestro di Musica." . . . . . . PERGOLESI
(b) ARIA BUFFA from "Calandrino." . . . . . . CIMAROSA
Mr. Henschel.

(English Version.)

(a) Beauty mine, when I'm thy husband,
O what revels! O what banquets!
On my word, I am not jealous;
Wouldst have lovers? I'll dissemble.
Wouldst be courted? I will slumber.
Wouldst be dancing? So will I dance.
'Tis enough that thou art willing
To ennoble my poor house.

(b) Thou shalt see the strong, fair Germany,
France the beautiful, Spain the rich,
Then to England, the thoughtful and serious.
From there will we wander farther away,
Beautiful things we then shall see,
Then shall we laugh in verity.
We shall see low foreheads;
We shall see twisted hair,
Ugly mouths and crooked noses,
Jolly people and people doleful,
Faces white and faces yellow,
Americans, Turks, and Moors, and Negroes,
Giants and dwarfs too dreadful to think of;
Oh, what pleasure it will be!
Fair Irene, thou shalt come with me.
My love, my life, my turtle-dove,
Over the seas and over the land,
My faithful companion thou shalt be.

(a) Mignon's Song. . . . . . . BEETHOVEN
(b) Auf Flügeln des Gesanges. . . . . . MENDELSSOHN
(c) In the Woods. . . . . . . FRANZ
Mrs. Henschel.

(a) Knowest thou the land where the pale citron grows,
And the gold orange through dark foliage glows?
A soft wind flutters from the deep blue sky,
The myrtle blooms, and towers the laurel high.
Knowest thou it well?
Oh, there with thee!
Oh, that I might, my own beloved one, flee!

Knowest thou the house? On pillars rest its beams,
Bright is its hall, in light one chamber gleams,
And marble statues stand and look on me,—
What have they done, thou hapless child, to thee?
Knowest thou it well?
Oh, there with thee!
Oh, that I might, my loved protector, flee!

Knowest thou the track that o'er the mountain goes,
Where the mule threads its way through mist and snows,
Where dwelt in caves the dragon's ancient brood,
Topples the crag, and o'er it rolls the flood?
Knowest thou it well?
Oh, come with me!
There lies our road,—oh, father, let us flee!
From the German of Goethe, by Sir Theodore Martin.

(b) On wings of song, my fairest,
Oh, come with me away,
Where flow'rs in beauty rarest
Awake to greet the day;

And there soft hours beguiling,
Beneath the moonlit ray,
The lotus brightly smiling
Awaits thy fondest lay.

The violet gently viewing
The starlit heav'n above,
Roses calmly wooing
Mild zephyrs with tales of love.

Gazelles come hither list'ning,
While breezes lightly blow,
And in the distance glist'ning
The sacred Ganges flow.

Amid the palms reposing,
We'll breathe the fragrant air,
While sleep our eyelids closing,
In dreams forget all care.

(c) The woods, the woods, are fresh and green,
There wave the dark branches and flowers are seen;
Through the drooping boughs, to my heart's delight;
Smile heaven's blue sky and the sunshine bright,
In woodlands cool and shady.

[illegible]

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BOSTON HERALD.

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Harrisburg
Teligram
March 27

[illegible] d'Albert is here and presently [illegible]

The woods, the woods, are the realms of love,
There warble the birds in the boughs above,
There rocks the flowers the whispering air;
And I rock and kiss thee, my darling, there
In woodlands cool and shady.

Shines red through the branches the evening glow,
And night steals onward so calm and slow;
Gayly for home we then depart,
Joy of the woodlands within each heart,
Of woodlands cool and shady.

(a) **Der Doppelgänger.**
(b) **Gruppe aus dem Tartarus.** . . . . . **SCHUBERT**
(c) **Der Schiffer.**

Mr. Henschel.

(English Version.)

(a) The night is still, and the streets are deserted,
In this house my love had her dwelling of yore;
'Tis long since she from the city departed,
Yet her house still stands on the spot as before.

There stands, too, a man, who stares up at her casement,
And wrings his hands with the weight of his woes;
I look on his face with shudd'ring amazement,—
The moon doth the form of myself disclose.

Thou pallid fellow, thou worthless double!
Why dare to mimic my love's hard lot,
Which many a night gave me grief and trouble
In former days, on this very spot?

(b) Hark! Like the sea in wrath the heavens assailing,
Or like a brook through rocky basin wailing,
Comes from below, in groaning agony,
A heavy, vacant, torment-breathing sigh!

Their faces marks of bitter torture wear,
While from their lips burst curses of despair;
Their eyes are hollow, and full of woe,
And their looks with heartfelt anguish
Seek Cocytus' stream that runs wailing below,
For the bridge o'er its waters they languish.

And they say to each other in accents of fear,
"Oh, when will the time of fulfilment appear?"
High over them boundless eternity quivers,
And the scythe of Saturnus all-ruthlessly shivers!

English version by E. A. Bowring.

(English Version.)

(c) In wind and in weather the river I ply,
All drenched by the rain the storm I defy,
And lashing the waves with a powerful sway
I hope for a beautiful day.

The billows give chase to the small moaning skiff,
The whirlpool it threatens and threatens the cliff.
Now boulders are rolling from rocky height,
And fir-trees are sighing like spectres of night.

Yea, as it has happened so was it my will,
I shrink from a life that is quiet and still;
And, should e'er the billows my vessel devour,
I'd praise my lot e'en in that hour.

Rage on then, thou element's impotent ire,
Within me there gloweth a blissful desire,
Refreshing the nerves,—O heaven's delight,—
Defying the storm with a man's power and might.

DUET from the "Taming of the Shrew." . . . . . . **GOETZ**

Mr. and Mrs. Henschel.

Petruchio. *(In a playful tone.)*
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!

Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

Katherine. O what exceeding joy! O happy end!

Katherine. I wished I could hate thee, and from thee sever.

Petruchio. And now thou art mine own forever!

Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound!

The music to Goetz's opera is set to Dr. Widmann's German libretto.

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Duet, "Quel onda che rovina" . . . . . Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele." } . . . . . Handel
Aria, "Qual farfaletta," from "Partenope" }
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Aria from "Il Maestro di Musica" . . . . . Pergolesi
Aria Buffa from "Calandrino" . . . . . Cimarosa
Mr. Henschel.
Mignon's Song . . . . . Beethoven
"Auf Flugeln des Gesanges" . . . . . Mendelssohn
"In the Woods" . . . . . Franz
Mrs. Henschel.
"Der Doppleganger." }
"Gruppe aus dem Tartarus." } . . . . . Schubert
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Romance. }
"Morgens als Lerche." } (New) . . . . . Henschel
"Der Bote." }
Mrs. Henschel.
The Czar's Song, from "Czar and Carpenter." . . . Lortzing
Couplets de Vulcain, from "Philemon et Baucis." Gounod
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Duet from "Le Nouveau Seigneur de Village." Boieldieu
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Telegram
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(a) ROMANCE.
(b) MORGENS ALS LERCHE. } (New.) . . . . HENSCHEL
(c) DER BOTE.

MRS. HENSCHEL.

(a) What are to me all golden treasures,
What all this life, so proud and gay?
My heart, alas! is far away
Amid my childhood's haunts and pleasures.
Ah me! with tears mine eyes are dim,
Day and night I can but think of him.

When at the dance where all is gladness
I must to smiles with smiles respond,
I feel deep in my heart so fond
A pang of pity and of sadness.
What is the praise of men to me?
Ah! him I love so well, I cannot see!

Yesternight, when slumber had descended
Upon my weary eyes at last,
A lovely dream before my senses passed —
Oh! would it never, ne'er had ended!
Alas! I woke, my joy is o'er —
Still I shall dream of him for evermore.

(b) Morning's a lark! Oh,
Could I but welcome the sun's first ray!
Mid-day's a butterfly,
Kiss all the flowers that grace the day.
Evening's a swan, I'd
Float on the stars' gentle harmony.
And in the moon-night
Light and airy an elf I'd be.

Sun, oh, when wilt thou
Show thyself in thy pride to me?
Flower, oh, could I
Here 'mong the blossoms lie with thee!
Star, and hearest thou
Rushing the waters? They call for thee.
Fair is the moon-night!
Queen of fairies, appear to me!

(*English Version.*)

(c) On the heavens are shooting
So merry the stars.
Thy sweetheart sends greeting
From afar, yea, from afar.

There was a zither once hanging
On the door out of sight,
And the wind came and rustled
Through the strings in the night.

Fled away through the window
Over wood, over mound—
My heart is the zither
Makes joyful sound.

(a) THE CZAR'S SONG, from "CZAR AND CARPENTER." . . . LORTZING
(b) COUPLETS DE VULCAIN, from "PHILEMON ET BAUCIS." . . . GOUNOD

MR. HENSCHEL.

(a) In childhood I dallied with sceptre and crown,
And warred with my playmates who shrank at my frown;
The sword from its scabbard how proudly I drew,
Then back to the arms of my father I flew.
And as he caressed me: "My boy," thus quoth he,
"How happy, how happy, a child still to be!"

In manhood I'm wearing that crown on my brow,
The weal of my Russians stamps care on it now;
In peace or in war for their glory I strive,
Though little they love me who cause them to thrive!
In purple robes shrouded, all's lonely for me,
How happy, how happy, a child still to be!

When, ended each struggle, the Czar's life has flown,
His subjects will raise him a tablet of stone;
But scarce in their hearts will his name live a day,
For all earthly greatness is doomed to decay.
Yet Thou say'st, Almighty, "In peace come to me!"
And happy in heaven Thy child shall I be.

(b) Where my heavy hammer rings blows,
Where my fiery furnace glows,
In my empire under ground,
I walk about and breathe at ease,
I rule supreme o'er all around.
But in your sight my spirits die
Every time I mount on high.
I rage to see myself, alack!
So misshapen and so black.
When you see me, smiles do play
Round your lips, and low you say:
"Surely, Venus erred not;
None too hard hath been his lot."
To hear no more I stay.
From your bright home I speed away;
And now you know why
Your presence I fly.

Under mounts that to heaven aspire,
A mighty army me adore,
Of dusky giants, lords of fire,
While ardent smoke clouds upward pour.
Like you on high,
A god am I!
But, when Juno doth ask
Me in her presence to bask,
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Mignon's Song . . . . Beethoven
"Auf Flugeln des Gesanges" . . . . Mendelssohn
"In the Woods" . . . . Franz
Mrs. Henschel.
"Der Doppleganger."
"Gruppe aus dem Tartarus." } . . . . Schubert
"Der Schiffer."
Mr. Henschel.
Duet from the "Taming of the Shrew." . . . . Goetz
Mr. and Mrs. Henschel.
Romance.
"Morgens als Lerche." } (New) . . . . Henschel
"Der Bote."
Mrs. Henschel.
The Czar's Song, from "Czar and Carpenter." . . . Lortzing
Couplets de Vulcain, from "Philemon et Baucis." Gounod
Mr. Henschel.
Duet from "Le Nonveau Seigneur de Village." Boieldieu
Mr. and Mrs. Henschel.

The programme of last evening showed, as usual, the catholic spirit and fine taste of Mr. Henschel. He does not question nationality or time. He introduces to the hearer the glories of operas that, once the fashion, are now forgotten. He arranges his programmes without pedantry, and yet, by the graceful display of his knowledge, his concerts have a distinct educational value. Martini, for instance, is known to many as a theoretical and an historical writer; to some as a composer of sonatas and church pieces, but few are acquainted with his chamber duets. Pergolesi's "Stabat" and "Nina" are familiar, but the genius of the man is perhaps more fully seen in opera and intermezzo. The mention of "Il Maestro di Musica" brings to mind the translation of this and other works of the gifted Italian into French, and the history of the opera bouffon in Paris and its influence on French music. And see with what simple means the men of former days worked delightful results. Take the numbers by Pergolesi, Cimarosa and Boieldieu and compare their melodies and the expression of their musical ideas with the work of the men of our day in the same direction. Goetz writes an opera called "The Taming of the Shrew." The subject is certainly not tragic; it does not call for strong, emotional music, and yet in the duet between Petruchio and Katherine, which, according to the programme, be ins in a playful tone, we find the accompaniment arresting the attention; we find harmonies and modulations that might be easily taken from the later music-dramas of Wagner, music that suggests neither playfulness nor the sparkling love passages of comedy. We seem to have lost the frank and laughing melody, the unaffected expression, the innocent simplicity of the old masters of light opera. Where to-day is there a composer who could write the duet of Boieldieu that was sung last evening; who could so admirably suit with his music the situation; who could be so naturally simple and graceful?

Mr. and Mrs. Henschel were most warmly welcomed, and throughout the evening there was hearty and genuine applause. The actual performance was, in certain respects, a disappointment. Mrs. Henschel was evidently indisposed, and she did not do herself justice. Her intonation was not always true; she was at times unable to sustain her tones, and she often sang with a decided tremolo. Still there was much that was pleasing in her interpretation, and the singer may well say, with de Musset, "My glass is small, but I drink out of my own glass." She was heard to best advantage in the Mendelssohn number, the romance by her husband and the duets.

Mr. Henschel's natural gifts and limitations are well known in this city, and they do not call for full discussion. It is also idle, perhaps, to quarrel with him for his practice of playing his own accompaniments. At the same time, it may be said that a singer can not give his attention to the song and to the accompaniment. One or the other must inevitably suffer. Last evening, for instance, the climax of Schubert's "Gruppe" was in the accompaniment and not in the song. I admit cheerfully that Mr. Henschel, as a rule, plays delightful accompaniments. But is it not probable that he would make greater vocal effects if he were able to concentrate his attention on the song, and on the song alone? Certain of his mannerisms are now more pronounced; and he has grown careless in the rounding of his phrases, for he often prefers an uncalled-for exclamation point to the needed period. Nor was his sentiment always free from exaggeration, as in the third verse of the Lortzing number. It is a pleasure, however, to pay tribute to his cleverness and his versatility. The aria of Cimarosa was given with infinite spirit, certain lines of Vulcan's complaint were most sympathetically delivered, and in the Boieldieu duet he was wholly admirable. In Schubert's "Dopplegaenger" Mr. Henschel narrowly escaped full and intense dramatic expression. His uncommon temperament is often in evidence. He is a singer of remarkable moments.

The second of these vocal recitals will be given Thursday afternoon in the Meionaon at 2.30 o'clock.

PHILIP HALE.

HERALD, Chicago, Ill.
Date 3/27

D'ALBERT'S SECOND RECITAL.

The comparatively small size of the audience that assembled in Central Music hall yesterday afternoon to listen to Eugene D'Albert's second recital is no doubt to be ascribed to the almost excessive number of concerts of this kind that have been given this season. The performance merited a better attendance, if for no other reason, simply on account of the exceptional opportunity for a comparative study of piano playing that it afforded, since D'Albert's, Paderewski's and Pachmann's styles and individualities are entirely unlike. The programme was as follows: Passacaglia in C minor, Bach, D'Albert; Rondo in A minor, Mozart; Sonata, op. 90, Beethoven; Variations Serieuses, Mendelssohn; Sonata, op. 58, Chopin; "Liebestraum, No. 3," "Feux Follets," Tarantelle, "Napoli," Liszt. To these he was obliged to add Chopin's waltz in A flat and the Strauss-Tausig waltz, "Man lebt nur einmal."

D'Albert's marvelous technique has always caused astonishment, and it did not fail to affect the audience yesterday similarly, particularly as it was exhibited in the [illegible] and the Strauss-Tausig waltz. [illegible] always employed to the [illegible] the composer. [illegible]

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It has been a most unfortunate thing for Mr. Nikisch's reputation as a classic interpreter that Theodore Thomas and Wilhelm Gericke have set a standard in the rendering of Haydn, Mozart and Beethoven years ago in Boston—a standard so far above anything that Nikisch has shown that the critical or even the refined musical listener cannot accept what Nikisch has given us as other than an example of coarseness, if not to say vulgarity of interpretation.

The Gluck numbers went fairly well, the first one particularly so. The flute solo by Mr. Mole was played in a masterly manner. The "Furientanz," however, got a good rasping from the strings; the *dim poco a poco smorzando PP* could hardly have been discovered with a telescope of high power.

Clipping from Philadelphia, Pa.
Date 3/26

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GAZETTE, Worcester, Mass.
Date 3/26

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BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 88.
MONDAY, MARCH 28, 1892.

PADERE WSKI AND BOSTON.

Joint Efforts in Aid of New York's Washington Arch.

[Special Dispatch to the Boston Herald.]

NEW YORK, March 28, 1892. Paderewski the pianist and the Boston Symphony Orchestra paid a large sum toward the completion of the Washington arch, by their services at the Metropolitan Opera House concert last evening, the receipts being over $4000.

The combination of this talent for the evening was brought about originally by the great admiration expressed by the pianist for the Boston musicians under Mr. Nikisch's direction, and this evening's concert has fully justified the sentiments of Paderewski, for a greater ovation has never been paid here to any orchestral organization than that shown the Boston men on this occasion.

The programme opened with the "Tannhauser" overture, and at its conclusion the audience called Mr. Nikisch repeatedly to acknowledge the applause it aroused. Later on the enthusiasm of the audience rose to its highest pitch at the conclusion of the romance of Paderewski's concerto, which he played as he has never played anything before in this country. It was a revelation of the genius of the composer and player which will not soon be forgotten by the audience present. Paderewski insisted upon having Mr. Nikisch share the ovation which followed the movement, and at the conclusion of the concerto the applause could not be quieted until the final movement had been repeated.

The concert was throughout a series of triumphs for the pianist and the orchestra and made an impression that will not easily be effaced.

The public spirit and liberality of Mr. Henry L. Higginson in contributing free of all expense the services of the Boston Symphony orchestra was a universal topic of commendation during the evening.

Clipping from Herald Willimantic Conn
Date 3/26

Henry L. Higginson of Boston has added a codicil to his will leaving an investment of $1,000,000 as an endowment [illegible] interest is to be used for the support [illegible]

Clipping from Telegram New York N.Y.
Date 3/26

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Mr. Eugene d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall, on the afternoons of April 5, 7 and 9. His first programme will be devoted to Beethoven. The second will include compositions by Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and at the third concert he will play selections from Bach, Mozart, Brahms, Chopin, Rubenstein and Liszt.

* * *

PRESS, Portland, Me.
Date 3/24

Boston Symphony Orchestra.

The great Boston Symphony Orchestra, sixty musicians, conducted by Mr. Nikisch, with Mrs. Nikisch as soprano soloist, will appear in the regular Stockbridge course next Tuesday evening. Mrs. Nikisch is one of the most agreeable of the many vocalists on the concert stage today, possessing in great degree the many qualities that go to make a popular singer. She is a great favorite in Boston. Tickets at Stockbridge's. There will be late trains.

Harrisburg
Telegram
march 27

Eugene d'Albert is here and presently [illegible] of the [illegible]

DUET from "LE NOUVEAU SEIGNEUR DE VILLAGE." . . . . BOIELDIEU

MR. and MRS. HENSCHEL.

Frontin. I will stay in this place,
Then you will have no fear.

Babet. If you stay in that place,
Then I shall have no fear.

Frontin. How charming she is, and what grace!

Babet. You're quite too kind, dear sir.

Frontin. Assuredly I oft before
Saw pretty women to adore;
But stay, never before my eye
Did so many beauties espy.

Babet. Good sir!
No more you keep your place,
No more of Colin now you say.

Frontin. If I no more do keep my place,
'Tis when with you I feel so gay.

Babet. Ah, my good sir,
If in your place you'll stay,
Then I shall know no fear.

Frontin. Very well, I will obey,
Babet! So, then, my dear,
Colin to please you knew!

Babet. Do you doubt to please he understood?
Colin is so sweet, so good!

Frontin. His bearing's quite refined.

Babet. I like his air and spirit bold.

Frontin. I hear he's very kind.

Babet. Sir, quite rightly you've been told!

Frontin. No longer now you keep your place!

Babet. Because of Colin spoke your grace!

SUCCEEDING RECITALS

Thursday Afternoon, March 31,
Tuesday Afternoon, April 5, } **at 2.30.**
Saturday Afternoon, April 9,

Tickets on Sale, Box Office, Music Hall.

GEO. H. ELLIS, PRINTER, 141 FRANKLIN ST., BOSTON.

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Boston [illegible]

WEDNESDAY, MARCH 30, 1892.

THE HENSCHELS.

Mr. and Mrs. Georg Henschel gave last evening in the Meionaon the first of a series of four vocal recitals. The programme was as follows:

Duet, "Quel onda che rovina" .... Padre Martini
Mr. and Mrs. Henschel.
Aria, "Oh, Sleep," from "Semele."
Aria, "Qual farfaletta," from "Partenope" } ..... Handel
Mrs. Henschel.
Aria from "Il Maestro di Musica" .... Pergolesi
Aria Buffa from "Calandrino" .... Cimarosa
Mr. Henschel.
Mignon's Song .... Beethoven
"Auf Flugeln des Gesanges" .... Mendelssohn
"In the Woods" .... Franz
Mrs. Henschel.
"Der Doppleganger."
"Gruppe aus dem Tartarus." } .... Schubert
"Der Schiffer."
Mr. Henschel.
Duet from the "Taming of the Shrew." .... Goetz
Mr. and Mrs. Henschel.
Romance.
"Morgens als Lerche." } (New) .... Henschel
"Der Bote."
Mrs. Henschel.
The Czar's Song, from "Czar and Carpenter." ... Lortzing
Couplets de Vulcain, from "Philemon et Baucis." Gounod
Mr. Henschel.
Duet from "Le Nouveau Seigneur de Village." Boieldieu
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Mr. and Mrs. Henschel were most warmly welcomed, and throughout the evening there was hearty and genuine applause. The actual performance was, in certain respects, a disappointment. Mrs. Henschel was evidently indisposed, and she did not do herself justice. Her intonation was not always true; she was at times unable to sustain her tones, and she often sang with a decided tremolo. Still there was much that was pleasing in her interpretation, and the singer may well say, with de Musset, "My glass is small, but I drink out of my own glass." She was heard to best advantage in the Mendelssohn number, the romance by her husband and the duets.

Mr. Henschel's natural gifts and limitations are well known in this city, and they do not call for full discussion. It is also idle, perhaps, to quarrel with him for his practice of playing his own accompaniments. At the same time, it may be said that a singer can not give his attention to the song and to the accompaniment. One or the other must inevitably suffer. Last evening, for instance, the climax of Schubert's "Gruppe" was in the accompaniment and not in the song. I admit cheerfully that Mr. Henschel, as a rule, plays delightful accompaniments. But is it not probable that he would make greater vocal effects if he were able to concentrate his attention on the song, and on the song alone? Certain of his mannerisms are now more pronounced; and he has grown careless in the rounding of his phrases, for he often prefers an uncalled-for exclamation point to the needed period. Nor was his sentiment always free from exaggeration, as in the third verse of the Lortzing number. It is a pleasure, however, to pay tribute to his cleverness and his versatility. The aria of Cimarosa was given with infinite spirit, certain lines of Vulcan's complaint were most sympathetically delivered, and in the Boieldieu duet he was wholly admirable. In Schubert's "Dopplegaenger" Mr. Henschel narrowly escaped full and intense dramatic expression. His uncommon temperament is often in evidence. He is a singer of remarkable moments.

The second of these vocal recitals will be given Thursday afternoon in the Meionaon at 2.30 o'clock.

PHILIP HALE.

HERALD, Chicago, Ill.

Date 3/27

D'ALBERT'S SECOND RECITAL.

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D'Albert's marvelous technique has always caused astonishment, and it did not fail to affect the audience yesterday similarly, particularly as it was exhibited in the Liszt etude and the Strauss-Tausig waltz. But it is not always employed to the best advantage of the composer. Technical facility often overcomes interpretative intention, meaning is sacrificed to speed, and [illegible] is made to suffer severely, as [illegible] Mendelssohn [illegible]

BOSTON DAILY ADVERTISER

Established 1813.

WEDNESDAY MORNING MAR. 30, 1892.

The Henschel Recital.

Mr. and Mrs. Henschel may travel about as much as they please; they may win foreign laurels to their heart's content, but we shall still regard them as Bostonians, and their homecoming will still have in its great success a degree of personal greeting. But apart from all possible municipal pride, the concerts of such a gifted pair must have an intrinsic value of their own, and the programmes they present during their present season in Boston are worthy of any musical metropolis in the world. The execution of these programmes is likely to be almost beyond criticism, if the performance of last night be taken as criterion. Last night's list was a very broad and comprehensive one; it did not deal exclusively with the German *lied*, although that was not absent either, but it swept the circle from the old pure school of Fr. Martini to the modern works of Franz and of Henschel. I was especially glad to find a Franz number on the programme, for this most eminent of living *lied* composers has not been too frequently presented by the Henschels in their concerts. The voices remain very much the same as when the artists last appeared in our city; the lady sings with a tenderness and purity that charms by its simplicity, while the husband has the same *timbre*, the same dramatic fervor as heretofore. Judged by last night's work, the voice of Mr. Henschel is wearing a little better than that of his wife, for there were occasional traces of effort in her work, but by no means enough to mar its beauty. Hers is a voice that stands almost alone in its *genre*, and it possesses a charm peculiarly its own. The Handelion songs were perhaps a trifle too saccharine for their school, but the flexibility and artistic phrasing were commendable. The shading in that most difficultly simple song, Mendelssohn's "Auf Fluegeln des Gesonges," was entirely excellent, but Franz's "The Woods" was again not broad enough.

Mrs. Henschel sang three new songs by her husband, and all of these were worthy compositions. The first, a "French Romance," had a most musicianly accompaniment, and just that delicacy which suited to the French school, and to Mrs. Henschel's voice. The second did not seem so sustainedly interesting, but its climax at

"Schoen ist die Mondnacht;
Elfenkoenigin, Zeige dich"

was very effective. The third—"On the Heavens"—had a true folk-song vein, although wrought up to a higher climax than ordinary folk music. It won an encore, and one of Mr. Henschel's delightful settings of Kingsley's "Waterbabies" carried the enthusiasm to a still greater height.

Mr. Henschel's own singing was the best he has ever given here, and those who know what his work has been, can imagine the high standard attained. His rapidity of enunciation and purity of tone in Cimarasa's buffo aria were masterly, but the acme of vocal effect was attained in that gloomiest of all songs, Schubert's "Doppelgaenger," which suited his voice perfectly. Lortzing's famous "In Childhood I Eallied" was perfect in its legato refrain, but unpleasantly sibilant in its pronunciation. The "Couplets of Vulcan" by Gounod, were well sung, but scarcely worth the singing, for at times the treatment is very trivial, as in the jingly phrase "Venus n'avait pas tort," but it caused the singer to be four times recalled.

The duets were all above criticism. Padre Martini is chiefly remembered nowadays by his pretty gavotte—"Les Moutons"—but Mr. Henschel will do an excellent work if he prevents the finer compositions of the master from becoming obsolete. Mrs. Henschel did her very best work of the evening in the duet from Goetz's "Taming of the Shrew," and now we will hope for a good number of Carl Loewe's ballads, which Mr. Henschel sings better than any man living.

LOUIS C. ELSON.

Boston Post

WEDNESDAY MORNING, MAR. 30, 1892.

MOTTO:

With a Mission

—AND—

Without a Muzzle.

MUSICAL MATTERS.

The large audience present at the first Henschel recital at the Meionion, last night, was agreeably surprised at the degree of excellence which prevailed throughout the entire performance. Rumors of the manner in which Mr. and Mrs. Henschel had been received in other cities had, in a measure, prepared people for an enjoyable evening, and those familiar with their methods knew that the concert could not be other than artistic, and yet they were surprised.

The Henschels lay no claims to greatness, but rather base their popularity upon good musical taste, a thorough knowledge of correct phrasing, a clear idea of shading, and well trained, sympathetic voices, and with such gifts, how could they do otherwise than stand at the head of the musical profession?

Mr. Henschel played all the accompaniments in his own finished manner, and evinced rare taste in the arrangement of the programme which introduced both Mrs. Henschel and himself in solo work with a limited number of duets in which the two voices were perfectly blended.

Martini's duet, "Quel onda che rovina"; Handel's arias, "Oh, Sleep," from "Semele" and "Qual farfaletta," from "Partenope"; Pergolesi's aria, from "Il Maestro di Musica"; Cimarosa's aria buffa from "Calandrino," "Mignon's Song," by Beethoven; Mendelssohn's "Auf Flugeln des Gesanges"; "In the Woods," by Franz; Schubert's three little songs, "Der Doppelganger," "Gruppe aus dem Tartarus," "Der Schiffer"; duet from the "Taming of the Shrew"; three songs by Henschel, "Romance," "Morgens als Lerche," "Der Bote"; the Czar's song from "Czar and Carpenter"; "Couplets de Vulcain," from Gounod's "Philemon et Baucis," and duet from Boieldieu's "Le Nouveau Signeur du Village," made up a programme which for merit is rarely equalled. Boston is to be congratulated on having three more opportunities for hearing these artists, one of which will occur this week, Thursday, at 2:30 o'clock.

VIVIAN.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 90.

WEDNESDAY, MARCH 30, 1892.

The Return of the Henschels—Their First Recital.

The pleasantly anticipated return of Mr. and Mrs. Georg Henschel to the scene of so many earlier triumphs at the Meionaon yesterday, as was expected, took on the character of a reunion of the patrons of their vocal recitals in the past, and made it as pleasant a social occasion as it was an artistic success.

The hall is admirably adapted to such events, as its arrangement brings the singers unusually near to all those who listen, and thus affords artists and audience an opportunity to feel each other's presence and influence to an unusual degree.

The audience assembled last evening was one that any artist would gladly appeal to, and the quick appreciation of all the good work done by the singers added not a small element to the enjoyment of the occasion.

As in former years, the programme made showed the skill and good judgment of Mr. Henschel in this art, and the varied list of numbers contained much that was unfamiliar and more that was enjoyable.

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ipping from Tribune
Cambridge Mass

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Boston Daily Globe.

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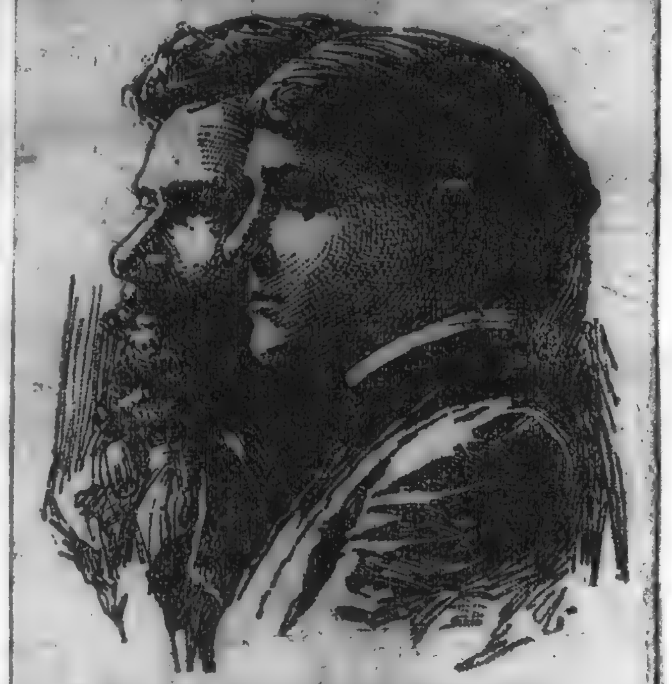

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Clipping from Times
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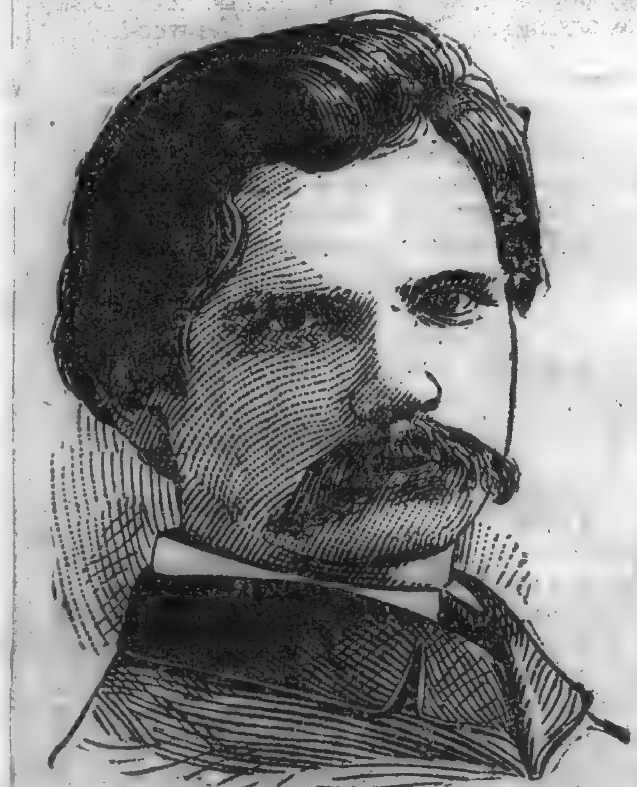

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(First time.)

Berceuse, Op. 57, } ....Chopin.
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BOSTON DAILY ADVERTISER
Established 1813.
WEDNESDAY MORNING MAR. 30, 1892.

The Henschel Recital.

Mr. and Mrs. Henschel may travel about as much as they please; they may win foreign laurels to their heart's content, but we shall still regard them as Bostonians, and their homecoming will still have in its great success a degree of personal greeting. But apart from all possible municipal pride, the concerts of such a gifted pair must have an intrinsic value of their own, and the programmes they present during their present season in Boston are worthy of any musical metropolis in the world. The execution of these programmes is likely to be almost beyond criticism, if the performance of last night be taken as criterion. Last night's list was a very broad and comprehensive one; it did not deal exclusively with the German *lied*, although that was not absent either, but it swept the circle from the old pure school of Fr. Martini to the modern works of Franz and of Henschel. I was especially glad to find a Franz number on the programme, for this most eminent of living *lied* composers has not been too frequently presented by the Henschels in their concerts. The voices remain very much the same as when the artists last appeared in our city; the lady sings with a tenderness and purity that charms by its simplicity, while the husband has the same *timbre*, the same dramatic fervor as heretofore. Judged by last night's work, the voice of Mr. Henschel is wearing a little better than that of his wife, for there were occasional traces of effort in her work, but by no means enough to mar its beauty. Hers is a voice that stands almost alone in its *genre*, and it possesses a charm peculiarly its own. The Handelion songs were perhaps a trifle too saccharine for their school, but the flexibility and artistic phrasing were commendable. The shading in that most difficultly simple song, Mendelssohn's "Auf Fluegeln des Gesonges," was entirely excellent, but Franz's "The Woods" was again not broad enough.

Mrs. Henschel sang three new songs by her husband, and all of these were worthy compositions. The first, a "French Romance," had a most musicianly accompaniment, and just that delicacy which suited to the French school, and to Mrs. Henschel's voice. The second did not seem so sustainedly interesting, but its climax at

"Schoen ist die Mondnacht;
Elfenkoenigin, Zeige dich"

was very effective. The third—"On the Heavens"—had a true folk-song vein, although wrought up to a higher climax than ordinary folk music. It won an encore, and one of Mr. Henschel's delightful settings of Kingsley's "Waterhabies" carried the enthusiasm to a still greater height.

Mr. Henschel's own singing was the best he has ever given here, and those who know what his work has been, can imagine the high standard attained. His rapidity of enunciation and purity of tone in Cimarasa's buffo aria were masterly, but the acme of vocal effect was attained in that gloomiest of all songs, Schubert's "Doppelgaenger," which suited his voice perfectly. Lortzing's famous "In Childhood I Eallied" was perfect in its legato refrain, but unpleasantly sibilant in its pronunciation. The "Couplets of Vulcan" by Gounod, were well sung, but scarcely worth the singing, for at times the treatment is very trivial, as in the jingly phrase "Venus n'avait pas tort," but it caused the singer to be four times recalled.

The duets were all above criticism. Padre Martini is chiefly remembered nowadays by his pretty gavotte—"Les Moutons"—but Mr. Henschel will do an excellent work if he prevents the finer compositions of the master from becoming obsolete. Mrs. Henschel did her very best work of the evening in the duet from Goetz's "Taming of the Shrew," and now we will hope for a good number of Carl Loewe's ballads, which Mr. Henschel sings better than any man living.

LOUIS C. ELSON.

Boston Post
WEDNESDAY MORNING, MAR. 30, 1892.
MOTTO:
With a Mission
—AND—
Without a Muzzle.

MUSICAL MATTERS.

The large audience present at the first Henschel recital at the Meionion, last night, was agreeably surprised at the degree of excellence which prevailed throughout the entire performance. Rumors of the manner in which Mr. and Mrs. Henschel had been received in other cities had, in a measure, prepared people for an enjoyable evening, and those familiar with their methods knew that the concert could not be other than artistic, and yet they were surprised.

The Henschels lay no claims to greatness, but rather base their popularity upon good musical taste, a thorough knowledge of correct phrasing, a clear idea of shading, and well trained, sympathetic voices, and with such gifts, how could they do otherwise than stand at the head of the musical profession?

Mr. Henschel played all the accompaniments in his own finished manner, and evinced rare taste in the arrangement of the programme which introduced both Mrs. Henschel and himself in solo work with a limited number of duets in which the two voices were perfectly blended.

Martini's duet, "Quel onda che rovina"; Handel's arias, "Oh, Sleep," from "Semele" and "Qual farfaietta," from "Partenope"; Pergolesi's aria, from "Il Maestro di Musica"; Cimarosa's aria buffa from "Calandrino," "Mignon's Song," by Beethoven; Mendelssohn's "Auf Flugeln des Gesanges"; "In the Woods," by Franz; Schubert's three little songs, "Der Doppelganger," "Gruppe aus dem Tartarus," "Der Schiffer"; duet from the "Taming of the Shrew"; three songs by Henschel, "Romance," "Morgens als Lerche," "Der Bote"; the Czar's song from "Czar and Carpenter"; "Couplets de Vulcain," from Gounod's "Philemon et Baucis," and duet from Boieldieu's "Le Nouveau Signeur du Village," made up a programme which for merit is rarely equalled. Boston is to be congratulated on having three more opportunities for hearing these artists, one of which will occur this week, Thursday, at 2:30 o'clock.

VIVIAN.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 90.
WEDNESDAY, MARCH 30, 1892.

The Return of the Henschels—Their First Recital.

The pleasantly anticipated return of Mr. and Mrs. Georg Henschel to the scene of so many earlier triumphs at the Meionaon yesterday, as was expected, took on the character of a reunion of the patrons of their vocal recitals in the past, and made it as pleasant a social occasion as it was an artistic success.

The hall is admirably adapted to such events, as its arrangement brings the singers unusually near to all those who listen, and thus affords artists and audience an opportunity to feel each other's presence and influence to an unusual degree.

The audience assembled last evening was one that any artist would gladly appeal to, and the quick appreciation of all the good work done by the singers added not a small element to the enjoyment of the occasion.

As in former years, the programme made showed the skill and good judgment of Mr. Henschel in this art, and the varied list of numbers contained much that was unfamiliar and more that was enjoyable.

Mrs. Henschel sung the arias, "Oh, Sleep," from "Semele," and "Qual farfaletta," from "Partenope," by Handel; Mignon's song, Beethoven; "Auf Flugeln des Gesanges," Mendelssohn, and "In the Woods," Franz, and a romance, "Morgens als Lerche," and "Der Bote," by Mr. Henschel. At the first her voice appeared slightly less clear and pure than in earlier years, but she quickly sung herself free from the temporary difficulty, and then the voice that has so often charmed her home admirers was again heard in all its purity and sweetness. Of her singing little that is new can be said. She is a most delightful artist at all times, and last evening she again caused the most complete satisfaction in all her contributions to the programme. Her graceful interpretation of the Handel arias and the pretty songs by her husband made her most pronounced successes, and a new setting of "I once had a sweet little doll" was used as an encore number after the Henschel group.

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Clipping from Tribune
Cambridge Mass

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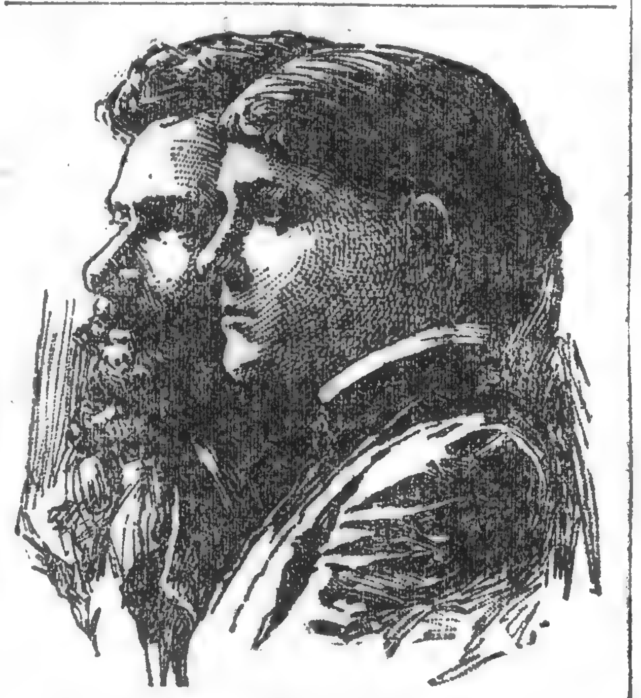

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Clipping from Times
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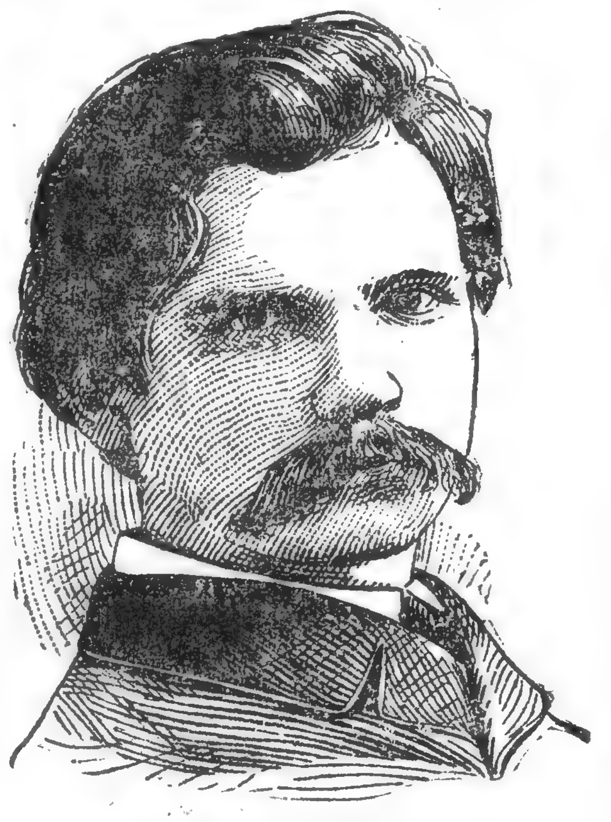

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Season of 1892

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Under the management of C. A. ELLIS.

Second Recital

MEIONAON,
. . BOSTON.

Thursday Afternoon, March 31, at 2.30.

Succeeding Recitals, Tuesday Afternoon, April 5, and Saturday Afternoon, April 9, at 2.30. Tickets on sale, Box Office, Music Hall.

The Piano used is a Chickering.

American Art Journal.
The Oldest Musical Weekly Published in America.
FOUNDED IN 1868 BY HENRY C. WATSON.
WM. M. THOMS, Editor.
NEW YORK, SATURDAY, FEBRUARY 20, 1892.

MR. HENCSHEL'S "HAMLET" MUSIC, written specially by the ex-conductor of the Boston Symphony Concerts for Mr. Beerbohm Tree's presentation of Shakespeare's tragedy, was publicly produced at the Haymarket last Thursday, and the principal portions were given in concert form at the London Symphony Concert last night. The prelude, Danish march and four entractes, make up a capital little suite. Mr. Henschel has employed leading motives freely, the two principal motives respectively standing for hero and heroine, where there is also a motive of Faith and a motive of Murder. In the Hamlet theme the words of the prince's soliloquy, "To be, or not to be," are clearly enunciated, while the Ophelia theme is a stream of pure melody, typical of her simple and lovable character. As a concert piece, perhaps the Danish march is the most effective portion of the suite, for here the barbaric and picturesque elements have play. In the trio of the march are two genuine old Danish melodies, selected for Mr. Henschel by the Princess of Wales, who has taken a great interest in the work. Next perhaps in order of effectiveness are the second or Ophelia entracte, and the fourth, a delicious little number written throughout for muted strings and drums and played immediately before the scene of the heroine's death. The last entracte of all is a pretty little Pastorale, intended to prepare the mind of the audience for the village churchyard in which Mr. Tree indicates the scene of Ophelia's burial. Mr. Henschel, who conducted, was very warmly applauded, and the suite is likely to be heard in many a concert room this winter. The concert was preceded by the Funeral March from Dr. A. C. Mackenzie's cantata, "The Story of Sayid" written for the Leeds festival six years ago. The Funeral March, so far as, at any rate, [illegible] are concerned, is practi- [illegible]

Boston Daily Globe.
FRIDAY, APRIL 1.

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. . Vocal Recitals . .

Under the management of C. A. ELLIS.

Second Recital

MEIONAON,
. . BOSTON.

Thursday Afternoon, March 31, at 2.30.

Succeeding Recitals, Tuesday Afternoon, April 5, and Saturday Afternoon, April 9, at 2.30. Tickets on sale, Box Office, Music Hall.

The Piano used is a Chickering.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

NEW YORK, SATURDAY, FEBRUARY 20, 1892.

MR. HENCSHEL'S "HAMLET" MUSIC, written specially by the ex-conductor of the Boston Symphony Concerts for Mr. Beerbohm Tree's presentation of Shakespeare's tragedy, was publicly produced at the Haymarket last Thursday, and the principal portions were given in concert form at the London Symphony Concert last night. The prelude, Danish march and four entractes, make up a capital little suite. Mr. Henschel has employed leading motives freely, the two principal motives respectively standing for hero and heroine, where there is also a motive of Faith and a motive of Murder. In the Hamlet theme the words of the prince's soliloquy, "To be, or not to be," are clearly enunciated, while the Ophelia theme is a stream of pure melody, typical of her simple and lovable character. As a concert piece, perhaps the Danish march is the most effective portion of the suite, for here the barbaric and picturesque elements have play. In the trio of the march are two genuine old Danish melodies, selected for Mr. Henschel by the Princess of Wales, who has taken a great interest in the work. Next perhaps in order of effectiveness are the second or Ophelia entracte, and the fourth, a delicious little number written throughout for muted strings and drums and played immediately before the scene of the heroine's death. The last entracte of all is a pretty little Pastorale, intended to prepare the mind of the audience for the village churchyard in which Mr. Tree indicates the scene of Ophelia's burial. Mr. Henschel, who conducted, was very warmly applauded, and the suite is likely to be heard in many a concert room this winter. The concert was preceded by the Funeral March from Dr. A. C. Mackenzie's cantata, "The Story of Sayid" written for the Leeds festival six years ago. The Funeral March, so far as, at any rate, London audiences are concerned, is practi- [illegible] vived of the work.

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(*English Version.*)

Aurora. This affair moves rather slowly,
Surely something is the matter.
Trifone. This shrewd woman is suspicious,
Still she must drink.
Aurora. Come, let us be going.
Trifone. But first drink a little.
Aurora. No, no, excuse me.
Trifone. Yes, yes, please try it.
Aurora. Many thanks, good sir,
I have tried it already.
Trifone. But all this is shameful,
The way that you treat me.
Aurora. O heav'ns! don't mortify me.
Trifone. Try it,—just one drop.
Aurora. I cannot, it is disgusting.
Trifone. Then I will throw it in your face,
With all politeness.
Aurora. Let the old beast growl,
He cannot make me drink it.
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Trifone. This shrewd woman is suspicious,
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(*a*) Vergissmeinnicht. . . . . J. S BACH
(*b*) SERENATA from "Agrippina." }
(*c*) RECITATIVE and AIR from "Susanna." } . . . . . HANDEL
Mr. Henschel.

(*a*) Forget me not, thou dearest, dearest Lord.
Oh, hear my supplication,
Be thou my consolation;
In time of pain and fear,
Oh, be thou near!

Forget me not when Death knocks at my door.
I'll open joyfully,
For I shall come to thee.
My God, what should I fear
If thou be near?

(*English Version.*)

(*b*) Beloved, come!
The stars are bright,
Love's sweet delight
Awaits us, come!

(*c*) *Recit.* Tyrannic Love, I feel thy cruel dart,
Nor age protects me from its burning smart!
What! seated with the elders of the land,
To guide stern Justice's unrelenting hand,
Shall I submit to feel the raging fire?
Youth in its ardor reckless courts love's darts;
But, when the blood should scarce attempt to flow,
I feel the purple torrents fiercely glow.
Love conquers all. Alas! I find it so!
Bear me resistless down the rapid tide.
No faithful pilot shall my vessel guide,
No friendly star her gentle light supplies;
But pitchy clouds involve the darkened skies,
The tempest howls, the foaming surges roar;
While I, unhappy, quit the safer shore!

Air. Ye verdant hills, ye balmy vales,
Bear witness of my pain;
How oft have Shinar's flow'ry dales
Been taught my loving strain!
The wounded oaks in yonder grove
Retain the name of her I love.

Oh! let me gaze upon thy face,
Entranced with beauty's spell;
The love awakened by each grace
I feel 'twere vain to quell.
Then set my throbbing heart at rest,
And soothe the anguish of my breast.

(*a*) It was a Lover and his Lass. (OLD ENGLISH.) . . . . DR. ARNE
(*b*) Polly Willis.
(*c*) The Glen of Kenmare. (OLD IRISH.)
Mrs. Henschel.

(*a*) It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In spring-time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring-time, etc.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring-time, etc.

Then pretty lovers take the time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring-time, etc.

(*b*) Attend, ye nymphs and tuneful swains,
Who in persuasive, lulling strains
Of Chloe sing or Phyllis;
Tho' rude my voice and mean my verse,
Upbraid me not while I rehearse
The charms of Polly Willis.

Though languid I and poor in thought,
No simile shall e'er be brought
From roses, pinks, or lilies;
Some common beauties they may hit,
But sure no simile e'er can fit
The charms of Polly Willis.

She's not as Venus on the flood,
Nor as she once on Ida stood,
Nor mortal Amaryllis.
Frame all that's beauteous, gay, and fair,
With pleasing mien and winning air,
And that is Polly Willis.

(*c*) There's a gap in the hedge of Kenmare,
With a seat just contrived for a pair;
A nice shady spot when the weather is hot,
And the couples that don't like the glare go there,
To sit down in the hedge at Kenmare.

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WEDNESDAY, MARCH 30,

THE HENSCHEL RECITA

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Mignon's Song......................................Be
"Auf Flügeln des Gesanges"...............Men
In the Woods...
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"Der Döppelgänger." }
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Duet from "Le Nouveau Seigneur de Village.
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It has often been remarked how small
over the field of music any one artist c
our view. The repertory of a singer o
may be large or small, but, in either ca
pretty sure to be constant and unch
year in, year out. For instance, here c
Henschels back to us, and, in a progra
eighteen numbers, how very few
do we find that they have no
here before, time and time again!
new songs by Mr. Henschel, one
other new things, and the rest
list made up of old friends—friends, to
but still old ones. We had hoped for
list of novelties. But, if these admira
ers return to us with an almost unchan
ertory, they come back not entirely un
themselves. Mrs. Henschel's voice,
thing, has ripened noticeably. One oft
of voices growing, becoming larger a
powerful; we have never known an
ble instance of this. As far as our obs
goes, voices do not really grow; but
mature, ripen and gain in richness,
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prani. A similar change is to be note
singing; with no loss of that exquisite
style for which she has been conspicu
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gained all the emotional, passionate
native largeness of style and magnetis
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tarus" to the rollicking patter of the
Cimarosa's "Don Calandrino," what a
Yet Mr. Henschel sings the one as a
as brilliantly and characteristically
manner born, as the other. One wa
hear him still stick to that threadbare
from "Czar und Zimmermann"; afte
people cry two or three times, as it
years ago, this song might be conside
to have done its duty and to be read
It has now lost what virtue it may
had as a musical onion; and, strip
tear-provoking power, it lays bare all
cal poverty and triviality. Upon the
has no proper place on such a progran

Mrs. Henschel's singing of the Han
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and Handelian purity of melodic out
hand in hand. It was especially goo
hear her sing Robert Franz's "W
(only would that she had sung it in
In writing his songs Franz always
soprano voice in his mind, and we ha
to only heard this particular song
tenors. Mrs. Henschel's soprano giv
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are beautiful, albeit one finds in the s
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Stockbridge received a telegr
afternoon and the same was te
the *Journal*, but too late for a
Monday. The date when the
has not yet been fixed.

There's a lad in the mill at Kenmare,
It's with him that I danced at the fair;
One day in the gap, where we met just by hap,
He made bold his true love to declare, just there,
In the gap of the hedge at Kenmare.

There's a day, and I wish it were here,
Sure the very best day of the year;
For I'll then be a bride, with the lad at my side,
Him that courted me down at Kenmare, just there,
In the gap of the hedge at Kenmare.

(a) DIE MAINACHT.
(b) SONTAGS. . . . . BRAHMS
(c) UNÜBERWINDLICH.

MR. HENSCHEL.

(a) When the silvery moon shines through the woodland far,
And her slumbering light falls on the meadows soft,
And the nightingale singeth,
Sad I wander from bush to bush.

Hidden under the leaves, cooing of doves I hear,—
Sweet, enchanting a sound; but e'en from them I turn,
Seeking still darker shadows,
And in loneliness tears I shed.

When, O image so fair, which like the morning glow
Shines within me, oh, when wilt thou appear to me?
And in loneliness tears I
Feel, hot tears coursing down my cheek.

After the German of Hoelty.

(b) Six weary days are past and over
Since I my true love gazed on last,
And that was upon a Sunday,
By her dwelling as I passed.
She stood before the cottage door,
A thousand pretty looks she wore.
Would to heav'n I were with her this day!

Six pleasant days are past and over
Since a look on me she cast,
And that was upon a Sunday,
In the church door, as she passed.
That look of hers I'll ne'er forget,
A thousand times I think of it.
Would to heav'n I were with her this day!

(c) Though I've vowed that I will perish
Ere the flask again I cherish,
Yet a life renewed comes o'er me
When I see it gleam before me.
Charming is its ev'ry feature,
Crystal flash and ruby red,
But I cannot tame the creature,
Once its fumes are in my head.

Though I vowed that I will perish
Ere the faithless fair I cherish,
Yet a life renewed comes o'er me
When her witching smile's before me.
Do your cruel will upon me
(Samson was a stronger man),
Only love, when you've undone me,
Sweet Dalila, if you can.

(a) LULLABY. . . . . TSCHAIKOWSKY
(b) MIGNON'S SONG. . . . . LISZT
(c) O SUN THAT WAKENEST. . . . . F. CORDER

MRS. HENSCHEL.

(a) Sleep, my baby — baby, sleep!
May thy rest be sweet and deep.
I bade the eagle, wind, and sun
Keep watch o'er my little one:
The eagle flew home to his nest,
The sun dropped in the sea to rest;
When three long, dark nights were spent,
The swift wind to the mother went.

Spoke the mother, all afraid:
"Wind, so long where hast thou stayed?
Hast thou vexed the golden stars?
With the tossing sea made wars?"
"Nay, I let the stars alone,
O'er the sea I have not blown;
By the little child I kept,
Rocking it the while it slept."

Translation by Gertrude Hall.

(b) Knowest thou the land where the pale citron grows,
And the gold orange through dark foliage glows?
A soft wind flutters from the deep blue sky,
The myrtle blooms, and towers the laurel high.
Knowest thou it well?
Oh, there with thee!
Oh, that I might, my own beloved one, flee!

Knowest thou the house? On pillars rest its beams,
Bright is its hall, in light one chamber gleams,
And marble statues stand and look on me,—
What have they done, thou hapless child, to thee?
Knowest thou it well?
Oh, there with thee!
Oh, that I might, my loved protector, flee!

Knowest thou the track that o'er the mountain goes,
Where the mule threads its way through mist and snows,
Where dwelt in caves the dragon's ancient brood,
Topples the crag, and o'er it rolls the flood?
Knowest thou it well?
Oh, come with me!
There lies our road,—oh, father, let us flee!

From the German of Goethe, by Sir Theodore Martin.

(c) O Sun, that wakenest all to bliss or pain,
O Moon, that layest all to sleep again,
Shine sweetly: Twice my love hath smiled on me.

O birds, that warble to the morning sky,
O birds, that warble as the day goes by,
Sing sweetly: Twice my love hath smiled on me.

O dewy flow'rs, that open in the sun,
O dewy flow'rs, that close when day is done,
Blow sweetly: Twice my love hath smiled on me.

O trefoil, sparkling on the rainy plain,
O rainbow, with three colors after rain,
Shine sweetly: Thrice my love hath smiled on me.

Tennyson.

DUET from "FAUST." . . . . SCHUMANN

MR. and MRS. HENSCHEL.

(English Version.)

Faust. *(In Gretchen's garden.)*
My angel, tell me truly, didst thou know me,
As through the garden gate I came?
Gretchen. You could well read my downcast eyes, I trow me.
Faust. Dost thou forgive that rudely I did claim
Thine ear, coarse flattery intending,
As thou home from the minster wert wending?
Gretchen. Perplexed I felt — it was so strange to me,
Of whom an evil word was never spoken.
Ah, thought I then, did he of lightness some token
In me discern? Some boldness did he see,
That he should think his mere approaching
Would give the right free talk to be broaching?
Yet — I must own, I know not how — soon came
A little stirring in my bosom to your favor;
And then myself I scolded well, with shame,
Because, in scolding you, my heart did waver.
Faust. My sweet one!

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Gretchen. (*Gathers an aster and picks off the petals one after the other.*)
Wait for me!
Faust. A nosegay have we here?
Gretchen. Nay, 'tis but a jest.
Faust. How?
Gretchen. You would laugh, I fear!
(*She picks on, murmuring to herself.*)
Faust. What murmurest thou?
Gretchen. He loves me — loves me not — he loves me —
Loves me not — loves me — loves me not —
Loves me,— not,— he loves me!
Faust. Yes, my child! Take this fair flower's reply
For Heaven's own decree! He loves thee!
Gretchen. Ha! How I shudder!
Faust. Oh, tremble not, let this fond look,
Let this warm grasp of hand,
The secret beyond all words make known:
The inmost self to lose in that blest rapture unearthly
That once felt must be eternal.

. . . .

My escort may I offer?
Gretchen. I fear my mother's wrath — farewell!
Faust. I go with pain — farewell!
Gretchen. Oh, soon may we meet again!

(*a*) CRUGANTINO'S SONG. . . . . BEETHOVEN
From Goethe's "CLAUDINE VON VILLA BELLA" (1790).
(*b*) BALLAD. "DIE VERFALLENE MÜHLE." . . . . . . LOEWE

MR. HENSCHEL.

(*a*) *A room in a poor rustic inn. Three vagabonds stand around a table and play at dice.* CRUGANTINO, *the sword at his side, a guitar with blue ribbon in his hand, is walking up and down, tunes and sings:* —

To make love to the girls,
To fight with the churls,
And to have more credit than gold —
Is success in the world, I am told.

A song at evening, sung with glee,
Has drawn many a heart to me,
Whilst envious knaves that hiding stand
I like to face with sword in hand.

Out, fiery, brisk
The feather-whisk!
Kling! Kling! Klang! Klang!
Dik! Dik! Dak! Dak!
Krik! Krak!

To make love to the girls,
To fight with the churls,
And to have more credit than gold —
Is success in the world, I'm told.

(*b*) Alone, in wrapt and silent mood,
The old count rides into the wood;
He rides along o'er stone and thorn,
And at his side swing sword and horn.

Still darker grows the way, and wild,
As frowning rock on rock is piled,
When ruins of a mill appear—
But naught alive, or far or near.

In pieces lie the millstones all,
No mill-wheel drives the waterfall,
Through open roof the welkin peeps
O'er scattered rocks, and weeds in heaps.

One only settle can he see;
There seats himself the gloomy guest,
And folds his arms upon his breast;
His eyes they close unconsciously.

Then into life starts all around!
The works with thunder thump resound;
The water roars, the greenwood stirs,
With merry clack the mill-wheel whirs.

And see! how, in and out, the boys
Bear sacks through all the rush and noise,
And from the mill-race, erst so drear,
The miller greets with friendly cheer.

Now down the path flies, skipping light,
His pretty daughter, young and bright;
Her face — no sky more clear and fair,
Her braids go dancing in the air.

She meets the count, and proffers him
The sparkling glass of liquid gold;
Well feels he, as he felt of old,
His heart in love's young dream to swim.

And, blandly smiling on the lass,
He reaches forth to take the glass;
But, when he clutches it with haste,
'Tis only air to touch or taste!

All vanished now are glass and wine,
The miller and his daughter fine;
No mill-wheel goes, no water pours,
Only the wind through rafters roars.

Upon his coal-black steed again
He flings himself and rides amain!
Along the wood rides dumb and meek,
And shakes a tear-drop from his cheek.

English Version by John S. Dwight.

(*a*) POLISH SONG. . . . . PADEREWSKI
(*b*) SÉRÉNADE DU PASSANT. . . . . MASSENET
(*c*) GAVOTTE. "IL FAUT AIMER." . . . . . . SGAMBATI

MRS. HENSCHEL.

(*a*) They have sent away my lover,
Mother dear;
Far away, the broad seas over:
Nought my anxious heart can cheer.
Yet the priest for him is praying,
Masses for the absent saying,
Mother dear!

Now he stands in armor shining;
O heaven!
Death around him is entwining,
O'er his grave the sad wind sighing,
Nought avails my bitter crying,
Nought the care of guarding angels:
O heaven!

Ah, the foe, they slay unheeding
Whom they strike;
Whether heart of friend is bleeding,
Whether love is silent pleading,
Or a mother's heart be breaking,
All alike their chance are taking,
All alike.

Stricken down by foemen cruel
In battle;
Low he lies, my love, my jewel:
Help, O God, and grant in mercy
That his wounds may yet be healed,
All the wounds from which he suffers
In battle.

Look down from thy throne of glory,
Queen of Heaven!
See I throw myself before thee;
Hear, oh, hear me, I implore thee!
In thy gracious care enfold him,
Let me once again behold him,
Queen of Heaven!

(*English Version.*)

(*b*) Arise! at the voice of spring,
For the sun enthroned as king,
Kisses languid dawn, his queen.
Flow'rets white and flow'rets blue,
Laughing, shake their sparkling dew
In the tender sunlight's sheen.

Arise! for the swallow's lay
Sweetly calls to waking day,
And bids thee no longer dream.

Deck thee in thy woodland dress,
Hasten then in joyfulness
To the glade beside the stream!

Arise! for all joys are fleet,
And the joy of dawn is sweet;
Let it beam, then, in thine eyes.
Rise, for ev'rything is mirth;
Rise, for now the sunny earth
Is a golden Paradise.

(*c*) Vous qui de l'amoureuse ivresse
Fuyez la loi,
Approchez vous, belle jeunesse,
Écoutez moi!

Votre cœur a beau se défendre
De s'enflammer;
Le moment vient, il faut se rendre,
Il faut aimer.

Hier au bois ma chère Annette
Prenait le frais;
Elle chantait sur sa musette:
"N'aimons jamais!"

Me glissant alors tout près d'elle,
Sans me nommer,
Je dis: "Vous vous trompez, ma belle,
Il faut aimer."

American Art Journal.
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WM. M. THOMS, Editor.
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En rongissant la pastourelle
  Me répondit :
" D'amour la flèche est trop cruelle,
  On me l'a dit.

" A quinze ans le cœur est trop tendre
  Pour s'enflammer ;
C'est à vingt ans qu'il faut attendre
  Pour mieux aimer."

DUET from "HAMLET." . . . . AMBROISE THOMAS

MR. and MRS. HENSCHEL.

Ophelia. My Lord.
Hamlet. Ophelia !
Ophelia. Alas! Your soul a prey
To grief eternal, dooms our joy.
The King, I hear, your farewell has received ;
You flee this court : you depart !
Hamlet. Ophelia !
Ophelia. Why turn your gaze away ?
What dull despair that drives you hence !
Shall I believe your heart has mine forgot !
Hamlet. No, Heaven shall witness bear
That I am not of those
Who swear eternal love one day,
And then forget their true love's vows.
Mine is no woman's heart.
Ophelia. Oh, cruel !
What has Ophelia done
That such wrong she should bear !
Hamlet. Forgive me, Love, I do accuse
Thee not : thy spirit, pure,
Is mirrored in thy face divine.
Doubt that the stars are fire ;
  Doubt that the sun doth move ;
Doubt truth to be a liar ;
  But never doubt I love.
Ophelia. Alas ! Hamlet, this very love
Cannot your flight restrain,
You would not my presence fly
If your love equalled mine !
Hamlet. From thee I would not fly,
But from inconstant men ;
Thy image in my memory borne
Should have consoled my weary life !
But now thy presence calms my grief,
And love dispels my bitter tears ;
A single word from thee hath power
To keep me at thy feet.
Ophelia. O Constellations bright,
Of Heaven, that shine above,
Spirits of Earth and Air,
Be witness of his love.
Hamlet. Ophelia, dear Ophelia !
Ophelia. My soul confides in thee.
Hamlet. By Fate, forever joined —
Ophelia. Thine is my life, thine is my soul.
Hamlet. Forevermore ! Forevermore !
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GEO. H. ELLIS, PRINTER, 141 FRANKLIN ST., BOSTON

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The Musical Courier.
PUBLISHED EVERY WEDNESDAY
NEW YORK, WEDNESDAY, MARCH 30, 1892.

UNPRECEDENTED.

I. J. PADEREWSKI has been the most marvelous and unprecedented success, up to date, in the musical history of America. From a financial point of view (and it must be acknowledged that this is the ultimate test) Paderewski has surpassed all previous records. The following amazing table will illustrate the practical results of his visit to the United States:

Receipts up to March 12, 1892, under contract with C. F. Tretbar	$74 892
Week commencing March 14, six recitals	9.000
Monday, March 21, Brooklyn	3,086
Tuesday, March 22, Boston	4,551
Wednesday, March 23, New Haven and Hartford	3.361
Thursday, March 24, Philadelphia	3,856
Saturday, March 26, New York	6,390
Sunday, March 27, New York	4,180
Total	$109,316

To this may be added about one dozen private engagements here and in Boston and Chicago, none of which netted less than $1,000.

The tournée lasted from November 17 to March 27—four months and ten days—and one of its features was the fact that not one disappointment took place.

Another feature which constitutes a tribute to the scientific and technical genius of American artisans is the record of the Steinway piano. This instrument was used for nearly 100 performances. It was originally selected by Paderewski from among a number of Steinway grands, and if ever a grand piano was subjected to the tests of endurance and strain it was this individual instrument, which on Sunday night proved as satisfactory as it did on the first night.

The farewell concert which Paderewski gave for the benefit of the Washington Arch Fund at the Metropolitan Opera House last Sunday night was a most brilliant success, artistically and pecuniarily. The orchestra was the famous organization from Boston, the Symphony Orchestra, Mr. Arthur Nikisch conductor, generously offered to Paderewski for the occasion by Colonel Higginson. The program was this:

Overture, "Tannhäuser" .... Richard Wagner
Orchestra.
Concerto in A minor .... Robert Schumann
Paderewski.
Overture, "Benvenuto Cellini" .... Hector Berlioz
Orchestra.
Concerto, op. 17 .... Paderewski
Paderewski.
Poème symphonique, "Le Rouet d'Omphale" .... Camille Saint-Saëns
Orchestra.
Hungarian fantasia .... Franz Liszt
Paderewski.

Conductor Nikisch's desk was covered with an American flag and draped with the Polish standard and all the orchestral desks were decorated with the Polish colors, red and white. American flags stood at the bases of the proscenium arch and at the back of the stage and the piano was almost hidden with the palms and bunches of roses sent to the pianist.

The great pianist played superbly and the last movement of his concerto was delivered with such "fine careless rapture" that it had to be repeated.

Numerous demonstrations were made during the evening to which Paderewski and Nikisch had to respond. After the Hungarian fantasia, which was played in an electric fashion, three gentlemen, Parke Godwin, Richard Watson Gilder and William R. Stewart, came out upon the stage and a presentation of a superb laurel crown in crossed American and Polish standards followed. Mr. Godwin stepped forward to Paderewski's side and said that the wreath was a slight earnest and pledge of admiration of his art.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, MARCH 30, 1892.

UNPRECEDENTED.

I. J. PADEREWSKI has been the most marvelous and unprecedented success, up to date, in the musical history of America. From a financial point of view (and it must be acknowledged that this is the ultimate test) Paderewski has surpassed all previous records. The following amazing table will illustrate the practical results of his visit to the United States:

Receipts up to March 12, 1892, under contract with C. F. Tretbar	$74 892
Week commencing March 14, six recitals	9.000
Monday, March 21, Brooklyn	3,086
Tuesday, March 22, Boston	4.551
Wednesday, March 23, New Haven and Hartford	3.361
Thursday, March 24, Philadelphia	3.856
Saturday, March 26, New York	6,390
Sunday, March 27, New York	4.180
Total	$109.316

To this may be added about one dozen private engagements here and in Boston and Chicago, none of which netted less than $1,000.

The tournée lasted from November 17 to March 27—four months and ten days—and one of its features was the fact that not one disappointment took place.

Another feature which constitutes a tribute to the scientific and technical genius of American artisans is the record of the Steinway piano. This instrument was used for nearly 100 performances. It was originally selected by Paderewski from among a number of Steinway grands, and if ever a grand piano was subjected to the tests of endurance and strain it was this individual instrument, which on Sunday night proved as satisfactory as it did on the first night.

The farewell concert which Paderewski gave for the benefit of the Washington Arch Fund at the Metropolitan Opera House last Sunday night was a most brilliant success, artistically and pecuniarily. The orchestra was the famous organization from Boston, the Symphony Orchestra, Mr. Arthur Nikisch conductor, generously offered to Paderewski for the occasion by Colonel Higginson. The program was this:

Overture, "Tannhäuser" .... Richard Wagner
Orchestra.
Concerto in A minor .... Robert Schumann
Paderewski.
Overture, "Benvenuto Cellini" .... Hector Berlioz
Orchestra.
Concerto, op. 17 .... Paderewski
Paderewski.
Poème symphonique, "Le Rouet d'Omphale" .... Camille Saint-Saëns
Orchestra.
Hungarian fantasia .... Franz Liszt
Paderewski.

Conductor Nikisch's desk was covered with an American flag and draped with the Polish standard and all the orchestral desks were decorated with the Polish colors, red and white. American flags stood at the bases of the proscenium arch and at the back of the stage and the piano was almost hidden with the palms and bunches of roses sent to the pianist.

The great pianist played superbly and the last movement of his concerto was delivered with such "fine careless rapture" that it had to be repeated.

Numerous demonstrations were made during the evening to which Paderewski and Nikisch had to respond. After the Hungarian fantasia, which was played in an electric fashion, three gentlemen, Parke Godwin, Richard Watson Gilder and William R. Stewart, came out upon the stage and a presentation of a superb laurel crown in crossed American and Polish standards followed. Mr. Godwin stepped forward to Paderewski's side and said that the wreath was a slight earnest and pledge of admiration of his art.

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MUSICAL CIRCLES.

Recital by Eugen D'Albert, the Great Pianist.

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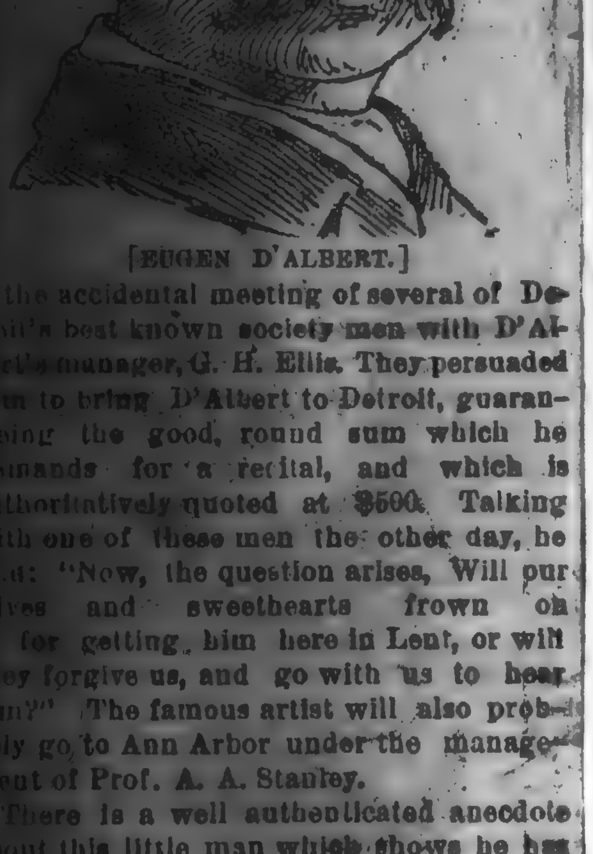
THE SYMPHONY'S CONCERT

Mrs. Fisk, the Celebrated Contralto, Will Assist---Local Musical Notes.

It was thought that Eugen ("without the 'e' please") D'Albert would appear in Detroit under the auspices of the Tuesday musicale, but as he could not give them a date outside of Lent, the ladies gave up the idea. He is coming all the same, however, and will give one recital at the Detroit opera house April 1. This is due to the accidental meeting of several of Detroit's best known society men with D'Albert's manager, G. H. Ellis. They persuaded him to bring D'Albert to Detroit, guaranteeing the good, round sum which he demands for a recital, and which is authoritatively quoted at $500. Talking with one of these men the other day, he said: "Now, the question arises, Will our wives and sweethearts frown on us for getting him here in Lent, or will they forgive us, and go with us to hear him?" The famous artist will also probably go to Ann Arbor under the management of Prof. A. A. Stanley.



[EUGEN D'ALBERT.]

There is a well authenticated anecdote about this little man which shows he has artistic taste in other than the musical direction. He took some fair musical comrades into a diminutive cafe in Baltimore, noted for the deliciousness of its "flap jacks." These cakes were put to bake and the cook was called away. D'Albert watched them anxiously, growing more and more nervous every minute. At last he could stand it no longer, but rushed to the little stove, and deftly inserting the cake turner under them one by one, "flopped" them in the most approved manner, murmuring half apologetically: "Zey be no good if zey get too mooch black-brown under zem."

D'Albert has a few of the eccentricities of genius, and for a genius he is exceedingly eccentric in following the Franklinian maxim of "Early to bed and early to rise." The musical genius who does that is a rarity, indeed; but D'Albert, immediately after concluding his part in a program, goes at once to his hotel and to his bed. In the morning, if time and weather permit, he is out tramping the city's streets and learning something by personal observation about its characteristics and its points of interest; and it is said he will learn more about a city in one day's stay than most persons would in a month. He is a strict vegetarian in his diet; drinks no coffee and is as careful and regular in his habits as if the flames of poetic fire never coursed through his veins.

He is as particular in some respects about his dress as the late Dion Boucicault, varying its weight with the varying temperature and wearing "health clothing" exclusively, including boots with woolen tops, apparently indifferent to his personal appearance. He is passionately fond of riding the bicycle, and when at home is accustomed to making extended trips on the wheel over the country; of taking long tramps, during which his musical ideas take form, and it is a pretty active pedestrian who can hold his own with this small-bodied, big-headed musician. He differs, too, from most professional pianists in that he does no practicing when on a concert tour, simply carrying his notes along and occasionally glancing over some piece, but nothing more.

The Beacon.

BOSTON, SATURDAY, APRIL 2, 1892.

THE SYMPHONY CONCERTS.

The orchestral part of the twentieth Symphony concert was altogether good. Mr. Nikisch preserved its simple, honest character to Beethoven's eighth symphony, without a deviation from the best standards, gave a broad, firm treatment to Brahms's "Tragic" overture, and was just dramatic enough in the spirit and demon music from Gluck's "Orfeo." There was first-rate understanding and first-rate conducting all through. But the singing was pretty far below par, and could have gratified the *conoscenti* little beside their curiosity. The singer was Frau Joachim, whose first selection was the "Che farò" from "Orfeo," of which elder Boston has such memories in the perfect pathos of Adelaide Phillipps and which younger Boston has known in the deeply dramatic rendering of Hastreiter. Frau Joachim was often astray in her intonation, having not the art to conceal the decadence of her voice nor the style to atone for it, and the spirit of the song was not in it, a cheap and fallacious attempt towards effect being made in the last return of the theme by accelerating extravagantly the *tempo*. She sang later three songs which were acceptable not *per se*, but because they they gave an opportunity for hearing Mr. Nikisch play their accompaniments exquisitely. It has been all well enough for this artist to be heard by a small assembly in the *lieder* by which she has gained her reputation, and in which the discrimination which she showed about verbal values was a wholesome lesson, but these concerts ought to admit only the best and purest vocal art. The singing of Mr. Reichmann was an affront to the fundamental principle of song—pure intonation—and this lady's was scarcely less nearly inadmissible. Continuously correct intonation is practically impossible in the later operas of Wagner if the singer tries to give the notes he has set down; but this is no reason why bad methods and false productions should be admitted to the concert-room. The programme for tonight names nothing new. It stands thus: Mendelssohn's "Scotch" symphony; Mozart; flute and harp concerto, Messrs. Molé and Schuecker; Volkmann's F-major serenade for strings, and the "Farewell" and "Fire Charm" music from "The Valkyre," Mr. Meyn singing *Wotan's* part.

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Two of the four recitals allotted to Boston in the present brief tour of Mr. and Mrs. Henschel are past, and, as heretofore, large audiences of the best music lovers are finding great delight in the opportunity of hearing these artists again. Listening to one of their concerts, where song after song succeeds so easily and in such apparently natural order, the auditor rarely stops to think how much research, wide sympathy, liberal taste and careful consideration those programmes represent. These songs are not mere extracts from some printed collection accessible to any purchaser, but they come from the heart of old operas and oratorios or from the depths of pages forgotten and practically unknown on the one hand, while on the other they present the composers of the time in airs which are sure to be characteristic, though they may not always be interesting, and even perhaps not always quite worthy of their place. It is not possible in our limits to analyze the two programmes already heard nor those which are promised for next Tuesday and Saturday afternoons. They embrace those operatic duets which are always pointed with keen perception and colored with dramatic tints; the great ballads which Mr. Henschel sings as no one else can; the dainty modern airs and quaint old melodies for which Mrs. Henschel has such purity, grace and silvery lightness; while the gravity of ecclesiastical music and the gayety of humor are not forgotten. It is not possible for any artist to do all things equally well, and we could best spare those *buffo* songs, of which Mr. Henschel sings the phrases gayly and sturdily, but without their brilliant sharpness of enunciation. The accompaniments, all played by Mr. Henschel, are the same delightful models of distinctness and sensibility—even though he occasionaly covers his own singing with them—and the art with which he passes in modulation from one to another, preserving figures, but changing keys, is as remarkable as ever.

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legram, New York, N.Y.

Date 3/31

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BOSTON HOME JOURNAL.

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MR. AND MRS. HENSCHEL'S RECITALS.

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Mr. Henschel's powerful and dramatic voice has gained in mellowness since he last sang here and the intellectual part of his work is so masterly that his occasional explosiveness and the uncomfortable prominence he gives to the sibilant letters are but small blots to his fine performances, Nothing but praise can be said of his buffa aria from "Calandrino." It was given with humor, vigor, and rapid, clear-cut enunciation. "Der Doppelgänger" was beautifully interpreted, although it did seem as if the instrumental climax was greater than the vocal. The czar's song from the "Czar and Carpenter" was a delightful example of legato singing, marred only by the hissing sound referred to above. Mr. Henschel's voice showed to great advantage in this selection. The duets between Mr. and Mrs. Henschel were wholly enjoyable, and Mr. Henschel's own songs so delightfully interpreted by Mrs. Henschel, are musicianly and charming.

The second recital on Thursday afternoon proved even more delightful than the first. Mrs. Henschel's voice was in better condition than on Tuesday evening and her singing of "It was a Lover and his Lass," "Polly Willis," and the "Glen of Kenmare," was well nigh flawless in interpretation and execution. The songs were exquisite tone pictures. On Tuesday evening it was not apparent that Mrs. Henschel's style had grown broader, but on Thursday afternoon this was very apparent from her dramatic and beautiful rendering of the "Hamlet" music and the Liszt "Knowest Thou the Land?" The Polish song of Paderewski was wholly weird and not interesting, but the "Sérénade du Passant" of Massanet and the Gavotte of Sgambati were dainty in themselves and daintily given. Mr. Henschel's "Vergissmeinnicht" of Bach and "Serenata" of Handel were soulfully and tenderly sung; Handel's aria from "Susanna" very dramatically, but it seemed ill adapted to piano accompaniment. Crugantino's song was wonderfully well done, but it is not the exuberant style of music that shows Mr. Henschel's voice to the best advantage. The Loewe "Ballad" was exquisitely done and showed Mr. Henschel's skill in adapting the very quality of his voice to the changing sentiment of words and music. The third recital will be given on Tuesday afternoon, April 5th.

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Overture, "Benvenuto Cellini"	Berlioz
Concerto, op. 17	Paderewski
Symphonic poem, "Le Rouet d'Omphale"	Saint-Saëns
Hungarian fantasia	Liszt

Mr. Nikisch's desk was covered with an American flag and draped with the Polish standard, and all the players' desks were decorated with the Polish colors. American flags stood at the bases of the proscenium arch and at the back of the stage, and the piano was almost hidden with palms and roses. Numerous demonstrations were made during the evening to which Paderewski and Nikisch had to respond. After the Hungarian fantasia, Parke Godwin, Richard Watson Gilder and William R. Stewart came upon the stage and a presentation of a superb laurel crown in crossed American and Polish standards followed. Mr. Godwin said that the wreath was a slight earnest and pledge of admiration of Paderewski's art, adding, "There is to be a substantial and durable offering just so soon as Mr. St. Gaudens can get to work. That great sculptor has promised to undertake a bust of the great pianist, and it will be presented as a recognition not only of the exquisite technical perfection which is the basis of all that is fine in art, but also that spirituelle quality which is its crown and glory." There were cries of speech, but Paderewski shook his head, put his fingers to his lips and sat down to the piano and played the second Liszt Hungarian rhapsody in magnificent fashion. It was a remarkable evening in the annals of piano playing.

At Union Hall, next Monday night, the Kneisel Quartet will give the concert originally appointed for Jan. 25, and will end their series for this season.

The last two concerts of songs at the Meionaon by Mr. and Mrs. Henschel will be given on Tuesday and Saturday afternoons of next week. Full programmes and tickets at the office in Music Hall.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 94.

SUNDAY, APRIL 3, 1892.

Return of "The Queen's Mate" at the Tremont Theatre.

The Symphony Concert—Success of the Henschel Recitals—Notable Oratorio

The patrons of the Symphony concerts were afforded a rare treat in last evening's programme, as the selections were of unusual interest and variety, excellent soloists took part and the performance of the several numbers was in the main admirable.

Beginning his programme with the "Scotch" symphony by Mendelssohn, Mr. Nikisch afforded his audience an opportunity to hear its inspired movements under the most favorable circumstances, and his reading of the work was thoroughly enjoyed. There was a conservative following of accepted interpretations in the opening movement which predisposed those familiar with other performances of the symphony in favor of the conductor's ideas, and when he made a radical departure from custom, in playing the bivace, his audience was quite ready to, and did, applaud the spirited fashion in which this movement was given. The beauties of the adagio were all made delightfully clear by Mr. Nikisch, and the final movement was also given with rare success under his skilful direction.

Following the symphony came the andante and allegro from Mozart's concerto for flute and harp, played by Messrs. Mole and Schuecker, and these two men of the orchestra gave a splendid exhibition of their best work in the performance of this tuneful number. M. Mole sang the beautiful theme of the andante upon his flute with faultless taste and with fine expression, having excellent support in the equally artistic harp playing of Mr. Schuecker. The allegro was brilliantly interpreted by the two players, M. Mole excelling in all the difficult execution demanded in the flute part, giving a free, pure, true tone at all times, and displaying a mastery of the instrument that charmed and delighted all who listened.

Volkmann's serenade for string orchestra in F major made the third number, and, despite the fact that, aside from its third movement, it is little more than a study for the string players, it made a pleasing effect and afforded a good contrast to "Wotan's Farewell" and the "Fire Charm" from "Die Walkure," which made the last selection on the evening's list.

Mr. Heinrich Meyn was the soloist in the "Farewell," and he met with fair success in overcoming the difficulties it presents to the single soloist opposed to all the instrumental forces arrayed against him. His delivery of the declamatory measures of Wotan was characterized by intelligence and good taste, but his voice is not quite of the heroic quality demanded to realize all the possibilities of this untuneful, unthankful selection which loses well nigh all its meaning when stripped of the stage surroundings of the opera house.

In the playing of the "Fire Charm" Mr. Nikisch was not altogether successful; for, despite the purity of the string tone, there was a lack of the brilliancy which has been given to this wonderful tone picture by other conductors. The audience, however, appeared delighted with the interpretation of both these Wagner numbers.

The postponed concert in the Kneisel Quartet series is announced for tomorrow evening at Union Hall. This will be the last one of the most artistic and enjoyable course given this season.

No event in the way of chamber music concerts has attracted such attention this season as the vocal recitals by Mr. and Mrs. Henschel. The third and fourth of their series will be given at the Meionaon on Tuesday and Saturday afternoons of the coming week.

Gazette

BOSTON, SUNDAY MORNING, APRIL 3.

HENRY G. PARKER, Editor and Publisher

Owing to lack of space, our notice of last night's concert by the Boston Symphony Orchestra must be postponed until next week.

The Kneisel Quartet will give their last concert of the season in Union Hall to-morrow evening. They will be assisted by Mr. Ernst Perabo, Mr. Novacek, and Mr. L. Schultz.

On Tuesday evening and Thursday afternoon Mr. and Mrs. Georg Henschel gave song recitals in the Meionaon. The audience on each occasion was large, fashionable and enthusiastic. The artists were welcomed with great cordiality, and their performances afforded to the full the same refined pleasure that has always attended them here. Mr. Henschel's well remembered skill as a programme maker was strikingly exemplified by the programmes of these recitals, and his eclectic taste was no less notably emphasized in the wide variety of styles and nationalities that the selections illustrated. Mrs. Henschel sang with all her familiar finish. Her voice, perhaps, sounds somewhat tired and worn, and and she has fallen into a disagreeable tremolo which now and then suggests untunefulness; but her singing is very pleasing in the hearing, especially in songs of quaint and simple sentiment that do not call for power or passion in their reading. Mr. Henschel, as in the past, was more satisfying in the fine artistic spirit in which he interprets his music than in his method of singing it. The meaning of the composer never eludes him, and his phrasing and musicianly instinct are never at fault. It need not be added that his playing of the accompaniments to the songs was masterly. The two remaining recitals will be given on the afternoons of Tuesday and Saturday next.

—— Mr. and Mrs. George Henschel were accorded a warm and enthusiastic reception last Tuesday night at their first recital in Meionaon Hall. Among the brilliant audience were noticed Mr. and Mrs. Arthur Foote, Mr. and Mrs. Charles P. Curtis, Dr. S. W. Langmaid, Miss Langmaid, Mr. and Mrs. B. J. Lang, Mrs. Charles Hayden, Mrs. Henry Whitman, Mr. John S. Dwight, Miss Abby Alger, Col. Stephen M. Crosby, and Mr. S. L. Thorndike.

MUSICAL CIRCLES.

A Recital by Eugen D'Albert, the Great Pianist.

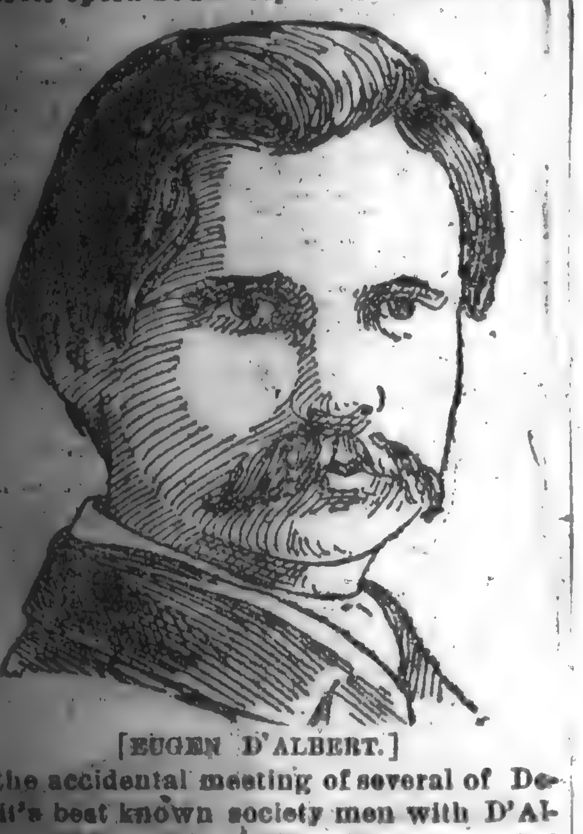
Detroit Mich

THE SYMPHONY'S CONCERT

Mrs. Fisk, the Celebrated Contralto, Will Assist---Local Musical Notes.

3/27

It was thought that Eugen ("without the 'e' please") D'Albert would appear in Detroit under the auspices of the Tuesday musicale, but as he could not give them a date outside of Lent, the ladies gave up the idea. He is coming all the same, however, and will give one recital at the Detroit opera house April 1. This is due



[EUGEN D'ALBERT.]

to the accidental meeting of several of Detroit's best known society men with D'Albert's manager, G. H. Ellis. They persuaded him to bring D'Albert to Detroit, guaranteeing the good, round sum which he demands for a recital, and which is authoritatively quoted at $500. Talking with one of these men the other day, he said: "Now, the question arises, Will our wives and sweethearts frown on us for getting him here in Lent, or will they forgive us, and go with us to hear him?" The famous artist will also probably go to Ann Arbor under the management of Prof. A. A. Stanley.

There is a well authenticated anecdote about this little man which shows he has artistic taste in other than the musical direction. He took some fair musical comrades into a diminutive cafe in Baltimore, noted for the deliciousness of its "flap jacks." These cakes were put to bake and the cook was called away. D'Albert watched them anxiously, growing more and more nervous every minute. At last he could stand it no longer, but rushed to the little stove, and deftly inserting the cake turner under them one by one, "flopped" them in the most approved manner, murmuring half apologetically: "Zey be no good if zey get too mooch black-brown under zem."

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The Symphony Concert—Success of the Henschel Recitals—Notable Oratorio

The patrons of the Symphony concerts were afforded a rare treat in last evening's programme, as the selections were of unusual interest and variety, excellent soloists took part and the performance of the several numbers was in the main admirable.

Beginning his programme with the "Scotch" symphony by Mendelssohn, Mr. Nikisch afforded his audience an opportunity to hear its inspired movements under the most favorable circumstances, and his reading of the work was thoroughly enjoyed. There was a conservative following of accepted interpretations in the opening movement which predisposed those familiar with other performances of the symphony in favor of the conductor's ideas, and when he made a radical departure from custom, in playing the bivace, his audience was quite ready to, and did, applaud the spirited fashion in which this movement was given. The beauties of the adagio were all made delightfully clear by Mr. Nikisch, and the final movement was also given with rare success under his skilful direction.

Following the symphony came the andante and allegro from Mozart's concerto for flute and harp, played by Messrs. Mole and Schuecker, and these two men of the orchestra gave a splendid exhibition of their best work in the performance of this tuneful number. M. Mole sang the beautiful theme of the andante upon his flute with faultless taste and with fine expression, having excellent support in the equally artistic harp playing of Mr. Schuecker. The allegro was brilliantly interpreted by the two players, M. Mole excelling in all the difficult execution demanded in the flute part, giving a free, pure, true tone at all times, and displaying a mastery of the instrument that charmed and delighted all who listened.

Volkmann's serenade for string orchestra in F major made the third number, and, despite the fact that, aside from its third movement, it is little more than a study for the string players, it made a pleasing effect and afforded a good contrast to "Wotan's Farewell" and the "Fire Charm" from "Die Walkure," which made the last selection on the evening's list.

Mr. Heinrich Meyn was the soloist in the "Farewell," and he met with fair success in overcoming the difficulties it presents to the single soloist opposed to all the instrumental forces arrayed against him. His delivery of the declamatory measures of Wotan was characterized by intelligence and good taste, but his voice is not quite of the heroic quality demanded to realize all the possibilities of this untuneful, unthankful selection which loses well nigh all its meaning when stripped of the stage surroundings of the opera house.

In the playing of the "Fire Charm" Mr. Nikisch was not altogether successful; for, despite the purity of the string tone, there was a lack of the brilliancy which has been given to this wonderful tone picture by other conductors. The audience, however, appeared delighted with the interpretation of both these Wagner numbers.

The postponed concert in the Kneisel Quartet series is announced for tomorrow evening at Union Hall. This will be the last one of the most artistic and enjoyable course given this season.

No event in the way of chamber music concerts has attracted such attention this season as the vocal recitals by Mr. and Mrs. Henschel. The third and fourth of their series will be given at the Meionaon on Tuesday and Saturday afternoons of the coming week.

Gazette

BOSTON, SUNDAY MORNING, APRIL 3.

HENRY G. PARKER, Editor and Publisher

Owing to lack of space, our notice of last night's concert by the Boston Symphony Orchestra must be postponed until next week.

The Kneisel Quartet will give their last concert of the season in Union Hall to-morrow evening. They will be assisted by Mr. Ernst Perabo, Mr. Novacek, and Mr. L. Schultz.

On Tuesday evening and Thursday afternoon Mr. and Mrs. Georg Henschel gave song recitals in the Meionaon. The audience on each occasion was large, fashionable and enthusiastic. The artists were welcomed with great cordiality, and their performances afforded to the full the same refined pleasure that has always attended them here. Mr. Henschel's well remembered skill as a programme maker was strikingly exemplified by the programmes of these recitals, and his eclectic taste was no less notably emphasized in the wide variety of styles and nationalities that the selections illustrated. Mrs. Henschel sang with all her familiar finish. Her voice, perhaps, sounds somewhat tired and worn, and and she has fallen into a disagreeable tremolo which now and then suggests untunefulness; but her singing is very pleasing in the hearing, especially in songs of quaint and simple sentiment that do not call for power or passion in their reading. Mr. Henschel, as in the past, was more satisfying in the fine artistic spirit in which he interprets his music than in his method of singing it. The meaning of the composer never eludes him, and his phrasing and musicianly instinct are never at fault. It need not be added that his playing of the accompaniments to the songs was masterly. The two remaining recitals will be given on the afternoons of Tuesday and Saturday next.

—— Mr. and Mrs. George Henschel were accorded a warm and enthusiastic reception last Tuesday night at their first recital in Meionaon Hall. Among the brilliant audience were noticed Mr. and Mrs. Arthur Foote, Mr. and Mrs. Charles P. Curtis, Dr. S. W. Langmaid, Miss Langmaid, Mr. and Mrs. B. J. Lang, Mrs. Charles Hayden, Mrs. Henry Whitman, Mr. John S. Dwight, Miss Abby Alger, Col. Stephen M. Crosby, and Mr. S. L. Thorndike.

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THE NEWS.

SATURDAY, APRIL 2, 1892.

B. W. BARNSTEAD, Editor.

SUBSCRIPTION PRICE.
$1.25 a year; 6 months 65c; 3 months 35c.

OFFICE—Franklin St., near Central Sq.
STONEHAM, MASS.

How Boston's Great Orchestra Travels.

By William A. Field.

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The subject chosen for this writing: "How Boston's Great Orchestra Travels," has never, to the writer's knowledge, been written up, and it is hoped that it may prove to be interesting.

The question is often asked. How is this and that done, when you are on the road? When and where do go? Herein I will in as brief and comprehensive a manner as is possible, endeavor to explain the modus operandi, concerning a one week trip to the cities visited, once each month during the concert season. In all five trips, aside from the long trip of three or four weeks, beginning in April.

To begin with I would remark that there is no haphazard business. Nothing left to chance. On the contrary there is a perfectly arranged system even to the minutest detail. The charge of this department is one of the many responsible and ardous duties that constantly rest upon the young shoulders of the very quiet appearing and unassuming gentleman but remarkably versatile and sagacious manager, Mr. Charles A. Ellis, who is aided in his labors by Mr. Fred A. Comee, his able and efficient assistant manager, whose duties are manifold, one of his essential ones being that of road manager, and to superintend the whole business of the trips.

The duties thus devolving upon Mr. Comee are often of an extremely arduous and perplexing nature. But Fred is fully alive and equal to any emergency and faithfully carries the business through in a thoroughly impartial manner.

Now, for instance, there are 87 men to make a trip of one week. Each and every one is to be cared for, and, as the writer can testify, they are exceedingly well cared for. Excellent hotels, at times the very best are selected. The car accommodations are ample. Special cars are furnished for the exclusive use of the "boys." No strangers can enter them. Two cars, a passenger and a smoker, for day travel. For night, three sleeping coaches. No tickets are at all handled by the men. For a night ride an envelope is furnished by Mr. Comee at the hall, handed to one or two mates, who usually pair together. This envelope contains two checks with as usual, number of section, upper and lower berth, and marked car 1, 2, 3. as the case may be. The question of upper or lower berth to be decided between the pair. You can go to bed as soon as you like, or if you wish to you can sit up all night. The sleepers are ready to go into, as soon as you reach the station, after the concert, and for the time the cars belong exclusively to the "boys." Can the Raymond excursionists fare better?

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Boston Post

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THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 3, 1892.

THE SYMPHONIES.

TWENTIETH CONCERT.

The programme of the twentieth Symphony concert in Music hall, Saturday evening, March 26, was:

Brahms.	Tragic Overture.
Gluck.	Aria from "Orpheus."
Gluck.	Reigen Seliger Geister und Furien Tanz, from "Orpheus."
	Songs with Piano.
a) Schubert.	"Liebesbotschaft."
b) Schumann.	"Schoene Wiege meiner Leiden."
c) Schubert.	"Erlkoenig."
Beethoven.	Symphony No. 8, in F major. Allegro vivace e con brio.—Allegretto scherzando.—Tempo di minuetto.—Allegro vivace.

Soloist: Mme. Amalie Joachim.

The overture is one of Brahms's long-winded compositions, solidly but not over-richly orchestrated. It is elaborated on a dry theme, though not entirely uninteresting to the student of music. That it is interesting as music to a promiscuous audience, is somewhat doubtful. The orchestra did not at all times seem at its best, which caused the nervous movements of the conductor to multiply.

Apropos of the movements of a conductor's baton, the advice one of the best conductors of Germany, Dr. Julius Rietz, once gave to his class at the Leipsic Conservatory of Music is recalled: "Young men, this baton (holding it up) is useful only when properly used. In the hands of some, it is an intelligent object, conveying time, expression, and phrasing of the music to all the members of the orchestra; but in the hands of others, it becomes confusing and embarrassing in the extreme. It should be used sparingly, without ostentatious display, and only to mark the time, expression and phrasing of the music, which can be done with very slight motions. Remember, you are not handling a gun, drum-sticks, or an Indian club, and the less display the better."

The extra motions Conductor Nikisch imparted to his body and baton in commencing the overture were, to us, perfectly sensational and useless. One stroke, in a direct line down, would have answered the purpose just as well, expressed more decision, and attracted more attention to the music from both orchestra and audience. After the tragic event in the overture of brass, wood-wind and drums, conveying the death of somebody or something by their intense noise, a very pleasant little funeral chant is introduced, the music of which was truly delightful, because it furnished such a relief from former excitement of the tragic events. However, through all the din and struggles of the various instruments, nobody was apparently hurt, and the overture closed calmly.

Thirty years ago, Madame Joachim was a famous singer at Berlin; indeed, was considered the finest in Germany. She is yet a great artiste, but her voice is not what it once was. There are some reminders of the past worth preserving, worth looking at, and worth hearing, if they happen to be animate ones. Madame Joachim, notwithstanding her long service, is yet good for another decade. We will not enter into a close criticism of her vocal efforts, but simply say that she seemingly carried away all the honors of the evening. If hearty, spontaneous applause gives pleasure to artists, she ought to be more than satisfied, for she was many times called back to acknowledge marks of appreciation. Mme. Joachim is a fine, noble, queenly appearing woman, and was elegantly attired in a white gown. The Schubert songs were most artistically rendered, showing her art to perfection; while the accompaniments by Mr. Nikisch on the piano were admirable.

~~The symphony~~, one of the pleasantest of Beethoven's, was, for the most part, well read and played, affording great satisfaction to all those who remained to hear it to the end.

We have been looking for great improvement in the orchestra, on account of the increased rehearsals said to have taken place recently, but so far, there are no signs of any having taken place.

JAMES M. TRACY.

LAST EVENING'S SYMPHONY.

The programme last evening of the Boston Symphony orchestra at Music hall was: Mendelssohn, "Scotch Symphony"; Mozart, concerto for flute and harp; Volkmann, serenade for strings; Wagner, Wotan's farewell and the fire charm from "Die Wolküre."

THE HENSCHEL RECITALS.

Mr. and Mrs. George Henschel gave the first two of their series of four vocal recitals in the Meionaon, under the management of Mr. C. A. Ellis, last Tuesday evening and Thursday afternoon. Their work is well known in Boston, and to say that it is greatly admired is faint praise. Their programmes are unique and as enjoyable as unique. In ballads and leider especially do they excel, and to all of their varied répertoire do they bring exquisite taste, the perfection of vocal execution, and a musical instinct whose influence is both inspiring and fascinating.

The third recital will be given next Tuesday afternoon at 2.30, and the fourth next Saturday afternoon at 2.30. Tickets are on sale at Music hall.

Tuesday's programme is:

Duet from "Giulio Cesare"..............Handel
Mr. and Mrs. Henschel.
Song of the Harem-keeper from "Il Seraglio"..............Mozart
Aria from "Orfeo"..............Haydn
[illegible]..............Beethoven
Mr. Henschel.
Mignon's Song,
[illegible] Wasser zu singen" } ....Schubert
Mrs. Henschel.
Ballad, "Die Löwenbraut"..............Schumann
Ballad, "The Erl-king"..............Loewe
Mr. Henschel.
"Le Soir"..............Ambroise Thomas
Air from "Samson et Dalila"..............Saint-Saëns
"Vieille Chanson"..............Bizet
Mrs. Henschel.
Duet, "Oh that we two were Maying!" (MS.)..............Henschel
(By request)
Mr. and Mrs. Henschel.
"Der Asra," } Persisches Lied, } ....Rubinstein
Song from the "Magellone"..............Brahms
Mr. Henschel.
Ballad, "There was an Ancient King" } Four, "Lieder im Volkston," } ..Henschel
Mrs. Henschel.
Duetto Buffo from "Don Pasquale"...Donizetti
Mr. and Mrs. Henschel.

Saturday's programme is:

Two duets { From "Joseph"..............Méhul
From "Richard Cœur de Lion"..............Grétry }
Mr. and Mrs. Henschel.
"If thou thy Heart bestowest"......Giovannini
"Le Portrait"..............Pacini
"La Charmante Marguerite"......(Old French)
Mrs. Henschel.
Ballad, "Belsatzar"..............Schumann
Ballad, "Die Vätergruft"..............Liszt
Mr. Henschel.
Schlummerlied from the "Magellone," } "Des Mädchen's Fluch," } .....Brahms
Mrs. Henschel.
Ballad, "Archibald Douglas"..............Loewe
Mr. Henschel.
Two duets..............Saint-Saëns
Mr. and Mrs. Henschel.
"Dov' è la Lorella?"..............Henschel
"The Little Red Lark"..............(Old Irish)
May Song..............A. Hervey
Mrs. Henschel.
Ballad, "Jung Dieterich"..............Henschel
Ballad, "The Grenadiers"..............Schumann
Mr. Henschel.
Duet, "Gondoliera"..............Henschel
Mr. and Mrs. Henschel.

The last concert of the Kneisel quartette will be given tomorrow evening in Union hall. Messrs. Ernst Perabo, Otto Novacek and Leo Schulz will assist. The programme is as follows: Brahms's sextette in G major; sonata for pianoforte and 'cello, Beethoven; quartette, E minor, op. 59, Beethoven.

Mr. Eugen D'Albert will give three pianoforte recitals in Music hall, Monday afternoon, April 18; Thursday afternoon, April 21; Saturday afternoon, April 23. The first recital will be devoted to works of Beethoven, and the programme will include thirty-two variations, C minor; sonata, op. 53; sonata, op. 90; sonata, op. 109; sonata, op. 110.

Boston Sunday Globe.

SUNDAY, APRIL 3, 1892.

TWENTY-FIRST SYMPHONY.

Mendelssohn, Mozart, Volkmann and Wagner Pleasingly Interpreted.

The symphony concert season is nearing its close, but three more concerts of the series remaining to be given. The offerings yesterday consisted of Mendelssohn's "Scotch" symphony, the andante and allegro from Mozart's concerto for flute and harp, Volkmann's serenade of string orchestra, and "Wotan's Farewell" and "Fire Charm" from "Die Walkuere."

Mendelssohn's familiar and always welcome symphony was particularly well played by the orchestra, and extremely cordial were the plaudits which rewarded its performance.

The concerto for flute and harp gave opportunities for hearing two of the most popular soloists of Mr. Nikisch's band, Charles Mole, flute, and H. Schuecker, harp. Each received a warm welcome and at the close of their performance were repeatedly recalled. Mr. Mole's exquisite tones and perfect technique gave a charm to Volkmann's splendid concerto that previous performances of the work here, excellent as they were, had not made manifest. Of Mr. Schuecker's harp playing only words of highest praise are to be said. The graceful passages in which the concerto abounds were played with exceeding delicacy, finish and expression. The accompaniment was finely and sympathetically played by the orchestra.

The Volkmann serenade was played for the first time by the Boston Symphony orchestra. It was given a magnificent performance, but failed to make a particularly favorable impression upon the audience. Although a scholarly composition there is a deal of sameness in it which is apt to become wearisome before the ending. Of the four movements the waltz is rather the most pleasing.

Mr. Heinrich Meyer was the vocal soloist in the scenes from "Die Walkuere." Mr. Heinrich is undoubtedly an able artist, and his voice is one which is usually heard with pleasure. Unfortunately very little of his singing was heard yesterday. The thunderous tones of the brasses, basses and drums, which Wagner so delighted in, were too much for his moderately strong voice. He sang with a good deal of expression, however, and received kindly recognition from the audience.

The programme announced for the next concert is as follows:

Goldmark..............Overture, "Sakuntala"
Edmond de Mihalovich..............
Ballade for Orchestra, "The Mermaid"
(First time.)
J. K. Paine..............
Symphony No. 2, in A major, "In the Spring."

The third recital by Mr. and Mrs. Georg Henschel will be given in the Meionaon, Tuesday afternoon, at 2.30 o'clock. The fourth and last concert is assigned for Saturday afternoon.

Mr. Eugen D'Albert will give three pianoforte recitals in Music Hall, Monday afternoon, April 18; Thursday afternoon, April 21; Saturday afternoon, April 23. The first recital will be devoted to works of Beethoven.

—"Bravo Paderewski" was the cry that came from every part of the Metropolitan Opera House, last Sunday night, as the Polish virtuoso ended the third movement of his concerto, and "Bravissimo Paderewski!" was the cry, and, when he took Herr Nikisch by the hand and pulled him forward to share in the honors, the applause redoubled. Paderewski then turned toward Mr. Higginson's orchestra and kissed his hand several times to show his appreciation of their superb accompaniment. By this good deed of Paderewski and the symphony orchestra, $4275 goes into the Washington Arch Fund complete. Mr. Higginson sent the orchestra on free, even paying all the hotel and travelling expenses of its 85 members, and Steinway & Sons shouldered the rent of the hall, the printing and the other local expenses.

—Mr. Nikisch's desk was covered with an American flag and draped with the Polish standard at the great concert in New York, Sunday night, and all the orchestral desks were decorated with the Polish colors, red and white. Mr. Nikisch was called out after the ending of the "Tannhauser" overture and presented with a laurel wreath, as was Paderewski at the close of the Schumann concert.

—The Henschels had a warm welcome at their first recital Tuesday night, every seat in the cosy Meionaon being filled with an extremely fashionable company. Mrs. Henschel looks as young and her exquisite voice is as fresh as when first she sung in Boston. She was most richly and becomingly gowned in white satin, gold embroidered, and wore a few fine diamonds. Several large bouquets of roses were passed up to her and one of Mrs. Gardner's big bunches of Russian violets—although the donor was not present. Mr. Henschel was in superb voice and had an equally enthusiastic reception. In the audience were Mr. and Mrs. Augustus Hemenway, Mrs. C. H. Minot, with Mr. and Mrs. J. Grafton Minot; Mr. and Mrs. Hugh Allan, Mr. and Mrs. F. L. Amory, Mr. and Mrs. Arthur Foote; Mrs. B. J. Lang, who had with her Mrs. Seabury Ford; Mr. and Mrs. Arthur Beebe, Mr. Frank Jackson, Mr. and Mrs. R. M. Morse and daughter, Mrs. Oscar Iasigi, Dr. Hamilton Osgood and his daughter, Mrs. Fiske Warren, Mrs. John Lowell, Dr. and Mrs. Wadsworth, Mr. Pierson Beebe, Mrs. Whitman, Mr. Lothrop Thorndike, Mrs. C. R. Hayden, Miss Alger, Miss Beebe, Mrs. H. M. Rogers, Mr. and Mrs. W. R. Dupee, Mr. and Mrs. W. L. Parker, Miss Sarah Andrews, Miss Ames, Mr. and Mrs. Elliot Pratt, Mrs. Wyman, Sig. and Signora Rotoli, Mrs. S. B. Field, Miss Alice C. Ward, Miss Josephine Jenkins and Mr. John S. Dwight.

—The first Henschel matinee drew another very fashionable company to the Meionaon Thursday afternoon. Mrs. Henschel was very charming in a pale green gown with white lace garniture. Mr. and Mrs. D. H. Coolidge, Jr., Mr. Francis Bartlett, Mr. Josiah Bradlee and daughter, Mrs. Lowell and her daughter, Mrs. Aspinwall, Miss Linzee, Miss Elsie Perkins, Mr. Edward Jackson, Mr. and Mrs. W. R. Dupee, Mr. and Mrs. Elliot Pratt, Mrs. Robert C. Hooper and Miss Belle Hooper, Mr. Arthur and Mr. Pierson Beebe, Mrs. B. J. Lang, Mrs. C. R. Hayden, Mrs. Sidney Williams and Mr. and Mrs. Eliot Hubbard were in the large audience. The Henschel recital in New York yesterday attracted a great company to Chickering Hall. Mr. Ellis, their manager, went over with them.

BOSTON DAILY ADVERTISER

Established 1813.

MONDAY MORNING APRIL , 1892.

PRAISE AND BLAME

BOTH DESERVED BY THE SYMPHONY CONCERT.

Mendelssohn's Scotch Symphony Excellently Given, but the Performance of the Wagnerian Number Was Extremely Poor and Misleading to Those Who do not Know Wagner's Ideal.

Mendelssohn's Scotch Symphony is one of the most popular of the works in this form, and is undoubtedly the best of the four great symphonies of the master. Its performance on Saturday was a notable one, and both conductor and orchestra can be unreservedly praised. The first movement shows how Mendelssohn was impressed by the forbidding scenery of the north, and the deep clarinette notes (the so-called "chalumeau register") have just the right tone-color to portray this dark and awe-inspiring effect. The coda of this movement is, however, a slight blemish, and does not seem a logical sequence of the preceding matter. The scherzo is daintiness personified, its themes are full of character, and their treatment is throughout masterly. Mendelssohn is the only one of the German composers who was able to attain the Scotch style in his musical work. Beethoven, Schumann, Bruch, Franz and a host of others have attempted the vein, and have failed to produce anything that could be called really characteristic of Scotland; Mendelssohn has, however, here given a movement which Hamish MacCunn or any other Scotch composer could not excel in the matter of national character—it is Scotch as a Haggis. All through the symphony Mendelssohn shows a great fondness for the woodwind, and in the finale the bassoon and clarinette have some very important phrases to give; the playing of these instruments was especially good in this performance, and as already intimated, the entire work was a success.

Two movements of Mozart's concerto for harp and flute followed, and Messrs. Schuecker and Molé won a triumph in a work that is by no means an inspiring one. Of their playing only the highest praise can be spoken, but of the composition not so much can be said. It was only *piece d'occasion* in the first place, and Mozart was never much inspired by the flute, and in fact used it less than any other of the great masters. It must be remembered also that both harp and flute have undergone radical changes since Mozart's day, the double-action harp coming in through Erard in 1810, and the Boehm flute in 1834. At the time that this concerto was composed there existed only Simon's single-action pedal harp and the old keyed flute, neither of which could modulate freely. The result of this was heard in the very few modulations used in the work, and in the fact that the harp player had scarcely to use the pedals at all. Spite of such a handicap the work was carried to success by the brilliant performance of the artists. The cadenza in the last movement was a grand display of virtuosity, and in every measure there was not only surety of execution, but beauty of tone and delicacy of shading. Of course the gifted pair were recalled with enthusiasm after the performance.

Volkmann's serenade for string orchestra demonstrated that the art of shading is not yet lost in our great musical organization. The first movement had not much to say for itself, but the second was delicate in the extreme, and the pizzicati on the deeper strings were in excellent balance against the dainty bowings of the violins. The waltz (spite of the rhapsodies of Eugene Field) is but a musical *bonbon* such as Delibes could have written *ad infinitum.* But the whole serenade was well played. I wish that the eulogy of the performance could continue to the end, but the performance of the Wagnerian number was as poor as the preceding numbers had been excellent. The artistic baritone, Heinrich Meyn, has not the herculean voice to cope with the measures of Wotan's "Farewell," and at times he was almost obliterated by the orchestra. The fire motive was given in a coarse and heavy manner, and very many of the *leit motiven* vanished altogether in the hurly-burly. This number has been performed in Boston in vastly superior style before this. It is doubly a pity to give it poorly, for the public have come to imagine that Wagner loved noise and deafening racket, and such a coarse performance only confirms them in their error. In half a dozen Beyreuth performances I have not heard a tumult such as that of this interpretation. In the performance of such a work no amount of enthusiasm on the part of conductor or of orchestra can suffice to atone for a lack of the most careful drilling; there must be the most perfect balance or many of the sub-themes will be drowned out, and such a rough performance of music so pregnant with meaning will cause those who do not know the ideal the composer aimed at to imagine that Wagner was only a sort of musical ogre who dwelt in a palace of fortissimo dissonances.

LOUIS C. ELSON.

Boston Journal.

MONDAY, APRIL 4, 1892.

CAUSERIE.

The Symphony Concert of Last Saturday Evening.

The Story of the Origin of a Mozart Concerto.

The Thoughts of Walt Whitman Concerning Music.

The programme of the twenty-first Symphony concert, which was given in Music Hall Saturday evening, was as follows:

Symphony No. 3, in A minor. "Scotch"....Mendelssohn
Andante and Allegro from concerto for flute and harp ... Mozart
Serenade for string orchestra, in F major.......Volkmann
"Wotan's Farewell" and "Fire Charm" from "Die Walkure"....................Wagner

The solo parts were taken by Mr. Heinrich Meyn, baritone; Mr. Charles Mole, flute, and Mr. Heinrich Schuecker, harp.

⁂

It was a pleasure to find the symphony in its proper place, at the beginning of the programme and not at the end. The programme was too long, however, and the Volkmann Serenade might have been omitted, for, with the exception of the waltz movement, it is dull and commonplace. The dryness of the serenade enhanced the effect of the gorgeous instrumentation of the Wagner excerpt which followed. There is no doubt that the concert, as a whole, was thoroughly enjoyed by the audience, for the applause at the end of the symphony, after the Mozart selection, and after the final number, was hearty and long continued. The "Scotch" symphony, as well as the "Italian," is always relished by concert-goers. They know the tunes. They have the utmost confidence in the composer. When a work is played for the first time they are obliged to exert the faculties of perception and judgment. Amusement is turned into a task. An unexpected modulation, a strange instrumental effect, or a veiled melody may affect the process of calm digestion. Ferdinand Hiller recognizes this fact in his entertaining essay, "Too Much Music," and he speaks of the natural curiosity of the musician to hear constantly that which is new as opposed to the wish of the public at large to take enjoyment "easily and conveniently." Nor is the average concert-goer seriously disturbed by an extravagance or an exaggeration in the reading. He does not question, as a rule, the pace set by the conductor, and he is not inclined to be criticised in matters of detail. It is enough that he greets an old friend. The costume may follow the present fashion, or the coat and trousers and cravat may be of somewhat antiquated cut and style; the features of the friend are the same, the voice is not changed. And when he hears again the old, familiar story that pleased him he does not complain if the incidents are varied, he is not shocked by a stray solecism or a touch of slang. The point of the story is the same, and he is satisfied. Nor does he understand why others are so precise and exact, and refuse to join in the merriment, and even shake the head.

⁂

The movements from Mozart's concerto for flute and harp are perhaps more interesting on account of the history of the composition than from any great intrinsic merit. When Mozart made his second visit to Paris he was introduced by Grimm to the Duke de Guines. The Duke was an accomplished courtier. He gave much attention to his coiffure and his clothes, that is, if Mrs. de Genlis's malicious sketch was founded on fact. He had a mocking wit, and he was a brilliant flute player. His daughter played the harp with unusual skill. Mozart was asked to write a concerto for the purpose of this family display. Now the two instruments that Mozart detested, according to the testimony of Joseph Frank, were the flute and the harp. He wrote the concerto, however, and gave the girl a two-hour lesson daily in composition. This was the father's wish, and he told Mozart that he would be happy if she could write sonatas for flute and harp: he did not expect her to make operas or airs, or symphonies. Unfortunately the girl had no musical ideas, and the teacher could not put them in her head: furthermore it turned out that she was stupid and lazy in her exercises. The father was Ambassador to Prussia and to England. The daughter met a more tragic fate. She married the Duke de Castries and died in childbed.

⁂

The concerto in question is amiable music. It soothes for a time, and it might be of medicinal influence in certain cases of nerve disorders. But its very tranquillity becomes irritating. [It will be remembered that Saul was at first kindly disposed toward David, and he listened to his performance on the harp; afterward he sought to slay him.] Last Saturday evening Mr. Schuecker's instrument was tuneful through the first movement, and no one knew this better than the accomplished player. An opportunity was given him for proper tuning, and the second movement was played delightfully. Mr. Mole displayed his accustomed beauty of tone and technical skill.

⁂

Ferdinand Praeger in "Wagner as I knew him," describing certain inconsistencies of the great maker of music dramas, writes as follows: "Whilst vehemently protesting the inseparability of his music from its related stage representation and scenic accessories, compelled by fate, he traversed Europe from London to St. Petersburg to produce in the concert room orchestral excerpts from the very works upon whose inviolability he had in such unequivocal terms insisted." Such contradictions between a man's theories and practices however do not affect the real value of his work. But from the Wagnerian point of view, it is a mistake to put these excerpts on the concert stage. The devoted disciples of Wagner accept, without doubt, this statement of Maurice Kufferath: "The aim of Richard Wagner is neither poetry nor music, as these terms are generally understood. His only aim is the drama itself. It is not necessary then to ask, 'Shall I hear beautiful melodies,' or 'Shall I hear beautiful verses?' It is necessary to say, 'I shall be present at the performance of a drama; shall I be moved?'"

⁂

When the excerpt is heard in the concert hall the drama disappears: the music alone remains. The music for a particular dramatic situation is then turned into absolute, untrammeled music. Wotan is a singer in evening dress. The different themes are without dramatic significance. We have an amorphous musical composition, in which the human voice is introduced as an orchestral instrument. The brilliancy of the instrumentation and the boisterous performance excited the admiration of the audience of Saturday evening. Mr. Meyn struggled heroically with a thankless and unvocal task. His earnestness and his sincerity were such that he declaimed vigorously in certain passages where more experienced Wagnerian declaimers, realizing the vanity of an attempt to be heard in such an orchestral storm, content themselves wisely with pantomimic display.

2]

Walt Whitman was passionately fond of music. The allusions in his writings to opera, song and orchestra are many, and they are often singular. First of all, he commands the respect of musicians for his definition of music. It is found in the first edition, that thin quarto of 1855, now rare:

"All music is what awakens from you when you are reminded by the instruments,
It is not the violins and the cornets, it is not the oboe nor the beating drums—nor the notes of the baritone singer singing his sweet romanza, nor those of the men's chorus, nor those of the women's chorus,
It is nearer and farther than they."

⁂

In "Good-bye, my Fancy," he speaks of the deep and lasting effect made upon him by Alboni, the famous contralto, and by Bettini, the tenor, years ago in New York. He also mentions the drunken song of Peter Richings as Caliban; the "non-technical singing performances" of the Hutchinson Band, "three brothers and the sister, the red-cheeked New England carnation, sweet Abby; sometimes plaintive and balladic—sometimes anti-slavery, anti-calomel and comic." Then he speaks of Templeton, Russell, Dempster, Jenny Lind, Mrs. Wood, Mrs. Seguin, Mrs. Austin, Grisi, La Grange, Steffanone, Bosio, Truffi, Parodi, Vestvali, Bertucca, Gazzaniga, Laborde; and "the opera men," Bettini, Badiali, Marini, Mario, Amodio, Beneventano, Brignoli. "I was fed and bred under the Italian dispensation, and absorbed it, and doubtless show it." But he also says, "The experts and musicians of my present friends claim that the new Wagner and his pieces belong far more truly to me, and I to them." His love for Italian opera is clearly shown in "Proud Music of the Storm," where he gives thumb-nail sketches of six favorite operas. Here, for example, is "Ernani" in a nutshell:

"I see where Ernani, walking the bridal garden,
Amid the scent of night roses, radiant, holding his bride by the hand,
Hears the infernal call, the death-pledge of the horn."

⁂

It would be interesting to trace his musical thoughts and fancies from the book of '55 to that of '91. His comparisons are often subtle and suggestive, although they are couched in singular, sometimes grotesque, language. I quote now from the quarto:

"I hear the violoncello or man's heart's complaint."

Here are two more instances:

"A tenor large and fresh as the creation fills me. The orbic flex of his mouth is pouring and filling me full."

The next is still more extraordinary.

"The orchestra whirls me
wider than Uranus flies,
It wrenches unnamable ardors from my breast,
It throbs me to gulps of the farthest-down horror,
It sails me, I dab with bare feet, they are
licked by the indolent waves,
I am exposed, cut by bitter and poisoned hail,
Steeped amid honeyed morphine, my
windpipe squeezed in the fakes of death,
Let up again to feel the puzzle of puzzles,
And that we call Being."

⁂

Whitman, too, longed for a national school of music. In "Democratic Vistas" he utters this prophecy:

"A few years, and there will be an appropriate native grand opera, the lusty and wide-lipped offspring of Italian methods. Yet it will be no mere imitation, nor follow precedents, any more than Nature follows precedents. Vast oval halls will be constructed, on acoustic principles, in cities, where companies of musicians will perform lyrical pieces, born to the people of These States; and the people will make perfect music a part of their lives. Every phase, every trade will have its songs, beautifying those trades. Men on the land will have theirs, and men on the water theirs. Who now is ready to begin that work for America of composing music fit for us—songs, choruses, symphonies, operas, oratorios, fully identified with the body and soul of The States? music complete in all its appointments, but in some fresh, courageous, melodious, undeniable styles—as all that is ever to permanently satisfy us must be. The composers to make such music are to learn everything that can be possibly learned in the schools and traditions of their art, and then calmly dismiss all traditions from them."

PHILIP HALE.

BOSTON DAILY ADVERTISER
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TUESDAY MORNING APRIL 5, 1892.

The Kneisel Quartette Concert.

Boston has long since earned the supremacy in orchestral matters in America, but her title to the rank of being the musical metropolis of America does not rest upon this alone, for in chorus clubs, in oratorio performances and in the piano recitals of resident artists, she has equally asserted her right to the first rank. In operatic matters we dare not claim so much, for in this field we gladly accept whatever New York vouchsafes to us; but there is one crucial test of the taste for classical music the world over, and that is the appreciation of the string quartette, and in just this pure field our city has shown a taste and discrimination that promises well for the future of classical music in our midst. Where the string quartette flourishes the symphony and other classical forms are sure to find proper welcome. Years ago this city began this branch of music with the Mendelssohn Quintette Club, and since that time the Euterpe and the Boston Chamber Music Society kept the flame alive; but now we need no especial societies to protect this pure school, for such artists as Prof. Baermann and such organizations as the Kneisel Quartette have appealed directly to the public with chamber music, and have found a ready response. It is surely unnecessary to speak of what the Kneisel Quartette has done in past seasons to build up a taste for the purest and best in chamber music; it is sufficient to state that they have won the very first rank in this school, and that they have never descended from the high standard which they established in their very first season. Last night's concert was a postponed one (the club is always sure to do a little postponing in its season) and was not the very best example the quartette has given of its work. The warm atmosphere of the hall was depressing alike to performers and public, and something of spirit was lacking on the one part and enthusiasm on the other. Brahms' sextette (with Messrs. Novacek and Schulz in the added parts) seemed artificial and prolix, although the development of the first movement proved that this composer is the greatest living master in thematic treatment; bold modulations and contrapuntal skill were there, but a phlegmatic arrangement of material also, and when Mr. Kneisel broke a string and (imitation being the sincerest flattery) Mr. Novacek followed suit and two unexpected waits arose, Brahms seemed just a trifle more extended than was pleasant.

Beethoven's Piano and Cello Sonata is not his most inspired work; it contains far more of repetition than any of his other sonatas, but the really excellent playing of Messrs. Peraho and Schraeder saved it from anything like monotony. The shading was most artistic, and the ensemble perfect; both artists deserved the hearty recall they received. With a good performance of Beethoven's Quartette in E minor the concert and the series ended.

LOUIS C. ELSON.

Boston Transcript

MONDAY, APRIL 4, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-first Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Symphony No. 3, in A minor ("Scotch").
Mozart: Andante and Allegro from concerto for flute and harp.
Volkman: Serenade for string orchestra, in F major.
Wagner: "Wotans Abschied" and "Feuerzauber," from "Die Walküre."

Mr. Heinrich Meyn was the singer, Mr. Charles Molé the flutist, and Mr. Heinrich Schuecker the harpist.

It is not unlikely that Mendelssohn knew the old story of the monk who summoned a familiar of the devil to fetch him some ale, and found that the forthcoming supply of ale so far exceeded his personal demand that it ended by drowning him. But, if Mendelssohn did know it, he probably did not think of applying its moral to himself. He, as a "romantic" composer, player and conductor, asked for a certain elasticity of rhythm in the performance of his own and other people's music; for an intelligent and sympathetic reading of the composer's intention between the lines, as it were; nothing was more irksome to him than a metronome. We believe that he even did not care to take the usual indications of tempo—such as *Andante, Allegro*, etc.—too much *au pied de la lettre*, but liked, even in this matter, to have a certain freedom allowed. His discussion with Berlioz about metronome marks is tolerably well known. Yet it is out of all likelihood that he would have advocated a complete disregard for a composer's expressed wishes; and it is toward this fashion that the performing musical world of today seems tending with ever increasing speed. Take, for instance, Mr. Nikisch's conducting of the "Scotch" symphony. On the fly leaf of the score stands the following direction to the conductor: "The separate movements of this symphony must follow, one after the other, immediately, and not be separated by the usual longish interruptions." Mr. Nikisch made the usual longish waits between the movements, quite in the usual way; just as he would have done in any other symphony. The first movement is marked "*Allegro un poco agitato;* Mr. Nikisch began it so slow as to make all "*agitato*" out of the question, and even to leave one in doubt as to its being "*allegro*" at all. The second movement is marked "*Vivace non troppo;*" if Mr. Nikisch thinks the rattling *tempo* at which he took it "not too lively," one asks in dismay what rate of speed he would consider "too lively"? The peroration of the finale is marked "*Allegro maestoso assai*, the dotted quarter-note=104;" Mr. Nikisch took the dotted quarter at 86. Now this seems to us bringing on ale with a vengeance! almost, if not quite, enough to drown the good Mendelssohn. Add to this that our excellent conductor seems to have a deeply rooted objection to a *piano* cantilena on the violins; so soon as it comes to a melodic phrase on the violins, he seems to have no shades on his palette between a murmuring *pianissimo* and a frank, outspoken *forte;* a bit of cantilena, played simply *piano* on the strings, seems not to exist for him. Of course he can reply to this criticism by pointing to the invariably strong effectiveness of his rendering of the "Scotch" symphony; it was undoubtedly an enormously effective piece of playing throughout, as effective a performance of the work as we can remember ever to have heard. But a reply of this sort is no satisfactory answer. In the matter of musical performance, the proof of the pudding is not wholly in the eating; to make music sound well is doubtless no mean achievenent; but, in the case of works of the character and calibre of Mendelssohn's "Scotch" symphony, it is a still higher achievement to make the music sound right. And we insist upon our criticism with all the more emphasis, because, although Mr. Nikisch's prevailing tendency to put a good deal of himself into his performances is, after all, essentially Mendelssohnian, we are thoroughly persuaded that the excess to which he inclines to push this tendency, his frequent running freedom of interpretation into the ground, is the most un-Mendelssohnian thing in the world; of all the composers of the post-Beethoven period, Mendelssohn is just the one who should be most jealously guarded against it. We can, however, say heartily that, apart from the restrictions we have made, the performance of the symphony was wonderfully fine, vital and exciting. As a piece of playing, it was magnificent.

Of the two movements given from Mozart's flute and harp concerto, the *Andante* seems to us exceedingly beautiful, and the *Allegro* rather commonplace and unworthy of the composer. The performance by Messrs. Molé and Schuecker would have been utterly masterly but for one unlucky circumstance—both the flute and the harp were well out of tune with the orchestra. Truly musical enjoyment was possible only in the cadenzas, where the orchestra was silent. Perhaps "unlucky" is rather a mild term for this accident; we know that extremes of temperature affect string and wind instruments very differently, and the Music Hall was hotter than Tophet last Saturday evening; but no state of the atmosphere should make it impossible for an artist to put his instrument into what tune he pleases, and if it is out of tune the fault is presumably his.

The (new?) Volkmann serenade has more life and fluency of musical invention—in its second and third movements, at least—than anything of his that we have yet heard; here the composer evidently had, what was almost as great a rarity with him as bread and coal during his unhappy life, an inspiration. The first movement does little more than catch the attention, and the fourth is trivial enough; but the two middle movements are full of charm and grace, and show conspicuous cleverness in construction. The whole serenade was admirably played by the strings.

It was good to hear some thoroughly Wagnerish Wagner once more. We would by no means be understood to complain of the comparative infrequency of his name on the programmes of late, for but few of his works are properly in place at a symphony concert, and one cannot keep giving these few over and over again. Still, when anything particularly good and characteristic by him does come our way, we cannot but rejoice; it is inspiring to feel the stroke of his lion's paw from time to time. There are not many finer nor more Titanic pages in his works than Wotan's "Farewell" and the wonderful "Feuerzauber." What a wealth of tragic power, of all-subduing anguish of soul, there is in that "Farewell" to Brünhilde! What a delicacy of expressive beauty in the closing lullaby! Here is true greatness, if ever there was. Mr. Meyn sang the scene with the profoundest sentiment and with irreproachable beauty of expression; it was finely artistic singing (or lyrical declamation, if Wagnerians prefer the term) throughout. At moments the orchestra—which, by the way, was [illegible] complete, according to the score—threatened to overpower his voice, but such moments were few, and he made himself, for the most part, perfectly well heard. He was enthusiastically recalled at the close, and never was applause better earned.

The next programme is: Goldmark, overture to "Sakuntala;" Edmond de Mihalovich, ballad for orchestra, "The Mermaid;" John K. Paine, symphony No. 2, in A major, "In the Spring."

The last two concerts of songs at the Meionaon by Mr. and Mrs. Henschel will be given tomorrow and Saturday afternoons. Full programmes and tickets at the office in Music Hall. The programme for tomorrow afternoon includes duets and songs by Handel, Mozart, Haydn, Beethoven, Schubert, Schumann, Loewe, Ambroise Thomas, Saint-Saëns, Bizet, Henschel, Rubinstein, Brahms and Donizetti.

Eugen D'Albert will give concerts of pianoforte music at the Music Hall, Monday, April 18, Thursday, April 21, and Saturday, April 23, afternoons. The first programme, made up of works by Beethoven, includes 32 variations, C minor; and the sonatas, op. 53, 90, 109 and 110.

Boston Courier.

SUNDAY MORNING, APRIL 3, 1892.

THE SYMPHONY.

The programme of the twenty-first Symphony rehearsal and concert was well designed to reveal the possibilities of the orchestra, and the virtuosity of two of its most distinguished members. Mendelssohn's "Scotch" symphony, which came first, received a remarkably fine performance. The quality of tone produced by the strings was unusually full and warm, that of the 'cellos in the adagio being notably beautiful; and the wood-wind and brass were also at their very best. The performance throughout was rich in rhythmic and color effects; in brief, the orchestra has done no more finished work during the season.

Volkmann's Serenade for Strings sounded somewhat tame and commonplace after the symphony, though it does not lack in pleasing themes and effective treatment. It is a work of slight dimensions, but its four movements possess a certain individuality of their own, and are happily contrasted. It was delightfully played.

"Wotan's Farewell" and "Fire Charm," from "Die Walkure," which was the closing number, was all the more welcome for the reason that the symphony programmes of this season have contained few selections from Wagner's works. It was given in all respects, save one, magnificently. Never before, perhaps, has the playing of our orchestra in any Wagnerian work been more delicate and finished, and freer from coarseness and noise; and this, too, at no loss of breadth and sonority. The effect was as near like that which is produced by the covered orchestra at Bayreuth as is, in all probability, possible.

With an Edouard de Reszke to sing Wotan's lines, the entire performance would have been a memorable one; but with Mr. Heinrich Meyn as the singer, it can only be remembered as an extraordinary instance of orchestral virtuosity. If Mr. Meyn's tone production in volume, purity and freedom, had been equal to the earnestness that he displayed, his effort might be set down as fairly successful. As it was, his forced and "throaty" tones and labored delivery were not conducive to pleasure; and the only part of his performance that can be praised is the seriousness of his intentions.

It remains to speak of the superb playing of Mr. Mole and Mr. Schuecker in the charming concerto by Mozart for flute and harp. The former fairly surpassed himself in beauty and variety of tone and brilliancy of execution; and such harp playing—so smooth and fluent, so delicious in quality—is seldom heard in any musical center of the world.

THE HENSCHELS.

At their first and second song recitals, given in the Meionaon last Tuesday evening and Thursday afternoon, Mr. and Mrs. Georg Henschel were warmly welcomed back to Boston by a host of friends, after their absence of three years. The Henschel recitals of past seasons were invariably of an enjoyable and instructive nature; and these two of the present season have proved no exception to this rule. The programmes were remarkable, as regards novelty, variety and musical worth, no less than twenty-six composers being represented; Martini, Pergolesi, Paisiello, Cimarosa, Arne, Bach, Handel, Beethoven, Schubert, Schumann, Mendelssohn, Liszt, Brahms, Loewe, Franz, Lortzing, Goetz, Boieldieu, A, Thomas, Gounod, Massenet, Tschaikowsky, Sgambati, Paderewski, Corder and Henschel.

The vocal work of Tuesday evening was in many respects fine and in some, disappointing. Mrs. Henschel seemed hardly in first rate condition. Her delivery was not infrequently labored and her voice seemed to have lost something of its former purity, sweetness and flexibility. Nevertheless, her singing was, as ever, delightful in its artistic simplicity and delicacy of sentiment and there were besides not a few indications of marked gains in breadth and in depth of feeling. Of Mr. Henschel, it may be said that, if anything, he sings better than he did when he was last heard here, his voice seeming more tractable and more musical in quality, especially in its middle register. His interpretations still stand forth as those of a musician of rare dramatic and poetic insight; while his pianoforte playing and accompanying are as wonderful and fascinating as ever. At the second recital Mrs. Henschel appeared to much better advantage. Her tones were steadier and purer, and her singing in several instances revealed a strength and dramatic fervor that at once surprised and delighted. It would be a pleasure to speak in detail of the work of these artists; but at present it is possible to allude only to Mrs. Henschel's exquisite singing in the Beethoven and Liszt settings of "Mignon's Song," Mendelssohn's "On Wings of Song," "Polly Willis," and Tschaikowsky's "Lullaby;" to Mr. Henschel's unforgetable renderings of Schubert's "Der Doppelzanger" and "Gruppe aus dem Tartarus," "Beethoven's "Crugantio's song," and Loewe's "Die verfallene Muhle;" and to the wholly enjoyable manner in which they together gave the duets from Goetz's "Taming of the Shrew," Boieldieu's "Le Nouveau Seigneur de Village," and Schumann's "Faust."

The last concert of the Kneisel Quartet will be given tomorrow evening in Union Hall. Messrs. Ernst Perabo, Otta Novacek and Leo Schultz will assist. The programme is as follows: Brahms's sextet in G major; sonata for pianoforte and 'cello, Beethoven; quartet, E minor, op. 59, Beethoven.

The third vocal recital by Mr. and Mrs. Henschel will be given in the Meionaon Tuesday afternoon at 2.30 o'clock. The programme is as follows: Duet from "Giulia Cesare," Handel; song from "Il Seraglio," Mozart; aria from "Orfoe," Haydn; Busslied, Beethoven; Mignon's song, "Auf dem Wassar zu singen," "Geheimes," Schubert; "Die Lowenbraut," Schumann; "The Erl-King," Loewe; "Le Soir," Ambroise Thomas; air from "Samson et Dalila," Saint-Saens; Vieille Chanson, Bizet; duet, "Drei Schlosser" (new), Henschel; "Der Asra," Persiches Lied, Rubinstein; song from the "Magellone," Brahms; "There was an Ancient King," four "Lieder in Volkston," Henschel; "Don Pasquale," Donizetti.

Boston Journal.

MONDAY, APRIL 4, 1892.

CAUSERIE.

The Symphony Concert of Last Saturday Evening.

The Story of the Origin of a Mozart Concerto.

The Thoughts of Walt Whitman Concerning Music.

The programme of the twenty-first Symphony concert, which was given in Music Hall Saturday evening, was as follows:

Symphony No. 3, in A minor, "Scotch"....Mendelssohn
Andante and Allegro from concerto for flute and harp ....Mozart
Serenade for string orchestra, in F major.......Volkmann
"Wotan's Farewell" and "Fire Charm" from "Die Walkure"....Wagner

The solo parts were taken by Mr. Heinrich Meyn, baritone; Mr. Charles Mole, flute, and Mr. Heinrich Schuecker, harp.

⁂

It was a pleasure to find the symphony in its proper place, at the beginning of the programme and not at the end. The programme was too long, however, and the Volkmann Serenade might have been omitted, for, with the exception of the waltz movement, it is dull and commonplace. The dryness of the serenade enhanced the effect of the gorgeous instrumentation of the Wagner excerpt which followed. There is no doubt that the concert, as a whole, was thoroughly enjoyed by the audience, for the applause at the end of the symphony, after the Mozart selection, and after the final number, was hearty and long continued. The "Scotch" symphony, as well as the "Italian," is always relished by concert-goers. They know the tunes. They have the utmost confidence in the composer. When a work is played for the first time they are obliged to exert the faculties of perception and judgment. Amusement is turned into a task. An unexpected modulation, a strange instrumental effect, or a veiled melody may affect the process of calm digestion. Ferdinand Hiller recognizes this fact in his entertaining essay, "Too Much Music," and he speaks of the natural curiosity of the musician to hear constantly that which is new as opposed to the wish of the public at large to take enjoyment "easily and conveniently." Nor is the average concert-goer seriously disturbed by an extravagance or an exaggeration in the reading. He does not question, as a rule, the pace set by the conductor, and he is not inclined to be criticised in matters of detail. It is enough that he greets an old friend. The costume may follow the present fashion, or the coat and trousers and cravat may be of somewhat antiquated cut and style; the features of the friend are the same, the voice is not changed. And when he hears again the old, familiar story that pleased him he does not complain if the incidents are varied, he is not shocked by a stray solecism or a touch of slang. The point of the story is the same, and he is satisfied. Nor does he understand why others are so precise and exact, and refuse to join in the merriment, and even shake the head.

⁂

The movements from Mozart's concerto for flute and harp are perhaps more interesting on account of the history of the composition than from any great intrinsic merit. When Mozart made his second visit to Paris he was introduced by Grimm to the Duke de Guines. The Duke was an accomplished courtier. He gave much attention to his coiffure and his clothes, that is, if Mrs. de Genlis's malicious sketch was founded on fact. He had a mocking wit, and he was a brilliant flute player. His daughter played the harp with unusual skill. Mozart was asked to write a concerto for the purpose of this family display. Now the two instruments that Mozart detested, according to the testimony of Joseph Frank, were the flute and the harp. He wrote the concerto, however, and gave the girl a two-hour lesson daily in composition. This was the father's wish, and he told Mozart that he would be happy if she could write sonatas for flute and harp; he did not expect her to make operas or airs, or symphonies. Unfortunately the girl had no musical ideas, and the teacher could not put them in her head; furthermore it turned out that she was stupid and lazy in her exercises. The father was Ambassador to Prussia and to England. The daughter met a more tragic fate. She married the Duke de Castries and died in childbed.

⁂

The concerto in question is amiable music. It soothes for a time, and it might be of medicinal influence in certain cases of nerve disorders. But its very tranquillity becomes irritating. [It will be remembered that Saul was at first kindly disposed toward David, and he listened to his performance on the harp; afterward he sought to slay him.] Last Saturday evening Mr. Schuecker's instrument was tuneful through the first movement, and no one knew this better than the accomplished player. An opportunity was given him for proper tuning, and the second movement was played delightfully. Mr. Mole displayed his accustomed beauty of tone and technical skill.

⁂

Ferdinand Praeger in "Wagner as I knew him," describing certain inconsistencies of the great maker of music dramas, writes as follows: "Whilst vehemently protesting the inseparability of his music from its related stage representation and scenic accessories, compelled by fate, he traversed Europe from London to St. Petersburg to produce in the concert room orchestral excerpts from the very works upon whose inviolability he had in such unequivocal terms insisted." Such contradictions between a man's theories and practices however do not affect the real value of his work. But from the Wagnerian point of view, it is a mistake to put these excerpts on the concert stage. The devoted disciples of Wagner accept, without doubt, this statement of Maurice Kufferath: "The aim of Richard Wagner is neither poetry nor music, as these terms are generally understood. His only aim is the drama itself. It is not necessary then to ask, 'Shall I hear beautiful melodies,' or 'Shall I hear beautiful verses?' It is necessary to say, 'I shall be present at the performance of a drama; shall I be moved?'"

⁂

When the excerpt is heard in the concert hall the drama disappears: the music alone remains. The music for a particular dramatic situation is then turned into absolute, untrammeled music. Wotan is a singer in evening dress. The different themes are without dramatic significance. We have an amorphous musical composition, in which the human voice is introduced as an orchestral instrument. The brilliancy of the instrumentation and the boisterous performance excited the admiration of the audience of Saturday evening. Mr. Meyn struggled heroically with a thankless and unvocal task. His earnestness and his sincerity were such that he declaimed vigorously in certain passages where experienced Wagnerian declaimers, realizing the vanity of an attempt to be heard in such an orchestral storm, content themselves wisely with pantomimic display.

Walt Whitman was passionately fond of music. The allusions in his writings to opera, song and orchestra are many, and they are often singular. First of all, he commands the respect of musicians for his definition of music. It is found in the first edition, that thin quarto of 1855, now rare:

> "All music is what awakens from you when you are reminded by the instruments,
> It is not the violins and the cornets, it is not the oboe nor the beating drums—nor the notes of the baritone singer singing his sweet romanza, nor those of the men's chorus, nor those of the women's chorus,
> It is nearer and farther than they."

⁂

In "Good-bye, my Fancy," he speaks of the deep and lasting effect made upon him by Alboni, the famous contralto, and by Bettini, the tenor, years ago in New York. He also mentions the drunken song of Peter Richings as Caliban; the "non-technical singing performances" of the Hutchinson Band, "three brothers and the sister, the red-cheeked New England carnation, sweet Abby; sometimes plaintive and balladic—sometimes anti-slavery, anti-calomel and comic." Then he speaks of Templeton, Russell, Dempster, Jenny Lind, Mrs. Wood, Mrs. Seguin, Mrs. Austin, Grisi, La Grange, Steffanone, Bosio, Truffi, Parodi, Vestvali, Bertucca, Gazzaniga, Laborde; and "the opera men," Bettini, Badiali, Marini, Mario, Amodio, Beneventano, Brignoli. "I was fed and bred under the Italian dispensation, and absorbed it, and doubtless show it." But he also says, "The experts and musicians of my present friends claim that the new Wagner and his pieces belong far more truly to me, and I to them." His love for Italian opera is clearly shown in "Proud Music of the Storm," where he gives thumb-nail sketches of six favorite operas. Here, for example, is "Ernani" in a nutshell:

> "I see where Ernani, walking the bridal garden,
> Amid the scent of night roses, radiant, holding his bride by the hand,
> Hears the infernal call, the death-pledge of the horn."

⁂

It would be interesting to trace his musical thoughts and fancies from the book of '55 to that of '91. His comparisons are often subtle and suggestive, although they are couched in singular, sometimes grotesque, language. I quote now from the quarto:

> "I hear the violoncello or man's heart's complaint."

Here are two more instances:

> "A tenor large and fresh as the creation fills me. The orbic flex of his mouth is pouring and filling me full."

The next is still more extraordinary.

> "The orchestra whirls me
> wider than Uranus flies,
> It wrenches unnamable ardors from my breast,
> It throbs me to gulps of the farthest down horror,
> It sails me, I dab with bare feet, they are
> licked by the indolent waves,
> I am exposed, cut by bitter and poisoned hail.
> Steeped amid honeyed morphine, my
> windpipe squeezed in the fakes of death,
> Let up again to feel the puzzle of puzzles.
> And that we call Being."

⁂

Whitman, too, longed for a national school of music. In "Democratic Vistas" he utters this prophecy:

"A few years, and there will be an appropriate native grand opera, the lusty and wide-lipped offspring of Italian methods. Yet it will be no mere imitation, nor follow precedents, any more than Nature follows precedents. Vast oval halls will be constructed, on acoustic principles, in cities, where companies of musicians will perform lyrical pieces, born to the people of These States; and the people will make perfect music a part of their lives. Every phase, every trade will have its songs, beautifying those trades. Men on the land will have theirs, and men on the water theirs. Who now is ready to begin that work for America of composing music fit for us—songs, choruses, symphonies, operas, oratorios, fully identified with the body and soul of The States? music complete in all its appointments, but in some fresh, courageous, melodious, undeniable styles—as all that is ever to permanently satisfy us must be. The composers to make such music are to learn everything that can be possibly learned in the schools and traditions of their art, and then calmly dismiss all traditions from them."

PHILIP HALE.

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BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING APRIL 5, 1892.

The Kneisel Quartette Concert.

Boston has long since earned the supremacy in orchestral matters in America, but her title to the rank of being the musical metropolis of America does not rest upon this alone, for in chorus clubs, in oratorio performances and in the piano recitals of resident artists, she has equally asserted her right to the first rank. In operatic matters we dare not claim so much, for in this field we gladly accept whatever New York vouchsafes to us; but there is one crucial test of the taste for classical music the world over, and that is the appreciation of the string quartette, and in just this pure field our city has shown a taste and discrimination that promises well for the future of classical music in our midst. Where the string quartette flourishes the symphony and other classical forms are sure to find proper welcome. Years ago this city began this branch of music with the Mendelssohn Quintette Club, and since that time the Euterpe and the Boston Chamber Music Society kept the flame alive; but now we need no especial societies to protect this pure school, for such artists as Prof. Baermann and such organizations as the Kneisel Quartette have appealed directly to the public with chamber music, and have found a ready response. It is surely unnecessary to speak of what the Kneisel Quartette has done in past seasons to build up a taste for the purest and best in chamber music; it is sufficient to state that they have won the very first rank in this school, and that they have never descended from the high standard which they established in their very first season. Last night's concert was a postponed one (the club is always sure to do a little postponing in its season) and was not the very best example the quartette has given of its work. The warm atmosphere of the hall was depressing alike to performers and public, and something of spirit was lacking on the one part and enthusiasm on the other. Brahms' sextette (with Messrs. Novacek and Schulz in the added parts) seemed artificial and prolix, although the development of the first movement proved that this composer is the greatest living master in thematic treatment; bold modulations and contrapuntal skill were there, but a phlegmatic arrangement of material also, and when Mr. Kneisel broke a string and (imitation being the sincerest flattery) Mr. Novacek followed suit and two unexpected waits arose, Brahms seemed just a trifle more extended than was pleasant.

Beethoven's Piano and Cello Sonata is not his most inspired work; it contains far more of repetition than any of his other sonatas, but the really excellent playing of Messrs. Perabo and Schroeder saved it from anything like monotony. The shading was most artistic, and the ensemble perfect; both artists deserved the hearty recall they received. With a good performance of Beethoven's Quartette in E minor the concert and the series ended.

LOUIS C. ELSON.

Boston Transcript

MONDAY, APRIL 4, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-first Symphony Concert, given in the Music Hall last Saturday evening, was as follows:

Mendelssohn: Symphony No. 3, in A minor ("Scotch").
Mozart: Andante and Allegro from concerto for flute and harp.
Volkman: Serenade for string orchestra, in F major.
Wagner: "Wotans Abschied" and "Feuerzauber," from "Die Walküre."

Mr. Heinrich Meyn was the singer, Mr. Charles Molé the flutist, and Mr. Heinrich Schuëcker the harpist.

It is not unlikely that Mendelssohn knew the old story of the monk who summoned a familiar of the devil to fetch him some ale, and found that the forthcoming supply of ale so far exceeded his personal demand that it ended by drowning him. But, if Mendelssohn did know it, he probably did not think of applying its moral to himself. He, as a "romantic" composer, player and conductor, asked for a certain elasticity of rhythm in the performance of his own and other people's music; for an intelligent and sympathetic reading of the composer's intention between the lines, as it were; nothing was more irksome to him than a metronome. We believe that he even did not care to take the usual indications of tempo—such as *Andante, Allegro*, etc.—too much *au pied de la lettre*, but liked, even in this matter, to have a certain freedom allowed. His discussion with Berlioz about metronome marks is tolerably well known. Yet it is out of all likelihood that he would have advocated a complete disregard for a composer's expressed wishes; and it is toward this fashion that the performing musical world of today seems tending with ever increasing speed. Take, for instance, Mr. Nikisch's conducting of the "Scotch" symphony. On the fly leaf of the score stands the following direction to the conductor: "The separate movements of this symphony must follow, one after the other, immediately, and not be separated by the usual longish interruptions." Mr. Nikisch made the usual longish waits between the movements, quite in the usual way; just as he would have done in any other symphony. The first movement is marked "*Allegro un poco agitato;* Mr. Nikisch began it so slow as to make all "*agitato*" out of the question, and even to leave one in doubt as to its being "*allegro*" at all. The second movement is marked "*Vivace non troppo;*" if Mr. Nikisch thinks the rattling *tempo* at which he took it "not too lively," one asks in dismay what rate of speed he would consider "too lively"? The peroration of the finale is marked "*Allegro maestoso assai*, the dotted quarter-note=104;" Mr. Nikisch took the dotted quarter at 86. Now this seems to us bringing on ale with a vengeance! almost, if not quite, enough to drown the good Mendelssohn. Add to this that our excellent conductor seems to have a deeply rooted objection to a *piano* cantilena on the violins; so soon as it comes to a melodic phrase on the violins, he seems to have no shades on his palette between a murmuring *pianissimo* and a frank, outspoken *forte;* a bit of cantilena, played simply *piano* on the strings, seems not to exist for him. Of course he can reply to this criticism by pointing to the invariably strong effectiveness of his rendering of the "Scotch" symphony; it was undoubtedly an enormously effective piece of playing throughout, as effective a performance of the work as we can remember ever to have heard. But a reply of this sort is no satisfactory answer. In the matter of musical performance, the proof of the pudding is not wholly in the eating; to make music sound well is doubtless no mean achievenent; but, in the case of works of the character and calibre of Mendelssohn's "Scotch" symphony, it is a still higher achievement to make the music sound right. And we insist upon our criticism with all the more emphasis, because, although Mr. Nikisch's prevailing tendency to put a good deal of himself into his performances is, after all, essentially Mendelssohnian, we are thoroughly persuaded that the excess to which he inclines to push this tendency, his frequent running freedom of interpretation into the ground, is the most un-Mendelssohnian thing in the world; of all the composers of the post-Beethoven period, Mendelssohn is just the one who should be most jealously guarded against it. We can, however, say heartily that, apart from the restrictions we have made, the performance of the symphony was wonderfully fine, vital and exciting. As a piece of playing, it was magnificent.

Of the two movements given from Mozart's flute and harp concerto, the *Andante* seems to us exceedingly beautiful, and the *Allegro* rather commonplace and unworthy of the composer. The performance by Messrs. Molé and Schuëcker would have been utterly masterly but for one unlucky circumstance—both the flute and the harp were well out of tune with the orchestra. Truly musical enjoyment was possible only in the cadenzas, where the orchestra was silent. Perhaps "unlucky" is rather a mild term for this accident; we know that extremes of temperature affect string and wind instruments very differently, and the Music Hall was hotter than Tophet last Saturday evening; but no state of the atmosphere should make it impossible for an artist to put his instrument into what tune he pleases, and if it is out of tune the fault is presumably his.

The (new?) Volkmann serenade has more life and fluency of musical invention—in its second and third movements, at least—than anything of his that we have yet heard; here the composer evidently had, what was almost as great a rarity with him as bread and coal during his unhappy life, an inspiration. The first movement does little more than catch the attention, and the fourth is trivial enough; but the two middle movements are full of charm and grace, and show conspicuous cleverness in construction. The whole serenade was admirably played by the strings.

It was good to hear some thoroughly Wagnerish Wagner once more. We would by no means be understood to complain of the comparative infrequency of his name on the programmes of late, for but few of his works are properly in place at a symphony concert, and one cannot keep giving these few over and over again. Still, when anything particularly good and characteristic by him does come our way, we cannot but rejoice; it is inspiring to feel the stroke of his lion's paw from time to time. There are not many finer nor more Titanic pages in his works than Wotan's "Farewell" and the wonderful "Feuerzauber." What a wealth of tragic power, of all-subduing anguish of soul, there is in that "Farewell" to Brünhilde! What a delicacy of expressive beauty in the closing lullaby! Here is true greatness, if ever there was. Mr. Meyn sang the scene with irreproachable beauty of expression; it was finely artistic singing (or lyrical declamation, if Wagnerians prefer the term) throughout. At moments the orchestra—which, by the way, was not quite complete, according to the score—threatened to overpower his voice, but such moments were few, and he made himself, for the most part, perfectly well heard. He was enthusiastically recalled at the close, and never was applause better earned.

The next programme is: Goldmark, overture to "Sakuntala;" Edmond de Mihalovich, ballad for orchestra, "The Mermaid;" John K. Paine, symphony No. 2, in A major, "In the Spring."

The last two concerts of songs at the Meionaon by Mr. and Mrs. Henschel will be given to morrow and Saturday afternoons. Full programmes and tickets at the office in Music Hall. The programme for tomorrow afternoon includes duets and songs by Handel, Mozart, Haydn, Beethoven, Schubert, Schumann, Loewe, Ambroise Thomas, Saint-Saëns, Bizet, Henschel, Rubinstein, Brahms and Donizetti.

Eugen D'Albert will give concerts of pianoforte music at the Music Hall, Monday, April 18, Thursday, April 21, and Saturday, April 23, afternoons. The first programme, made up of works by Beethoven, includes 32 variations, C minor; and the sonatas, op. 53, 90, 109 and 110.

Boston Courier.

SUNDAY MORNING, APRIL 3, 1892.

THE SYMPHONY.

The programme of the twenty-first Symphony rehearsal and concert was well designed to reveal the possibilities of the orchestra, and the virtuosity of two of its most distinguished members. Mendelssohn's "Scotch" symphony, which came first, received a remarkably fine performance. The quality of tone produced by the strings was unusually full and warm, that of the 'cellos in the adagio being notably beautiful; and the wood-wind and brass were also at their very best. The performance throughout was rich in rhythmic and color effects; in brief, the orchestra has done no more finished work during the season.

Volkmann's Serenade for Strings sounded somewhat tame and commonplace after the symphony, though it does not lack in pleasing themes and effective treatment. It is a work of slight dimensions, but its four movements possess a certain individuality of their own, and are happily contrasted. It was delightfully played.

"Wotan's Farewell" and "Fire Charm," from "Die Walkure," which was the closing number, was all the more welcome for the reason that the symphony programmes of this season have contained few selections from Wagner's works. It was given in all respects, save one, magnificently. Never before, perhaps, has the playing of our orchestra in any Wagnerian work been more delicate and finished, and freer from coarseness and noise; and this, too, at no loss of breadth and sonority. The effect was as near like that which is produced by the covered orchestra at Bayreuth as is, in all probability, possible.

With an Edouard de Reszke to sing Wotan's lines, the entire performance would have been a memorable one; but with Mr. Heinrich Meyn as the singer, it can only be remembered as an extraordinary instance of orchestral virtuosity. If Mr. Meyn's tone production in volume, purity and freedom, had been equal to the earnestness that he displayed, his effort might be set down as fairly successful. As it was, his forced and "throaty" tones and labored delivery were not conducive to pleasure; and the only part of his performance that can be praised is the seriousness of his intentions.

It remains to speak of the superb playing of Mr. Mole and Mr. Schuecker in the charming concerto by Mozart for flute and harp. The former fairly surpassed himself in beauty and variety of tone and brilliancy of execution; and such harp playing—so smooth and fluent, so delicious in quality—is seldom heard in any musical center of the world.

THE HENSCHELS.

At their first and second song recitals, given in the Meionaon last Tuesday evening and Thursday afternoon, Mr. and Mrs. Georg Henschel were warmly welcomed back to Boston by a host of friends, after their absence of three years. The Henschel recitals of past seasons were invariably of an enjoyable and instructive nature; and these two of the present season have proved no exception to this rule. The programmes were remarkable, as regards novelty, variety and musical worth, no less than twenty-six composers being represented; Martini, Pergolesi, Paisiello, Cimarosa, Arne, Bach, Handel, Beethoven, Schubert, Schumann, Mendelssohn, Liszt, Brahms, Loewe, Franz, Lortzing, Goetz, Boieldieu, A, Thomas, Gounod, Massenet, Tschaikowsky, Sgambati, Paderewski, Corder and Henschel.

The vocal work of Tuesday evening was in many respects fine and in some, disappointing. Mrs. Henschel seemed hardly in first rate condition. Her delivery was not infrequently labored and her voice seemed to have lost something of former purity, sweetness and flexibility. Nevertheless, her singing was, as ever, delightful in its artistic simplicity and delicacy of sentiment and there were besides not a few indications of marked gains in breadth and in depth of feeling. Of Mr. Henschel, it may be said that if anything, he sings better than he did when he was last heard here, his voice seeming more tractable and more musical in quality, especially in its middle register. His interpretations still stand forth as those of a musician of rare dramatic and poetic insight; while his pianoforte playing and accompanying are as wonderful and fascinating as ever. At the second recital Mrs. Henschel appeared to much better advantage. Her tones were steadier and purer, and her singing in several instances revealed a strength and dramatic fervor that at once surprised and delighted. It would be a pleasure to speak in detail of the work of these artists; but at present it is possible to allude only to Mrs. Henschel's exquisite singing in the Beethoven and Liszt settings of "Mignon's Song," Mendelssohn's "On Wings of Song," "Polly Willis," and Tschaikowsky's "Lullaby;" to Mr. Henschel's unforgetable renderings of Schubert's "Der Doppelzanger" and "Gruppe aus dem Tartarus," "Beethoven's "Crugantio's song," and Loewe's "Die verfallene Muhle;" and to the wholly enjoyable manner in which they together gave the duets from Goetz's "Taming of the Shrew," Boieldieu's "Le Nouveau Seigneur de Village," and Schumann's "Faust."

The last concert of the Kneisel Quartet will be given tomorrow evening in Union Hall. Messrs. Ernst Perabo, Otta Novacek and Leo Schultz will assist. The programme is as follows: Brahms's sextet in G major; sonata for pianoforte and 'cello, Beethoven; quartet, E minor, op. 59, Beethoven.

The third vocal recital by Mr. and Mrs. Henschel will be given in the Meionaon Tuesday afternoon at 2.30 o'clock. The programme is as follows: Duet from "Giulia Cesare," Handel; song from "Il Seraglio," Mozart; aria from "Orfoe," Haydn; Busslied, Beethoven; Mignon's song, "Auf dem Wasser zu singen," "Geheimes," Schubert; "Die Lowenbraut," Schumann; "The Erl-King," Lowewe; "Le Soir," Ambroise Thomas; air from "Samson et Dalila," Saint-Saens; Vieille Chanson, Bizet; duet, "Drei Schlosser" (new), Henschel; "Der Asra," Persiches Lied, Rubinstein; song from the "Magellone," Brahms; "There was an Ancient King," four "Lieder in Volkston," Henschel; "Don Pasquale," Donizetti.

UNION HALL, 48 BOYLSTON STREET.

SEVENTH SEASON—1891-92.

THE KNEISEL QUARTET.

Mr. FRANZ KNEISEL, 1st Violin. *Mr. LOUIS SVECENSKI, Viola.*
Mr. OTTO ROTH, 2d Violin. *Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

Mr. ERNST PERABO.

LAST CONCERT

OF THE SEASON.

MONDAY, APRIL 4, AT 8 P. M.

PROGRAMME.

BRAHMS.	SEXTET for STRINGS, in G major. Allegro non troppo.—Scherzo.—Allegro non troppo.—Poco adagio.—Poco allegro. 2d Viola, MR. OTTO NOVACEK. 2d 'Cello, MR. LEO SCHULZ.
BEETHOVEN.	SONATA for PIANO and VIOLONCELLO. Allegro ma non tanto.—Scherzo.—Allegro molto.—Adagio cantabile.—Allegro vivace
BEETHOVEN.	QUARTET in E minor, op. 59. Allegro.—Molto adagio.—Allegretto.—Finale; presto

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Boston Journal.

TUESDAY, APRIL 5, 1892.

THE KNEISEL QUARTETTE.

The last concert of the seventh season of the Kneisel Quartette was given last evening in Union Hall. Messrs. Perabo, Novacek and Schulz assisted. The programme was as follows:

Sextet for strings, G major.....Brahms
Sonata for pianoforte and 'cello.....Beethoven
Quartette, E minor, op. 59, No. 2.....Beethoven

Even the most devoted admirers of Johannes Brahms have found his G major sextet a hard nut to crack. The two last movements show the perversity of the early style of the composer. In his desire to avoid common and popular effects, he shuns deliberately defined melody and harmonic color. The professional musician must study earnestly his aims and methods; only by repeated hearings can he arrive at a full understanding, and the expenditure of time and labor is even then poorly rewarded. To the general public this music is caviare, however excellent the performance may be.

It is not improbable, however, that another generation may prefer such abstract musical-metaphysical weavings to the sensuous charm of the musical compositions that have delighted the many for so long a time. As that keen observer, Thomas Hardy, remarks in his famous description of Egdon Heath, "it is a question if the exclusive reign of this orthodox beauty is not approaching its last quarter. The new vale of Tempe may be a gaunt waste in Thule; human souls may find themselves in closer and closer harmony with external things wearing a sombreness distasteful to our race when it was young."

Time, "the Arch satirist," takes a peculiar pleasure in turning the contemporaneous judgment concerning a musical composition into derision. The quartettes dedicated by Beethoven to Count Rasoumoffsky, one of which was played last evening, were a stumbling block to the musicians of the day. Schuppanzigh laughed, and declared that Beethoven was in jest. Romberg stamped upon the allegretto of the first of the quartettes. Felix Radicati, a violinist of no mean skill, who believed that Beethoven was musically crazy, saw the set in manuscript and said to the composer: "You do not really think these quartettes are music." Beethoven made this proud answer: "They are not for you; they are for posterity."

The large audience of last evening seemed to enjoy heartily the different numbers, and the performance of the sextet and the quartette was well worthy of the applause, in spite of the unavoidable accidents that occurred during the playing of the first number. In the sonata for pianoforte and 'cello, Mr. Perabo so subordinated himself that the pianoforte part was at times inaudible, and there was often no real harmonic basis to support the solo. This came no doubt from the extreme musical sensitiveness of Mr. Perabo's musical nature, but self-depreciation or self-effacement in ensemble playing is as grave a fault as too pronounced self-assertion.

The concert was of undue length. Mr. Kneisel, in the endeavor to please his public, forgets that a chamber concert prolonged to a late hour is apt to weary, particularly when the selections are of such a serious nature. This remark may [illegible] many of his quartette concerts [illegible] genuine pleasure [illegible] music for musical [illegible]

Boston Post

TUESDAY MORNING, APR. 5, 1892.

The last Kneisel concert was given last night in Union Hall, with Mr. Ernst Perabo as soloist. The programme was strictly classic in character, consisting of Brahms's sextet for strings, in G major, with Otto Novacek and Leo Schulz in the second viola and 'cello parts, and Beethoven's sonata for piano and 'cello, and quartet in E minor, Op. 59.

The sextet was grandly given, combining breadth of treatment with finish of phrasing and delicacy of shading.

The Beethoven sonato played by Mr. Perabo and Alwin Shroeder was exquisite in tone blending and the quartet was characterized by the intelligence of interpretation, the taste and beauty of finish which have been features of every one of this series of concerts. From an artistic standpoint, they have been among the best musical entertainments of this season.

Mr. and Mrs. Georg Henschel will give their third song recital at the Meionaon this afternoon at 2:30 o'clock, with the following programme: Duet from Handel's "Giulio Cesare"; song of the Harem-keeper from "Il Seraglio"; aria from "Orfeo"; Busslied by Beethoven; "Mignon's Song," "Auf dem Wasser zu Singen," "Giheimes," all by Schubert; Schumann's ballad, "Die Lowenbraut"; Loewe's "Erl-King"; "Le Soir," by Thomas; air from "Samson et Delila," "Vieille Chanson," by Bizet; duet, "Oh That We two Were Maying," Henschel; Rubinstein's "Der Asra" and "Persisches Lied"; song from the "Magellene," Brahms; "There Was an Ancient King" and four "Lieder in Volkston," Henschel; duetto buffo from "Don Pasquale."

VIVIAN.

Boston Daily Globe.

TUESDAY, APRIL 5.

Kneisel Quartet Concert.

The seventh and last concert by the Kneisel quartet was given at Union Hall last evening. The usual quartet was further reinforced by Messrs. Novacek and Schulz, who assisted in the first number. Bralım's sextet for strings in G major, consisting of allegro non troppo, scherzo, allegro non troppo, poco adagio and poco allegro.

This number was given with great spirit and dash, and delighted the audience.

The second number, Beethoven's sonata, for piano and violoncello, was sustained by Mr. Perabo at the piano and Mr. Schroeder on the 'cello. Rarely has this sonata received such masterly treatment. The concert concluded with the Beethoven quartet in E minor, op. 59.

This finest of all the great master's quartets was an ideal performance. The second movement, especially, molto adagio, beyond doubt the most exquisite of Beethoven's musical fancies, was treated in a manner worthy of this justly celebrated quartet, and was a performance which will linger for a long time in the memory of yesterday's audience.

Boston Daily Traveller

MONDAY, APRIL 4, 1892.

MUSICAL MATTERS.

The Twenty-First Symphony Concert.

The 21st concert of the Boston Symphony Orchestra, given at Music Hall on Saturday evening, presented the following programme: Symphony No. 3, in A minor "Scotch," Mendelssohn; andante and allegro, from concerto for flute and harp, Mozart: serenade, for string orchestra, Volkmann; "Wotan's Farewell" and "Fie Charm," from "Die Walkure," Wagner. The soloists were Mr. Charles Mole, Mr. Heinrich Schnecker and Mr. Heinrich Meyer. The music of Mendelssohn's "Scotch" symphony excited the enthusiasm of the audience, which was liberal with its applause. The beautiful melodies and the exquisite treatment displayed in this work must ever command the attention of the musical listener. It was played with little or no regard for the necessity of contrast, being rasped and blowed after the now established standard of coarseness of Mr. Nikisch's band.

The scherzo was disjointed and lacking in precision, and the first movement and finale were rough and blatant. Mendelssohn indicated that the drums should be tuned to A and E, which, by the way, is a good idea, as the symphony is in A minor. It has been claimed by some unknown party on the Transcript, who hid behind a nom-de-plume, not having the courage of his convictions, that Nikisch is a genius. Well, if a disregard of a composer's indications is a sign of genius, the accusation must be admitted. On this same basis Nikisch's drummer must also be regarded as a genius, for he disregards the composer's request concerning the tuning of the drums, and displays this genius upon about every opportunity that is presented. Now on Saturday night he tuned his drums to A flat and nearly to E flat, instead of A natural and E natural.

Of course it was rankly out of tune with the rest of the orchestra, but it appeared to be perfectly agreeable, however, as far as any sign of disturbance was indicated on the part of the genius posing on the two boxes. Now, Mr. Schnecker's harp was out of tune in the first movement of the Mozart piece, and it really seemed to annoy him, and to the extent that he took the opportunity before beginning the second movement to thoroughly tune his instrument, a most commendable performance upon his part, but he can never expect to ascend the pedestal of genius if he is as particular as that, not if he is to remain in the atmosphere that surrounds the glory of our local organization.

The Mozart concerto is pleasant enough in its way, but it is a very feeble one as it employs the harp in a tinkling manner, not the fault of the composer, however, for it was a tinkling instrument in his day. Mr. Mole and Mr. Schnecker played with their well-known skill and were recalled with loud applause.

The Volkmann Serenade is dry, commonplace music. There is a waltz movement in the piece that is agreeable enough, but so are hundreds of other waltzes that would not be permitted to appear upon the programmes of the Symphony concerts.

The concert ended with a most violent, coarse and bombastic performance of the Wagner number. It was absolutely deafening in its racket. Mr. Meyer stood forth and heroically endeavored to do his part in the cyclone of disturbance, but he was distanced from the start. The concert was unnecessarily long. Nikisch shows little judgment in this particular. The serenade should have been left out of the programme for more reasons than one.

Next Saturday Professor Paine's "Spring Symphony" will be performed.

WARREN DAVENPORT.

Boston Post

WEDNESDAY MORNING, APR. 6, 1892.

Mr. and Mrs. Georg Henschel gave their third recital at Meionaon yesterday afternoon, with a programme that happily combined the best features of their earlier performances. These recitals have been bright examples of the extent to which art in ballad singing can be carried, requiring, as it does, more than mere skill in handling the voice.

In the Henschels' concerts are plainly discernible the strong development of the intuitive musical sense which careful and long continued study has brought to its present state of perfection.

Among the many good things offered the large and cultivated audience, Mr. Henschel's duet, "Oh, that we two were Maying," given by request, and his four "Lieder im Volkston" rendered so charmingly by Mrs. Henschel, received the heartiest applause. She graciously repeated "Oh, Fair Is My Lass." Mr. Henschel's numbers represented Mozart, Haydn, Beethoven, Schumann, Loewe, Rubinstein and Brahms, a wide range, but fully covered by his exceptional powers. The fourth and last recital will take place Saturday afternoon, April 9, with a programme of unusual excellence, even for such artists as these.

Boston Transcript

TUESDAY, APRIL 5, 1892.

Union Hall: The Kneisel Quartet.

The Kneisel Quartet gave the closing concert of its this year's course in Union Hall last evening. The quartet was assisted by Mr. Ernst Perabo, Mr. Novacek and Mr. Leo Schulz in the following programme:

Brahms: Sextet in G major, Op. 36.
Beethoven: Sonata for pianoforte and 'cello, in A major, Op. 69.
Beethoven: Quartet in E minor, Op. 59, No. 2.

One hardly knows which of Brahms's two sextets to prefer; the first one, in B-flat, is perhaps the more largely heroic of the pair, but it does not show quite so fine a sense of euphony as the one in G, played last evening. In Brahms's earlier period his instinct for, and skill in, treating instruments so as to get the best quality of tone from them, in their various combinations, was not very fully developed; the same was true of Schumann; and the selection of instruments in these sextets is by no means very easy to treat entirely well. With only two violins, against two violas and two 'celli, the preponderance of instruments of low or medium register makes it often difficult to escape a certain thickness and muddiness of effect, if each one of the four lower instruments is to be treated as an independent voice in the harmony. Brahms showed decidedly less skill in steering round this rock in his B-flat sextet, than he has in this later one in G; here one has little thick and quasi-opaque writing to complain of; the instrumentation is admirable. Add to this the high intrinsic beauty of the music, and one finds the work almost uniquely fine of its kind. It was admirably played.

Beethoven's third sonata for pianoforte and 'cello is one of those perfect things in which not a note is to be changed; the final *Allegro vivace* is, in especial, a gem of the first water. The work was beautifully played by Messrs. Perabo and Schroeder; indeed the performance would have been irreproachable and ideal had not Mr. Perabo been too constantly over-anxious to give his companion more than fair play. The result was that he played throughout with such extreme delicacy that the pianoforte part was at times barely audible. Apart from this, however, the playing of both artists was beyond praise.

The E minor Rasoumoffsky quartet is not so often played here as its companions in F and C; but it is a wholly delightful work, full of all that is most Beethovenish. The performance last evening was a marvel of perfection, leaving nothing to be desired.

Boston Journal.

WEDNESDAY, APRIL 6, 1892.

The Third Vocal Recital of Mr. and Mrs. Henschel.

The programme deserves more than a passing notice. The performance was a delight to the amateur; the programme itself was full of interest to the student. The charming duet from Handel's "Giulio Cesare" brought to mind the glories of that epoch-making opera; the discovery of Cuzzoni's fading physical charms when she appeared as Cleopatra; the fright of Senesino at the fall of pieces of wood, just after he had declaimed proudly "Cæsar knows no fear." There was an agreeable number from Haydn's "Orfeo," the opera that was designed for London and was never finished. The ballads by Schumann and Loewe brought in sharp contrast the methods of the man of genius and the man of one talent. In the ballad the inferior composer conquered. Schumann's detail is not sympathetic nor dramatic, and there is no great and enduring impression of the whole, no overmastering rush as there is in the "Erlking" of Loewe. The song from Saint Saens's opera, in which Samson is wooed to his destruction, is sung in various keys. But the woman in the valley of Sorek, whose name was Delilah, was undoubtedly a contralto, with full, passionate lower tones, such as once came from the quivering, curling mouth of Eustacia Vye. The voice of Mrs. Henschel is not suited to such a chant of triumphant love. As sung by her, the song was sweet, ingenuous and with a touch of New England primness. But Samson would not have bowed his head, nor would he have whispered the secret of his strength to the beguiler. The four folk-songs of Mr. Henschel are more truly musical and more effective than the labored setting by him of Heine's "There was an ancient King," with its suggestions of the music of Rubinstein and Grieg.

To speak of the many beauties of the performance would necessitate an analysis of the programme, number by number. It may be said in general that it was one of the most thoroughly agreeable and entertaining concerts of this musical season. The singers were, perhaps, heard to peculiar advantage in the duets; but it would be a pleasure to speak at length of the fragrant charm of the singing of Mrs. Henschel in the Schubert and the Bizet selections and in the lieder of her husband: to dwell on Mr. Henschel's artistic delivery of the Mozart number and the songs by Rubinstein.

PHILIP HALE.

Boston Daily Globe.

WEDNESDAY, APRIL 6.

HENSCHEL CONCERT.

Third Vocal Recital Given at the Meionaon Yesterday.

Mr. and Mrs. Georg Henschel gave their last recital but one yesterday afternoon at the Meionaon, and this concert, like its predecessors, drew out a very large and fashionable audience.

These charming artists sang in the same artistic manner that has characterized their former recitals, and the variety of the programme numbers furnished ample scope for the display of their remarkable musical abilities.

The programme consisted of selections from Handel, Mozart, Haydn, Beethoven, Schubert, Loeure, Henschel, Rubinstein and other composers.

Two compositions by Mr. Henschel were repeated, in answer to encores. One duet by these cultured vocalists almost defied criticism, their voices harmonizing so beautifully, and this portion of the entertainment was particularly enjoyable on account of the selections offered.

The next entertainment will be given on Saturday afternoon, April 9.

(c) Wilt deign to be near me,
Forever to cheer me?
This is not a dream.

The brooklets are flowing,
The green woods are glowing
And murmurs the stream.

A prisoner taken,
In dungeon forsaken,
Now greets me the light.

The sunbeams are straying,
And gleaming and playing,
Rejoicing my sight.

And shall I enjoy, love,
Can no man destroy, love,
The prize of a day?

Bright visions are moving,
And living is loving,
Oh, welcome the way!

Now joyous, uncaring,
No further be faring,
With staff in thy hand.

Through wastes that surround it,
At last thou hast found it,
The holiest land.

(a) BALLAD. "THERE WAS AN ANCIENT KING." }
(b) Four "LIEDER IM VOLKSTON." } . . . HENSCHEL

MRS. HENSCHEL.

(a) There was an ancient King,
His hair was gray and dull his life —
The poor, the fond old King,
He took a fair young wife.

There was a youthful page,
Bright were his locks and gay his mien,
He bore the silken train,
The train of the fair young queen.

Knowest thou that olden song,
So sad and sweet upon the ear?
Alas! these two must die —
Their love was far too dear.

— From the German of Heine, by Mrs. Emily Pfeiffer.

I.

(b) To my turtle dove
Will I send
Happy songs of love
Without end.

For the maiden
Charmbeladen
Doth so graciously
To me bend.

Of her lovely eyne,
The deep blue
Cheers this heart of mine
Ever new;

Full of graces
Her sweet face is,
Like the rose in the
Morning dew.

Praise her rosy mien
Now will I,
That the angels e'en
Dare not vie.

Would that ever
I could have her
Near, ah! near to me
Till I die!

II.

Oh, fair is my lass,
But no riches she has;
What care I for riches,
I cannot kiss gold.
Beauty I've none,
Wealth have I some,
Pence full as my purse can hold.
If I had three farthings more,
Just a shilling were my store.

So sweet is my lass,
Oh, so gentle and kind!
Such red lips, and dainty,
On earth you'll not find.
Joyous the hours,
Brighter than gold,
When my fair lass I behold;
With her might I always stay,
I'd not mind how long the day!

III.

Shouldst thou see my maiden fair,
Say how I am fond then;
Should she ask, "And how goes he?"
"On two feet," respond then.

Should she ask thee, "Is he sick?"
Say, I died in sorrow;
If she then begin to weep —
Say, I'll come to-morrow!

EUGEN D'ALBERT AND PADEREWSKI COMPARED.

The Former Is the Philosopher and the Latter Is the Poet of the Musical World—D'Albert's Recital Here Last Week Created a Favorable Impression — Gossip.

EUGEN D'ALBERT'S second appearance in St. Louis in a single recital at Entertainment Hall on Tuesday evening was welcomed by a large, attentive and highly appreciative audience, composed almost wholly of musicians, professional and amateur. The programme was an interesting and generous one, and D'Albert was great throughout. His playing was characterized by the fine, true touch, large breadth of style and absolute perfection of technique, which belong to him as one of the first of virtuosos. But those who looked for the immense dynamic force, the resistless, rushing impetuosity which so vividly impressed them when he played here two years ago must have felt a difference, subtle but unmistakable, in the D'Albert of last Tuesday evening. The dynamic power, the restless impetuosity and the tremendous climaxes were still there, but ordered, controlled.

The young giant has grown during the past two years and has happily attained that last best gift of noble minds, control of self. This was evident from the first phrases of the opening number, the Bach Prelude and Fugue, and appeared conspicuously in the closing one, Liszt's "Tarantelle," given with an ease and lightness which did not, however, detract from its brilliancy. His greatest effect was made without doubt in the splendid Raff Suite in D minor, rendered with a wealth and mastery of technical and intellectual resource which created a stir in the audience, culminating, in the concluding march movement, in a burst of irrepressible enthusiasm. A complete contrast to this, and, to some tastes, the gem of the whole performance, was the little A minor rondo of Mozart, given as an encore to the first part of the programme. It was a delicious bit of artistic work, and a delightful glimpse of the lost art of simplicity, very refreshing in this highly sophisticated, overwrought and self-conscious period.

It seems rather strange and is somewhat disappointing that D'Albert, who is known preeminently as a Beethoven player, should have given us on his first visit a single sonata of the master, and on Tuesday evening the little-known sonata, opus 90, which is properly not a sonata at all, having only two movements. It is, of course, not less valuable on that account, possessing many beauties of theme and treatment wholly Beethovenesque, but the whole is cast in a subdued minor key, wherein the voice of tragedy and the strife of passion and fate which we have learned to associate with the sombre majesty of his name are strangely absent.

D'ALBERT AND PADEREWSKI.

It seems almost inevitable to compare D'Albert with Paderewski, though such comparisons are more or less futile and unsatisfactory, and it hardly seems the square thing to set "one glory" against "another glory." I should say, however, that D'Albert is the expounder in musical art and Paderewski the singer. D'Albert is the philosopher and Paderewski the poet. But neither of these distinctions is quite exact, for if we are tempted to allow D'Albert the pre-eminence in intellectuality and power, we cannot fairly do so when we remember Paderewski in the "Erl King," for instance, and in certain Beethoven renditions, and his tenderness has something of an equivalent in the pathos and sentiment of D'Albert in the Beethoven number, opus 90. D'Albert may be drifting towards the cold and arid regions of "objective" art, but he is yet a great way off; while Paderewski, the tender, the strong, with the aureola of poesy about his young head, remains, will remain for many, the one—"the only!"

FREE PRESS.

Date 4-2

The D'Albert Recital.

Eugen D'Albert, the great pianist, gave a recital at the Detroit Opera House yesterday afternoon, the like of which has not been afforded to Detroit musicians since Rubinstein was here. During the past two seasons there has not been a lack of skilled pianists here and a glance over the following will give an idea of what opportunities this city has had, within a comparatively brief time, of judging what piano playing is: Ignatz Jan Paderewski, Von Bulow, Xaver Scharwenka, Vladmir De Pachmann, Joseffy, Alfred Gruenfeld, Adele Lewing, Constantin Sternberg, Helen Hopekirk, Fannie Bloomfield Zeisler and Henri Waller. When it comes to the greatest of this list of genuine artists discrimination narrows to a fine point, and no reasonable mind would care to tip the scale of merit one way or another.

D'Albert may unquestionably be placed at the head of the list as an artist, however, and if he is to be compared at all it will be with Von Bulow and Paderewski. In some respects D'Albert and Paderewski are alike—in their universality and in their absolute devotedness to the sentiment of each composition. This is said to be a divine spark of genius born with their respective abilities to create music, which both possess in no ordinary degree. No one in Detroit ever honestly felt that Paderewski's "Menuet a L'Antique" amounted to much until he played it himself here, and few pianists would be able to draw the charm from D'Albert's rondo, which he played as a closing encore piece yesterday, unless they first heard him interpret it.

In all of D'Albert's programme yesterday there were ever recurring instances of his masterful command of the piano, of his technical or mechanical ability; but the charm lay in his interpretations and in the absolute attention which he gave to his subject. Listeners were awed at times by his complete absorption in a passage and would a moment later be almost thrilled by a sudden fiery and dramatic transition. D'Albert did not play Chopin with any greater skill than De Pachmann, but the latter could not have executed Liszt's tarantelle, "Napoli." Neither can it be justly said that in strong dramatic work D'Albert is greater than Scharwenka, but the latter does not possess the infinite ability of D'Albert in finer and more poetic compositions. D'Albert's greatness lies in his ability to play everything perfectly. His programme yesterday included "Passacaglia" in C minor, Bach-D'Albert; Beethoven's "Sonata" in C op. 53 (four movements), Berceuse op. 57, Valse op. 42 and Sonata op. 58, Chopin; Schubert's "Impromptu" and Liszt's Valse "Impromptu" and Tarantelle, Napoli. For encore pieces he played Mozart's "Rondo" in A minor, and "The Sweet," a rondo by himself. The latter was his first composition. There was a very fair audience present and the pianist was very enthusiastically received. One of the pianist's admirers sent him a bouquet of flowers, which he received with evident embarrassment, but he passed it to a hand from the flies and covered his confusion by his music.

NEWS, Detroit, Mich.

Date 4-2

He May Not Be a Genius, but He Pleases.

There certainly has been no lack of opportunity here during the past few months for music-lovers to hear and judge for themselves regarding the merits of pianists whose qualities have received the highest commendation from what are recognized as the most reliable critical sources. In nearly every case the pianist has been given a reception which would compare favorably with the adulation accorded in other cities, notably in the east where art-devotees are given to lionizing the favored few in true Anglomaniac fashion. Eugen D'Albert, who appeared in a recital yesterday afternoon at the Detroit opera house, aroused his auditors to a fair degree of enthusiasm by his superb rendition of an interesting program. It was not the sort of an ovation that was accorded Paderewski who, surrounded by all manner of sensational attributes, found it an easy task to fill every seat in the theater upon two occasions with tickets at an advanced figure. The audience was not so large yesterday afternoon as the occasion merited, while the various numbers were received in a critical, appreciative and admiring spirit rather than with the blind, unthinking adulation that greeted the talented Pole.

With the perfect technique of the Liszt school, D'Albert's playing left nothing to be desired in the way of execution. Whether he is a genius is a matter of opinion and is still a subject for discussion among critics in the musical centers. But after all, geniuses are not always to be depended upon, and D'Albert is sufficiently great to command admiration from the best musicians at all times. He doesn't look exactly as you think a genius should. He has no marked peculiarities, but is in appearance a little man with a German type of face, not spirituelle like Liszt, strong and mighty like Rubinstein, or "weary and worn with conflicting passions" like Paderewski. On the contrary, it is a bright, rosy face, such as is attributed to a German student who is prone to sit by the festive board and to lift his mass of beer with a hearty "Prost." D'Albert's only mannerism was a tendency to lean over the keyboards when he came to a passage which required careful, soft treatment, and to listen to the tones with [illegible] about six inches above his fingers. [illegible] general bearing was agreeable and [illegible].

The program was highly appreciated, especially by musicians, its various numbers covering as they did compositions ranging from the stately, massive style of Bach to the rhapsodical Liszt.

BOSTON DAILY ADVERTISER
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WEDNESDAY MORNING APRIL 6, 1892.

The Henschel Recital.

The third of the four song recitals given by Mr. and Mrs. Henschel in the Meionaon attracted an unusually large audience of friends and admirers yesterday afternoon. Despite the facts that the crowded room was warm almost to suffocation and that both artists were somewhat subject to the penalties of Boston spring weather, the recital proved another successful effort. Where two such eminent vocalists were concerned, that a thoroughly acceptable rendering of the programme was given, *ça va sans dire.* The succession of the various numbers afforded agreeable contrast, as much in difference of school as in sentiment.

In the first group, Mr. Henschel's excellent method, and true artistic feeling gave delightful expression to Mozart's great gift of melody in a song from "Il Seraglio," and rendered deeply impressive a contrite "Busslied" by Beethoven. Next followed three well-known Schubert lieder, "Mignon's Song," "Auf dem wasser zu singen"—a lovely barcarolle—and "Geheimes," all given by Mrs. Henschel with good effect. Continuing in the German vein, Mr. Henschel showed a masterly conception of Schumann's dramatic instinct in the "Loewenbrant," but hardly satisfied the demand for powerful vocal resource which this class of the great composer's music makes on most singers. The companion ballad, a setting of the "Erl King," by Loewé, though meritorious, and given with artistic regard to tone color in impersonating the four voices, suffered in comparison with Schubert's immortal version of the song. The next three numbers were sung charmingly by Mrs. Henschel in characteristically French style. An aria from Saint-Saens' "Samson and Dalila" was particularly well appreciated: the others, also French songs, being vocal bon-bons of agreeable flavor. Rubinstein's "Asra" and "Golden rolls here beneath me," were most acceptable, as they always are, and also a song of Brahms' from the "Magellane." Mr. Henschel's own compositions were among the gems; graceful, melodious and musicianly in accompaniment. His version of the familiar duet, "Oh, that we two were maying," still in manuscript, is well worthy to be linked with this sublime beat of Charles Kingsley's great human heart. Of the original ballads "O fair is the lass" is remarkably dainty, and called forth a hearty encore, to which Mrs. Henschel responded with a repetition.

The final number was a duetto buffo from Donizetti's "Don Pasquale." Mrs. Henschel had an excellent opportunity to display her facile technique, while Mr. Henschel's change of voice to suit the part evinced a wonderful versatility in voice production. His accompaniments during the recital formed a valuable lesson in this all-important and separate accomplishment.

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WEDNESDAY, APRIL 6, 1892.

Third of the Henschel Recitals at the Meionaon.

The third of the series of vocal recitals by Mr. and Mrs. Georg Henschel was given at the Meionaon yesterday afternoon, and the audience was limited only by the seating capacity of the auditorium.

The day's programme was rather severe in its characteristics as a whole, and, despite the earnest and always artistic efforts of the singers, it lacked some of the element of contrast which made the former recitals so uniformly interesting.

In the joint efforts of the singers the ever popular duet, "Oh, that we two were Maying," took the usual prominence, and this tuneful setting of the familiar verses has seldom been better sung by these artists than on this occasion. A duet from Handel's "Julius Cæsar" began the concert, and the familiar one from "Don Pasquale" ended the day's selections.

Mr. Henschel was particularly happy in his singing of "The song of the harem keeper," from Mozart's "Il Seraglio," and an aria from Haydn's "Orfeo," and he gave a sufficiently dramatic interpretation of Schumann's dreadful ballad, "Die Lowenbraut." He was heard with great pleasure in Loewe's ballad, "The Erl-King," and his singing of the song from Brahms' "Magellone" was also much enjoyed.

Mrs. Henschel was fairly inspired in her singing of the group of French compositions, consisting of "Le Soir," by Thomas; an air from Saint-Saens, "Samson et Dalila" and Bizet's "Vieille Chanson," all of which were given with the most captivating grace.

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Post

Date 4-5

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Eve. Post, New York, N

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(*c*) Wilt deign to be near me,
Forever to cheer me?
This is not a dream.

The brooklets are flowing,
The green woods are glowing
And murmurs the stream.

A prisoner taken,
In dungeon forsaken,
Now greets me the light.

The sunbeams are straying,
And gleaming and playing,
Rejoicing my sight.

And shall I enjoy, love,
Can no man destroy, love,
The prize of a day?

Bright visions are moving,
And living is loving,
Oh, welcome the way!

Now joyous, uncaring,
No further be faring,
With staff in thy hand.

Through wastes that surround it,
At last thou hast found it,
The holiest land.

(*a*) BALLAD. "THERE WAS AN ANCIENT KING." } . . . . HENSCHEL
(*b*) Four "LIEDER IM VOLKSTON." }

MRS. HENSCHEL.

(*a*) There was an ancient King,
His hair was gray and dull his life —
The poor, the fond old King,
He took a fair young wife.

There was a youthful page,
Bright were his locks and gay his mien,
He bore the silken train,
The train of the fair young queen.

Knowest thou that olden song,
So sad and sweet upon the ear!
Alas! these two must die —
Their love was far too dear.
— *From the German of Heine, by Mrs. Emily Pfeiffer.*

I.

(*b*) To my turtle dove
Will I send
Happy songs of love
Without end.

For the maiden
Charmbeladen
Doth so graciously
To me bend.

Of her lovely eyne,
The deep blue
Cheers this heart of mine
Ever new;

Full of graces
Her sweet face is,
Like the rose in the
Morning dew.

Praise her rosy mien
Now will I,
That the angels e'en
Dare not vie.

Would that ever
I could have her
Near, ah! near to me
Till I die!

II.

Oh, fair is my lass,
But no riches she has;
What care I for riches,
I cannot kiss gold.
Beauty I've none,
Wealth have I some,
Pence full as my purse can hold.
If I had three farthings more,
Just a shilling were my store.

So sweet is my lass,
Oh, so gentle and kind!
Such red lips, and dainty,
On earth you'll not find.
Joyous the hours,
Brighter than gold,
When my fair lass I behold;
With her might I always stay,
I'd not mind how long the day!

III.

Shouldst thou see my maiden fair,
Say how I am fond then;
Should she ask, "And how goes he?"
"On two feet," respond then.

Should she ask thee, "Is he sick?"
Say, I died in sorrow;
If she then begin to weep —
Say, I'll come to-morrow!

BOSTON DAILY ADVERTISER
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In the first group, Mr. Henschel's excellent method, and true artistic feeling gave delightful expression to Mozart's great gift of melody in a song from "Il Seraglio," and rendered deeply impressive a contrite "Busslied" by Beethoven. Next followed three well-known Schubert lieder, "Mignon's Song," "Auf dein wasser zu singen"—a lovely barcarolle—and "Geheimes," all given by Mrs. Henschel with good effect. Continuing in the German vein, Mr. Henschel showed a masterly conception of Schumann's dramatic instinct in the "Loewenbrant," but hardly satisfied the demand for powerful vocal resource which this class of the great composer's music makes on most singers. The companion ballad, a setting of the "Erl King," by Loewe, though meritorious, and given with artistic regard to tone color in impersonating the four voices, suffered in comparison with Schubert's immortal version of the song. The next three numbers were sung charmingly by Mrs. Henschel in characteristically French style. An aria from Saint-Saens' "Samson and Dalila" was particularly well appreciated: the others, also French songs, being vocal bon-bons of agreeable flavor. Rubinstein's "Asra" and "Golden rolls here beneath me," were most acceptable, as they always are, and also a song of Brahms' from the "Magellane." Mr. Henschel's own compositions were among the gems; graceful, melodious and musicianly in accompaniment. His version of the familiar duet, "Oh, that we two were maying," still in manuscript, is well worthy to be linked with this sublime beat of Charles Kingsley's great human heart. Of the original ballads "O fair is the lass" is remarkably dainty, and called forth a hearty encore, to which Mrs. Henschel responded with a repetition.

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In the joint efforts of the singers the ever popular duet, "Oh, that we two were Maying," took the usual prominence, and this tuneful setting of the familiar verses has seldom been better sung by these artists than on this occasion. A duet from Handel's "Julius Cæsar" began the concert, and the familiar one from "Don Pasquale" ended the day's selections.

Mr. Henschel was particularly happy in his singing of "The song of the harem keeper," from Mozart's "Il Seraglio," and an aria from Haydn's "Orfeo," and he gave a sufficiently dramatic interpretation of Schumann's dreadful ballad, "Die Lowenbraut." He was heard with great pleasure in Loewe's ballad, "The Erl-King," and his singing of the song from Brahms' "Magellone" was also much enjoyed.

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MUSIC AND MUSICIANS.

St Louis Mo

EUGEN D'ALBERT AND PADEREWSKI COMPARED.

4-3

The Former Is the Philosopher and the Latter Is the Poet of the Musical World—D'Albert's Recital Here Last Week Created a Favorable Impression — Gossip.

EUGEN D'ALBERT'S second appearance in St. Louis in a single recital at Entertainment Hall on Tuesday evening was welcomed by a large, attentive and highly appreciative audience, composed almost wholly of musicians, professional and amateur. The programme was an interesting and generous one, and D'Albert was great throughout. His playing was characterized by the fine, true touch, large breadth of style and absolute perfection of technique which belong to him as one of the first of virtuosos. But those who looked for the immense dynamic force, the resistless, rushing impetuosity which so vividly impressed them when he played here two years ago must have felt a difference, subtle but unmistakable, in the D'Albert of last Tuesday evening. The dynamic power, the restless impetuosity and the tremendous climaxes were still there, but ordered, controlled.

The young giant has grown during the past two years and has happily attained that last best gift of noble minds, control of self. This was evident from the first phrases of the opening number, the Bach Prelude and Fugue, and appeared conspicuously in the closing one, Liszt's "Tarantelle," given with an ease and lightness which did not, however, detract from its brilliancy. His greatest effect was made without doubt in the splendid Raff Suite in D minor, rendered with a wealth and mastery of technical and intellectual resource which created a stir in the audience, culminating, in the concluding march movement, in a burst of irrepressible enthusiasm. A complete contrast to this, and, to some tastes, the gem of the whole performance, was the little A minor rondo of Mozart, given as an encore to the first part of the programme. It was a delicious bit of artistic work, and a delightful glimpse of the lost art of simplicity, very refreshing in this highly sophisticated, overwrought and self-conscious period.

It seems rather strange and is somewhat disappointing that D'Albert, who is known pre-eminently as a Beethoven player, should have given us on his first visit a single sonata of the master, and on Tuesday evening the little-known sonata, opus 90, which is properly not a sonata at all, having only two movements. It is, of course, not less valuable on that account, possessing many beauties of theme and treatment wholly Beethovenesque, but the whole is cast in a subdued minor key, wherein the voice of tragedy and the strife of passion and fate which we have learned to associate with the sombre majesty of his name are strangely absent.

D'ALBERT AND PADEREWSKI.

It seems almost inevitable to compare D'Albert with Paderewski, though such comparisons are more or less futile and unsatisfactory, and it hardly seems the square thing to set "one glory" against "another glory." I should say, however, that D'Albert is the expounder in musical art and Paderewski the singer. D'Albert is the philosopher and Paderewski the poet. But neither of these distinctions is quite exact, for if we are tempted to allow D'Albert the pre-eminence in intellectuality and power, we cannot fairly do so when we remember Paderewski in the "Erl King," for instance, and in certain Beethoven renditions, and his tenderness has something of an equivalent in the pathos and sentiment of D'Albert in the Beethoven number, opus 90. D'Albert may be drifting towards the cold and arid regions of "objective" art, but he is yet a great way off; while Paderewski, the tender, the strong, with the aureola of poesy about his young head, remains, will remain for many, the one—"the only!"

N Y Sun 4-

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Herr Eugen d'Albert will give three piano recitals this week at the Madison Square Garden Concert Hall on Tuesday, Thursday and Saturday afternoons. The first programme is devoted to Beethoven, the second to Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and the third to Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

FREE PRESS, Detroit, Mich.

Date 4-2

The D'Albert Recital.

Eugen D'Albert, the great pianist, gave a recital at the Detroit Opera House yesterday afternoon, the like of which has not been afforded to Detroit musicians since Rubinstein was here. During the past two seasons there has not been a lack of skilled pianists here and a glance over the following will give an idea of what opportunities this city has had, within a comparatively brief time, of judging what piano playing is: Ignatz Jan Paderewski, Von Bulow, Xaver Scharwenka, Vladmir De Pachmann, Joseffy, Alfred Gruenfeld, Adele Lewing, Constantin Sternberg, Helen Hopekirk, Fannie Bloomfield Zeisler and Henri Waller. When it comes to the greatest of this list of genuine artists discrimination narrows to a fine point, and no reasonable mind would care to tip the scale of merit one way or another.

D'Albert may unquestionably be placed at the head of the list as an artist, however, and if he is to be compared at all it will be with Von Bulow and Paderewski. In some respects D'Albert and Paderewski are alike—in their universality and in their absolute devotedness to the sentiment of each composition. This is said to be a divine spark of genius born with their respective abilities to create music, which both possess in no ordinary degree. No one in Detroit ever honestly felt that Paderewski's "Menuet a L'Antique" amounted to much until he played it himself here, and few pianists would be able to draw the charm from D'Albert's rondo, which he played as a closing encore piece yesterday, unless they first heard him interpret it.

In all of D'Albert's programme yesterday there were ever recurring instances of his masterful command of the piano, of his technical or mechanical ability; but the charm lay in his interpretations and in the absolute attention which he gave to his subject. Listeners were awed at times by his complete absorption in a passage and would a moment later be almost thrilled by a sudden fiery and dramatic transition. D'Albert did not play Chopin with any greater skill than De Pachmann, but the latter could not have executed Liszt's tarantelle, "Napoli." Neither can it be justly said that in strong dramatic work D'Albert is greater than Scharwenka, but the latter does not possess the infinite ability of D'Albert in finer and more poetic compositions. D'Albert's greatness lies in his ability to play everything perfectly. His programme yesterday included "Passacaglia" in C minor, Bach-D'Albert; Beethoven's "Sonata" in C op. 53 (four movements), Berceuse op. 57, Valse op. 42 and Sonata op. 58, Chopin; Schubert's "Impromptu" and Liszt's Valse "Impromptu" and Tarantelle, Napoli. For encore pieces he played Mozart's "Rondo" in A minor, and "The Sweet," a rondo by himself. The latter was his first composition. There was a very fair audience present and the pianist was very enthusiastically received. One of the pianist's admirers sent him a bouquet of flowers, which he received with evident embarrassment, but he passed it to a hand from the flies and covered his confusion by his music.

NEWS, Detroit, Mich.

ate 4-2

THE D'ALBERT RECITAL.

He May Not Be a Genius, but He Pleases.

There certainly has been no lack of opportunity here during the past few months for music-lovers to hear and judge for themselves regarding the merits of pianists whose qualities have received the highest commendation from what are recognized as the most reliable critical sources. In nearly every case the pianist has been given a reception which would compare favorably with the adulation accorded in other cities, notably in the east where art-devotees are given to lionizing the favored few in true Angloманiac fashion. Eugen D'Albert, who appeared in a recital yesterday afternoon at the Detroit opera house, aroused his auditors to a fair degree of enthusiasm by his superb rendition of an interesting program. It was not the sort of an ovation that was accorded Paderewski who, surrounded by all manner of sensational attributes, found it an easy task to fill every seat in the theater upon two occasions with tickets at an advanced figure. The audience was not so large yesterday afternoon as the occasion merited, while the various numbers were received in a critical, appreciative and admiring spirit rather than with the blind, unthinking adulation that greeted the talented Pole.

With the perfect technique of the Liszt school, D'Albert's playing left nothing to be desired in the way of execution. Whether he is a genius is a matter of opinion and is still a subject for discussion among critics in the musical centers. But after all, geniuses are not always to be depended upon, and D'Albert is sufficiently great to command admiration from the best musicians at all times. He doesn't look exactly as you think a genius should. He has no marked peculiarities, but is in appearance a little man with a German type of face, not spirituelle like Liszt, strong and mighty like Rubinstein, or "weary and worn with conflicting passions" like Paderewski. On the contrary, it is a bright, rosy face, such as is attributed to a German student who is prone to sit by the festive board and to lift his maas of beer with a hearty "Prost." D'Albert's only mannerism was a tendency to lean over the keyboards when he came to a passage which required careful, soft treatment, and to listen to the tones with his head about six inches above his fingers. His general bearing was agreeable and modest.

The program was highly appreciated, especially by musicians, its various numbers covering as they did compositions ranging from the stately, massive style of Bach to the rhapsodical Liszt.

Eve. Post, New York, N.Y.

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IV.

Bluish eyes and rosy cheeks
  And little dimples in the chin,
And thus looks my sweetheart
  That my whole love did win.
And an A and an E,
  And to part worries me,
And to love keeps one tossing
  Like a boat on the sea.

If the forest is gloomy,
  'Tis because of the leaves;
That my love doth not love me
  One hardly believes;
And a rifle to shoot with,
  And a ball to be thrown,
And a maiden to fondle
  Must every lad own.

DUETTO BUFFO from "DON PASQUALE." . . . . **DONIZETTI**

MR. and MRS. HENSCHEL.

Norina. My part I'll play, if not offending
'Gainst my lover 's repose and quiet.
Faith I'll storm it, rage and riot,
Well the plot with me will fare.
Dr. Malatesta. Ernest long I've been befriending,
Ever his welfare my first care deeming,
Purport none has this our scheming,
Save Pasquale to ensnare.
Norina. For a bargain I will aid you.
Malatesta. In your part when I've perfect made you.
Norina. Would you have me haughty?
  Then perhaps dejected?
Malatesta. No, that's not what I've projected.
Norina. Shall I melt in tears,
Sob and sigh dejected?
Proudly refuse to weep or sigh?
Malatesta. For a moment, just to listen only try.
You must play the simple zany.
Norina. The simple zany!
  In that part I could teach many.
Malatesta. In your part I'll perfect make you—
  Neck low bending, lips tight closing,—
Norina. Quite a picture thus composing,—
  "I'm a young girl and a shy one."
Malatesta. Brava, brava, little sly one,
  Nought can beat that air demure.
Norina. Thank you kindly, sir, I'm sure.
Norina. Haste we, fly we,
Haste we, and try we this plot enchanting.
Courage I've plenty, nought is wanting.
Malatesta. Charged the mine is,
Of its bursting erelong will be heard the sound.
Norina. Soon shall this old fellow's noddle
Be set spinning round and round.
Now my vengeance is nearly crowned.
Malatesta. E'en now of the storm that's nearing
I the flash and crash am hearing.
Norina. What I'd settle he'd undo it,
But my vengeance, he soon shall rue it.
Yes, my plans to win are bound.
Malatesta. Little thinks poor Don Pasquale
How the weather's getting squally.
How the storm that now is brewing
Soon will flash and crash around.
Brava, you'll do with that air demure.
Norina. Thank you kindly, sir, I'm sure.

Fourth Recital, Saturday Afternoon, April 9, at 2.30. Tickets on sale, Box Office, Music Hall.

GEO. H. ELLIS, PRINTER, 141 FRANKLIN ST., BOSTON.

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Is the Poet of the Musical W
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a Favorable Impression — C

EUGEN D'
second appea
Louis in a si
at Entertain
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and high
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posed al
of music
fessional
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gramme
teresting
erous c
D'Albert
throughou
playing w
terized by
true touch, large breadth of style
lute perfection of technique which
him as one of the first of virtuo
those who looked for the immense
force, the resistless, rushing im
which so vividly impressed them
played here two years ag
have felt a difference, subtle
mistakable, in the D'Albert of las
evening. The dynamic power, the
impetuosity and the tremendous
were still there, but ordered, contr
The young giant has grown du
past two years and has happily atta
last best gift of noble minds, c
self. This was evident from the first
of the opening number, the Bach
and Fugue, and appeared conspic
the closing one, Liszt's "Tara
given with an ease and lightness w
not, however, detract from its br
His greatest effect was made withou
in the splendid Raff Suite in D
rendered with a wealth and mastery
nical and intellectual resource which
a stir in the audience, culminating
concluding march movement, in
of irrepressible enthusiasm. A c
contrast to this, and, to some
the gem of the whole performance.
little A minor rondo of Mozart, give
encore to the first part of the progra
was a delicious bit of artistic work, a
lightful glimpse of the lost art of sim
very refreshing in this highly sophist
overwrought and self-conscious perio
It seems rather strange and is somew
appointing that D'Albert, who is kno
eminently as a Beethoven player,
have given us on his first visit a single
of the master, and on Tuesday even
little-known sonata, opus 90, which i
erly not a sonata at all, having o
movements. It is, of course, not le
uable on that account, possessing
beauties of theme and treatment
Beethovenesque, but the whole is ca
subdued minor key, wherein the v
tragedy and the strife of passion a
which we have learned to associate w
sombre majesty of his name are str
absent.

D'ALBERT AND PADEREWSKI.

It seems almost inevitable to co
D'Albert with Paderewski, though such
parisons are more or less futile and u
factory, and it hardly seems the square
to set "one glory" against "a
glory." I should say, however, that
bert is the expounder in musical a
Paderewski the singer. D'Albert
philosopher and Paderewski the poet.
neither of these distinctions is quite
for if we are tempted to allow D'Albe
pre-eminence in intellectuality and p
we cannot fairly do so when we rem
Paderewski in the "Erl King," for inst
and in certain Beethoven renditions, a
tenderness has something of an equiv
in the pathos and sentiment of D'Alb
the Beethoven number, opus 90. D'A
may be drifting towards the cold and
regions of "objective" art, but he is
great way off; while Paderewski, the te
the strong, with the aureola of poesy
his young head, remains, will remai
many, the one—"the only!"

N Y Sun
4/3

The Henschels.

The third recital given by Mr. and Mrs.
schel yesterday afternoon, in response to m
requests for a repetition of one of their cha
ing afternoons of song, was as crowded as
former concerts had been, and the artists
warmly applauded and often encored.
Henschel sang many light and brilliant so
among the prettiest of them all being a "
lish Song" by Paderewski, "Midi au
lage," by Goring-Thomas, and a "Serena
by Massenet. The refinement of style of th
admirable musicians is a wonderful
potent lesson, as well as a delight, to all
hear them. No entertainment could be m
truly musical, in the best sense of the word,
more refreshing and stimulating to the b
thoughts than is a "Henschel Recital."

Eugen d'Albert is to be heard again in New York t
week, and the reappearance of this famous pianist w
be an event of great interest and pleasure to New Yor
music-loving public. He is to be heard in three recit
during the coming week, all to be given in the Madis
Square Garden concert hall. They will occur on t
afternoons of Tuesday, Thursday, and Saturday, Ap
5, 7, and 9. The first recital, on Tuesday, will be d
voted exclusively to Beethoven's music, the programm
being made up of his "Thirty-two Variations in
minor" and his Sonatas opuses 53, 90, 109, and 110.
Thursday D'Albert will play a mixed programme whi
includes numbers by Beethoven, Mendelssohn, Ra
Schubert, Bach-d'Albert, Strauss-Taussig, and Lis
Saturday's recital will include selections from Bac
Mozart, Brahms, Chopin, Rubinstein, and Liszt.

Date 4-5

Date ....

A FINAL HENSCHEL RECITAL.

For the Henschels' supplementary recital, which was given before the usual large audience yesterday afternoon in Chickering hall, the programme was of a more modern and interesting character than at the previous recitals.

Nothing better in its way than Mrs. Henschel's singing of such dainty masterpieces as Goring Thomas' "Midi au Village" and Massenet's "Sérénade de Zanetto" can be heard anywhere, while in Mr. Henschel's songs heard yesterday she was, of course, equally perfect.

Mr. Henschel sang, among other things, two of Loewe's ballads and the "Two Grenadiers," and together Mr. and Mrs. Henschel gave great pleasure with Mr. Henschel's exquisite "Gondoliera" duo.

Clipping from
Tribune, New York, N.Y.
Date 4-3

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Wagner himself and his nearest representatives have always regretfully admitted the need of better vocalism than has been the rule under German conditions. A race of singers trained to the Italian vocal method, but imbued with the earnestness and dramatic sincerity of the German traditions, was what Wagner always sighed for and what his widow now hopes to develop.

It is reported in the East that Mr. Higginson, of Boston, by whose munificent donations the Boston Symphony Orchestra was called into existence and supported, has, in his will, set aside the sum of $1,000,000 to be a fund for the maintenance of that organization after his decease. If this be true, and there is no reason to think that Mr. Higginson would leave this pet project of his unprovided for, he deserves the thanks of all music lovers. The Boston Symphony Orchestra stands to-day unsurpassed, and this has been made possible only by the firm financial backing it had in its younger days when it was crude in make-up and more local in its field of operations. There is a lesson here for our Chicago millionaires who are interested in the Thomas orchestra.—*Presto.*

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ever picks up a musical paper, by the way, [illegible] programmes from various parts of the musical world containing the name of [illegible] Pittsburger, Mr. Ethelbert Nevin.

MR. AND MRS. GEORG HENSCHEL have begun the American tour which will bring them to Pittsburg next month with the Boston Symphony Orchestra. Their peculiarly delightful song recitals, famous through both continents, will occupy most of the tour, in addition to some appearances with the peerless orchestra that Mr. Henschel organized and conducted for the first three years. Pittsburgers would enjoy hearing this rarely gifted artist-couple in both species of entertainment, and maybe we will.

N.Y. Herald
Apr 3

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The third and last Henschel Vocal Recital yesterday afternoon was very well attended and proved most enjoyable. Mr. and Mrs. Henschel now start on a tour through the Western cities, returning here later in the season.

The
Boston
Symphony
Orchestra.

ELEVENTH SEASON,
1891-92.

Mr. ARTHUR NIKISCH,
Conductor.

. . PRESS COMMENTS . .

N.Y. World, November 4, 1891.
"Among the three or four foremost orchestras of the world."

N.Y. Sun, November 4, 1891.
"The palm of supremacy over all kindred organizations on this side of the water."

N.Y. Herald, November 4, 1891.
"The finest body of strings ever heard in this country."

N.Y. Recorder, November 4, 1891.
"Nothing like it in New York, neither in quality nor in *ensemble.*"

N.Y. Evening Post, November 4, 1891.
"As a Schumann conductor, Mr. Nikisch has no superior, perhaps no equal."

Philadelphia Press, November 5, 1891.
"In the foreground of renown in America."

Philadelphia Inquirer, November 5, 1891.
"A prospect of the most brilliant season in its history."

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"The most proficient band of musicians ever organized in this country."

Brooklyn Eagle, November 7, 1891.
"The rival of any force of the kind in the world."

Baltimore American, November 6, 1891.
"Enthusiastically received by the whole audience."

Boston Transcript
WEDNESDAY, APRIL 6, 1892.

THE HENSCHEL RECITALS.

Meionaon: The Henschel Recitals.

Mr. and Mrs. Georg Henschel gave their third vocal recital in the Meionaon yesterday afternoon, the programme being as follows:

Duet from "Giulio Cesare" .... Handel
Mr. and Mrs. Henschel.
Song of the Harem-keeper, from "Die Entführung aus dem Serail" .... Mozart
Aria from "Orfeo" .... Haydn
Busslied .... Beethoven
Mr. Henschel.
Mignon's Song / Auf dem Wasser zu singen / Geheimes .... Schubert
Mrs. Henschel.
Ballad, Die Löwenbraut .... Schumann
Ballad, Der Erlkönig .... Loewe
Mr. Henschel.
Le Soir .... Thomas
Air, "Mon cœur s'ouvre à ta voix," from "Samson et Dalila" .... Saint-Saëns
Vieille Chanson .... Bizet
Mrs. Henschel.
Duet, "Oh, that we two were Maying!" .... Henschel
Mr. and Mrs. Henschel.
Der Asra / Persisches Lied .... Rubinstein
Song from "Die schöne Magelone" .... Brahms
Mr. Henschel.
Ballad, "Es war ein alter König" / Four Lieder im Volkston .... Henschel
Mrs. Henschel.
Duetto buffo from "Don Pasquale" .... Donizetti
Mr. and Mrs. Henschel.

Another delightful concert, barring the sheolesque temperature of the hall. Handel's noble duet was admirably sung. Then came two of the finest pieces of singing that Mr. Henschel has ever given us; the harem-keeper's song, the melancholy humor of which, with its doleful "Tra-la-lera," he rendered to perfection, and Beethoven's great "Busslied," in which he rose to the most sublime heights of exalted religious fervor of expression. He was grand, too, in the two ballads by Schumann and Loewe, the immediate juxtaposition of which showed once more Loewe's superior mastery over this form of writing. In Schumann's "Löwenbraut," in spite of some vividly suggestive bits of tone-painting, especially in the accompaniment, one has a constant sense of effort; in Loewe's "Erlkönig," on the other hand, the inspiration flows as freely as water from a spring. Exceedingly fine, also, was Mr. Henschel's singing of the songs by Rubinstein and Brahms; we were particularly glad to hear him take the "Gold rollt mir zu Füssen" as slow as he did, thus preserving the true Oriental character and expression of the melody.

Mrs. Henschel was unspeakably delightful in the three Schubert songs—by the way, it seems that we are having "Mignon" dished up with every possible sauce: first by Beethoven, then by Liszt and now by Schubert—and she did what fine singing could do for the rather flaccid things by Ambroise Thomas and Bizet. It was a somewhat daring experiment, singing Saint-Saëns's mighty "Mon cœur s'ouvre à ta voix" transposed for soprano; Mrs. Henschel sang it with infinite beauty of expression and admirable finish of style; but her very purity and sincerity of feeling gave the music a strangely false character. Hers was a very innocent, earnestly pleading Dalila; one found none of the certainty of victorious seduction that is the prime essence of Saint-Saëns's "Verse-moi l'ivresse." There is no use arguing that Dalila's character may have been this, that or the other thing; Scriptural history, which was not written by the Philistines, may possibly have done her grievous injustice, and she may have been really a most estimable and patriotic person. But in legend she stands as the type of something not entirely estimable, and it is with her legendary character alone that art has anything to do; and it is just this character that Mrs. Henschel fails to portray. But, to make up for this, she sang the five songs by her husband as charmingly as possible.

Few people have yet tired of Mr. Henschel's lovely "Oh that we two were Maying," and it was good indeed to hear it again. It revived, however, in us a feeling that we remember having had before, namely, that this form of duet, canon in the unison, or octave, may very easily be made tiresome; this is particularly true in the case of a distinct and well articulated modern melody, like that of this duet. The two voices are so precisely the same, one catches the melody and retains it so easily, that, after a while, it becomes a little irksome to hear the second voice constantly singing on the wrong part of the measure; its melody seems somehow wrong and out of gear. This is far less to be felt in canons in other intervals, say in the second, or seventh; for here the second voice (the consequent) is not an exact reproduction of the first (the antecedent), and the ear is not led to accept it as the same tune, but as only an imitation of it; the enforced displacement of the rythmic accent is, accordingly, less perplexing, because less noticeable. Still, we would be understood to make this stricture rather upon the form of the melodious canon in the octave, in general, then upon this undeniably charming duet, in particular; for Mr. Henschel has shown no little skill in veiling this defect as well as might be. It was so deliciously sung that an encore was inevitable, and the two artists responded with Mr. Henschel's, to our thinking, still more bewitching little canon, "Kein Feuer, keine Kohle," which capped the climax of fascination. Norina and Dottore Malatesta's sparkling duet from "Don Pasquale" was given with all the brilliancy and humorous verve that belong to it, and brought the concert to a joyous close

The programme for the public rehearsal, Friday afternoon, and concert, Saturday night, of the Symphony Orchestra, at the Music Hall, is Goldmark's overture, "Sakuntala"; "The Mermaid," ballad for orchestra, de Mihalovich (first time); Symphony No. 2, A major, "In the Spring," Paine.

Boston Journal.
FRIDAY, APRIL 8, 1892.

Mr. and Mrs. Georg Henschel are to give their final song recital to-morrow evening at the Meionaon.

Three piano recitals are to be given by Eugen D'Albert on the afternoons of April 18, 20 and 23. This eminent pianist will devote the first recital entirely to the works of Beethoven. The sale of seats opens this morning at Music Hall.

BOSTON EVENING RECORD.
WEDNESDAY, APRIL 6

After all is said, Boston is still entitled to her last word in music. When anything really worthy of appreciation becomes known, it will not lack the acknowledgment. The Henschels' for instance, always have crowded houses, because all musical Boston known that as artists they have few equals; and as individuals they are quite as delightful. Mrs. Henschel has a most peculiar face, almost of the Madonna type, if it were not for the mingling of the classic. Her forehead is low and broad, like that of a grecian statue, and she wears her chestnut hair drawn softly away with a parting in the middle and an entire absence of "bang" that contributes largely to the sweet serenity which is the distinguishing characteristic of her face.

* * * * *

What eclectic tastes we possess, most of us! Lillian Nordica comes and her gay coquetry of manner and *espiègle* face bewitch us all into unconditional surrender. Lillian Henschel comes, and her soft gravity and serene dignity seem the most charming attributes possible.

THE CLEVELAND PRESS
CLEVELAND, O., FRIDAY, APRIL 1, 1892

D'Albert's Concert.

Eugen D'Albert, one of the few really great pianists, played at Music hall before a small audience, Thursday night. Music hall is always full of distractions. People who have lived in Cleveland long enough to belong to the pioneer society and ought to know better trailed into the hall, way through the second number on the program Thursday night, while small boys on a fire escape outside an open window projected discordant whistles and cat-calls into the auditorium as D'Albert was hammering out the harmonies of Beethoven. In spite of this people enjoyed the music, especially was it enjoyable to those who like abstract music and who care more for intricate harmony and difficult problems of technique than for rhythm and tune. Coming just after Paderewsky it is impossible to avoid comparison. The difference between D'Albert and the Polander is the difference between science and art.

D'Albert is coldly correct and his rendering of Beethoven, the most intellectual of composers, is faultless. His left hand playing is simply marvelous.

The recital was made up of numbers from Mendelssohn, Raff, Chopin, Liszt, Beethoven and Bach. But D'Albert is not a romantic player and his rendering of Chopin was disappointing.

PLAIN DEALER.
FRIDAY, APRIL 1, 1892.

D'ALBERT'S CONCERT.

He Gives a Brilliant Recital in Music Hall—The Program.

Eugen D'Albert appeared in Music hall last night. His audience was not half what his performance merited. Indeed, it was very small, but D'Albert did not seem at all discouraged, for he played with fire and animation. There is much that is purely mechanical in piano playing. The mastery of the keyboard is a science that has been greatly simplified by improved methods of manipulation in recent years and anyone with natural aptitude and conscientious effort may become a fair player. But beyond the mere technique, which D'Albert has in perfection, there lies the great field of expression and poetic inspiration. D'Albert is a bold player. He is a vivid player. He is accounted the foremost exponent of Beethoven, and his fine rendition of the sonata in E minor, op. 90, justifies his reputation. Like a painter who splashes on color with a boldness that staggers the critic, knowing full well that he cannot o'erstep the modesty of nature, for the most brilliant pigments are several shades duller than nature, so D'Albert heaps on the coloring and makes a picture glowing in tone. There is breadth and depth and feeling to his playing. There is soul in it. Coming so soon after Paderewski it is but natural to compare him to the Polish genius. Both have great virility and both are sensational in their effects. D'Albert's program was long and embraced selections from Bach, Mendelssohn, Chopin and Liszt. The concluding number, Liszt's "Liebestraum No. 3" and tarentelle "Napoli," full of soft, liquid music, was given delicately and well and earned generous applause.

Times, New York, N.Y.
Date 4-7

AMUSEMENT NOTES.

—Eugen d'Albert's second piano recital will be given this afternoon in the Concert Hall of the Madison Square Garden. The programme will consist of Bach's prelude and fugue in D major, Beethoven's sonata, Opus 78; Mendelssohn's "Variations Sérieuses," Raff's suite in D minor, Opus 91; Schubert's impromptu, Opus 90, No. 3; the Strauss-Tausig valse, "Man lebt nur einmal," and Liszt's "Lieberstraum," No. 3, and "Rhapsodie Espagnole."

FRIDAY, APRIL 1,

"THE LITTLE GIANT."

He Captures a Cultured and Critical Audience at His Concert in Music Hall —The Manner of His Playing.

A fair sized audience, including a number of critical musicians and pianists, with a large complement of the upper ten, greeted the pianist D'Albert in Music Hall last evening. He is small in stature, but genius burns through his keen black eyes, and he has been aptly called "the little giant," for his power and talents are indeed tremendous. His work is master-work throughout, but too thoroughly stamped with his own individualism for comparison with that of others. He may be like Tausig, for technical difficulties are but child's play to him, his complete mastery over them challenging the admiration of his hearers. But there all comparison should cease. His Beethoven playing is superb, for he reads his lines according to the master's meaning, without affectation of giving any other. Joined to his wonderful technique he has an immense conception of musical sentiment, and has the easiest imaginable way of expressing it. His delicacy of touch and genius for charming the ear with clear liquid scale passages is wonderful, especially when contrasted with the equally wonderful gymnastic feats which his fingers and hands perform. His skips and jumps literally amaze those who see them, but he never fails to strike the right key. Withal he knows how to arouse the beautiful singing tone that so few pianists are able to coax from the instrument, and he knows, too, how to make the piano sing poetry. He holds his audience spellbound to the last. His programme was: "Prelude and Fugue," in D major, Bach-D'Albert; "Sonate" in E minor, Beethoven; "Variations Serieuses," Mendelssohn; "Suite" in D minor, Raff; "Berceuse" and "Valse op. 42," Chopin; "Liebestraum" and Tarentelle "Napoli," Liszt.

The Telegram.
THURSDAY, APRIL 7, 1892.

SIXTH AND LAST.

Boston Symphony Orchestra Brilliantly Closes the Season.

The sixth and last concert by the Boston Symphony orchestra at Infantry hall last night was a fitting ending to a series of concerts that have presented to Providence music lovers such rare entertainment as is available nowhere on the face of the globe except where the Boston Symphony orchestra appears. Sweeping as is this declaration, it is based upon the deliberate judgment of expert musicians who are qualified to pronounce judgment by their acquaintance with the present standing of the German orchestras and the work of the Boston.

The program last night included Goldmark's overture, "Sakuntala," a Chopin in E minor, Schumann's symphony No. 1 in B flat, a triple number for the piano, including one Schubert and two Liszts, and Wagner's "Huldigungs March."

The soloist was Eugen d'Albert, who has just begun an American tour under Mr. Ellis's management. This excellent artist labored under the same disadvantage that afflicted De Pachman; that of coming in the wake of Paderewski; yet his delicate and sympathetic work was thoroughly appreciated by the audience, especially in the second and third movements of the Chopin concerto and the concluding Liszt number. He was recalled again and again, and only when the piano was moved away and the members of the orchestra flocked in again was the attempt to induce him to respond to the encore abandoned.

The three orchestra numbers were peculiarly adapted to leave the most delightful memories with the audience and stimulate the appetite for the prospective season of concerts next year. The resources of the splendid organization were exhibited to perfection in all the numbers. The Goldmark overture is eminently Goldmarkian, and therefore eminently enjoyable. The Wagnerian march is not like Wagner as we know him by his operas, but it is splendidly inspiring and stirring.

The audience was not quite as large as usual, owing doubtless to the interest in the election returns.

[175]

Clipping from 4-3

Date

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For the Henschels' supplementary recital, which was given before the usual large audience yesterday afternoon in Chickering hall, the programme was of a more modern and interesting character than at the previous recitals.

Nothing better in its way than Mrs. Henschel's singing of such dainty masterpieces as Goring Thomas' "Midi au Village" and Massenet's "Sérénade de Zanetto" can be heard anywhere, while in Mr. Henschel's songs heard yesterday she was, of course, equally perfect.

Mr. Henschel sang, among other things, two of Loewe's ballads and the "Two Grenadiers," and together Mr. and Mrs. Henschel gave great pleasure with Mr. Henschel's exquisite "Gondoliera" duo.

Clipping from
Tribune, New York, N.Y.

Date 4-8

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Boston Transcript
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THE HENSCHEL RECITALS.

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Mr. and Mrs. Henschel.
Song of the Harem-keeper, from "Die Entführung aus dem Serail" .... Mozart
Aria from "Orfeo" .... Haydn
Bussiied .... Beethoven
Mr. Henschel.
Mignon's Song
Auf dem Wasser zu singen } .... Schubert
Geheimes
Mrs. Henschel.
Ballad, Die Löwenbraut .... Schumann
Ballad, Der Erlkönig .... Loewe
Mr. Henschel.
Le Soir .... Thomas
Air, "Mon cœur s'ouvre à ta voix," from "Samson et Dalila" .... Saint-Saëns
Vieille Chanson .... Bizet
Mrs. Henschel.
Duet, "Oh, that we two were Maying!" .... Henschel
Mr. and Mrs. Henschel.
Der Asra
Persisches Lied } .... Rubinstein
Song from "Die schöne Magelone" .... Brahms
Mr. Henschel.
Ballad, "Es war ein alter König"
Four Lieder im Volkston } .... Henschel
Mrs. Henschel.
Duetto buffo from "Don Pasquale" .... Donizetti
Mr. and Mrs. Henschel.

Another delightful concert, barring the sheolesque temperature of the hall. Handel's noble duet was admirably sung. Then came two of the finest pieces of singing that Mr. Henschel has ever given us; the harem-keeper's song, the melancholy humor of which, with its doleful "Tra-la-lera," he rendered to perfection, and Beethoven's great "Busslied," in which he rose to the most sublime heights of exalted religious fervor of expression. He was grand, too, in the two ballads by Schumann and Loewe, the immediate juxtaposition of which showed once more Loewe's superior mastery over this form of writing. In Schumann's "Löwenbraut," in spite of some vividly suggestive bits of tone-painting, especially in the accompaniment, one has a constant sense of effort; in Loewe's "Erlkönig," on the other hand, the inspiration flows as freely as water from a spring. Exceedingly fine, also, was Mr. Henschel's singing of the songs by Rubinstein and Brahms; we were particularly glad to hear him take the "Gold rollt mir zu Füssen" as slow as he did, thus preserving the true Oriental character and expression of the melody.

Mrs. Henschel was unspeakably delightful in the three Schubert songs—by the way, it seems that we are having "Mignon" dished up with every possible sauce: first by Beethoven, then by Liszt and now by Schubert—and she did what fine singing could do for the rather flaccid things by Ambroise Thomas and Bizet. It was a somewhat daring experiment, singing Saint-Saëns's mighty "Mon cœur s'ouvre á ta voix" transposed for soprano; Mrs. Henschel sang it with infinite beauty of expression and admirable finish of style; but her very purity and sincerity of feeling gave the music a strangely false character. Hers was a very innocent, earnestly pleading Dalila; one found none of the certainty of victorious seduction that is the prime essence of Saint-Saëns's "Verse-moi l'inresse." There is no use arguing that Dalila's character may have been this, that or the other thing: Scriptural history, which was not written by the Philistines, may possibly have done her grievous injustice, and she may have been really a most estimable and patriotic person. But in legend she stands as the type of something not entirely estimable, and it is with her legendary character alone that art has anything to do; and it is just this character that Mrs. Henschel fails to portray. But, to make up for this, she sang the five songs by her husband as charmingly as possible.

Few people have yet tired of Mr. Henschel's lovely "Oh that we two were Maying," and it was good indeed to hear it again. It revived, however, in us a feeling that we remember having had before, namely, that this form of duet, canon in the unison, or octave, may very easily be made tiresome; this is particularly true in the case of a distinct and well articulated modern melody, like that of this duet. The two voices are so precisely the same, one catches the melody and retains it so easily, that, after a while, it becomes a little irksome to hear the second voice constantly singing on the wrong part of the measure; its melody seems somehow wrong and out of gear. This is far less to be felt in canons in other intervals, say in the second, or seventh; for here the second voice (the consequent) is not an exact reproduction of the first (the antecedent), and the ear is not led to accept it as the same tune, but as only an imitation of it; the enforced displacement of the rythmic accent is, accordingly, less perplexing, because less noticeable. Still, we would be understood to make this stricture rather upon the form of the melodious canon in the octave, in general, then upon this undeniably charming duet, in particular; for Mr. Henschel has shown no little skill in veiling this defect as well as might be. It was so deliciously sung that an encore was inevitable, and the two artists responded with Mr. Henschel's, to our thinking, still more bewitching little canon, "Kein Feuer, keine Kohle," which capped the climax of fascination. Norina and Dottore Malatesta's sparkling duet from "Don Pasquale" was given with all the brilliancy and humorous verve that belong to it, and brought the concert to a joyous close

The programme for the public rehearsal, Friday afternoon, and concert, Saturday night, of the Symphony Orchestra, at the Music Hall, is Goldmark's overture, "Sakuntala"; "The Mermaid," ballad for orchestra, de Mihalovich (first time); Symphony No. 2, A major, "In the Spring," Paine.

Boston Journal.
FRIDAY, APRIL 8, 1892.

Mr. and Mrs. Georg Henschel are to give their final song recital to-morrow evening at the Meionaon.

Three piano recitals are to be given by Eugen D'Albert on the afternoons of April 18, 20 and 23. This eminent pianist will devote the first recital entirely to the works of Beethoven. The sale of seats opens this morning at Music Hall.

BOSTON EVENING RECORD.
WEDNESDAY, APRIL 6.

After all is said, Boston is still entitled to her last word in music. When anything really worthy of appreciation becomes known, it will not lack the acknowledgment. The Henschels' for instance, always have crowded houses, because all musical Boston known that as artists they have few equals; and as individuals they are quite as delightful. Mrs. Henschel has a most peculiar face, almost of the Madonna type, if it were not for the mingling of the classic. Her forehead is low and broad, like that of a grecian statue, and she wears her chestnut hair drawn softly away with a parting in the middle and an entire absence of "bang" that contributes largely to the sweet serenity which is the distinguishing characteristic of her face.

* * * * *

What eclectic tastes we possess, most of us! Lillian Nordica comes and her gay coquetry of manner and *espiègle* face bewitch us all into unconditional surrender. Lillian Henschel comes, and her soft gravity and serene dignity seem the most charming attributes possible.

THE CLEVELAND PRESS
CLEVELAND, O., FRIDAY, APRIL 1, 1892

D'Albert's Concert.

Eugen D'Albert, one of the few really great pianists, played at Music hall before a small audience, Thursday night. Music hall is always full of distractions. People who have lived in Cleveland long enough to belong to the pioneer society and ought to know better trailed into the hall, way through the second number on the program, Thursday night, while small boys on a fire escape outside an open window projected discordant whistles and cat-calls into the auditorium as D'Albert was hammering out the harmonies of Beethoven. In spite of this people enjoyed the music, especially was it enjoyable to those who like abstract music and who care more for intricate harmony and difficult problems of technique than for rhythm and tune. Coming just after Paderewsky it is impossible to avoid comparison. The difference between D'Albert and the Polander is the difference between science and art.

D'Albert is coldly correct and his rendering of Beethoven, the most intellectual of composers, is faultless. His left hand playing is simply marvelous.

The recital was made up of numbers from Mendelssohn, Raff, Chopin, Liszt, Beethoven and Bach. But D'Albert is not a romantic player and his rendering of Chopin was disappointing.

PLAIN DEALER.
FRIDAY, APRIL 1, 1892.

D'ALBERT'S CONCERT.

He Gives a Brilliant Recital in Music Hall—The Program.

Eugen D'Albert appeared in Music hall last night. His audience was not half what his performance merited. Indeed, it was very small, but D'Albert did not seem at all discouraged, for he played with fire and animation. There is much that is purely mechanical in piano playing. The mastery of the keyboard is a science that has been greatly simplified by improved methods of manipulation in recent years and anyone with natural aptitude and conscientious effort may become a fair player. But beyond the mere technique, which D'Albert has in perfection, there lies the great field of expression and poetic inspiration. D'Albert is a bold player. He is a vivid player. He is accounted the foremost exponent of Beethoven, and his fine rendition of the sonata in E minor, op. 90, justifies his reputation. Like a painter who splashes on color with a boldness that staggers the critic, knowing full well that he cannot o'erstep the modesty of nature, for the most brilliant pigments are several shades duller than nature, so D'Albert heaps on the coloring and makes a picture glowing in tone. There is breadth and depth and feeling to his playing. There is soul in it. Coming so soon after Paderewski it is but natural to compare him to the Polish genius. Both have great virility and both are sensational in their effects. D'Albert's program was long and embraced selections from Bach, Mendelssohn, Chopin and Liszt. The concluding number, Liszt's "Liebestraum No. 3" and tarentelle "Napoli," full of soft, liquid music, was given delicately and well and earned generous applause.

Times, New York, N.Y.

Date 4-7

AMUSEMENT NOTES.

—Eugen d'Albert's second piano recital will be given this afternoon in the Concert Hall of the Madison Square Garden. The programme will consist of Bach's prelude and fugue in D major, Beethoven's sonata, Opus 78; Mendelssohn's "Variations Sérieuses," Raff's suite in D minor, Opus 91; Schubert's impromptu, Opus 90, No. 3; the Strauss-Tausig valse, "Man lebt nur einmal," and Liszt's "Lieberstraum," No. 3, and "Rhapsodie Espagnole."

The Cleveland Leader.
FRIDAY, APRIL 1, 1892.

"THE LITTLE GIANT."

He Captures a Cultured and Critical Audience at His Concert in Music Hall —The Manner of His Playing.

A fair sized audience, including a number of critical musicians and pianists, with a large complement of the upper ten, greeted the pianist D'Albert in Music Hall last evening. He is small in stature, but genius burns through his keen black eyes, and he has been aptly called "the little giant," for his power and talents are indeed tremendous. His work is master-work throughout, but too thoroughly stamped with his own individualism for comparison with that of others. He may be like Tausig, for technical difficulties are but child's play to him, his complete mastery over them challenging the admiration of his hearers. But there all comparison should cease. His Beethoven playing is superb, for he reads his lines according to the master's meaning, without affectation of giving any other. Joined to his wonderful technique he has an immense conception of musical sentiment, and has the easiest imaginable way of expressing it. His delicacy of touch and genius for charming the ear with clear liquid scale passages is wonderful, especially when contrasted with the equally wonderful gymnastic feats which his fingers and hands perform. His skips and jumps literally amaze those who see them, but he never fails to strike the right key. Withal he knows how to arouse the beautiful singing tone that so few pianists are able to coax from the instrument, and he knows, too, how to make the piano sing poetry. He holds his audience spellbound to the last. His programme was: "Prelude and Fugue," in D major, Bach-D'Albert; "Sonate" in E minor, Beethoven; "Variations Serieuses," Mendelssohn; "Suite" in D minor, Raff; "Berceuse" and "Valse op. 42," Chopin; "Liebestraum" and Tarentelle "Napoli," Liszt.

The Telegram.
THURSDAY, APRIL 7, 1892.

SIXTH AND LAST.

Boston Symphony Orchestra Brilliantly Closes the Season.

The sixth and last concert by the Boston Symphony orchestra at Infantry hall last night was a fitting ending to a series of concerts that have presented to Providence music lovers such rare entertainment as is available nowhere on the face of the globe except where the Boston Symphony orchestra appears. Sweeping as is this declaration, it is based upon the deliberate judgment of expert musicians who are qualified to pronounce judgment by their acquaintance with the present standing of the German orchestras and the work of the Boston.

The program last night included Goldmark's overture, "Sakuntala," a Chopin in E minor, Schumann's symphony No. 1 in B flat, a triple number for the piano, including one Schubert and two Liszts, and Wagner's "Huldigungs March."

The soloist was Eugen d'Albert, who has just begun an American tour under Mr. Ellis's management. This excellent artist labored under the same disadvantage that afflicted De Pachman; that of coming in the wake of Paderewski; yet his delicate and sympathetic work was thoroughly appreciated by the audience, especially in the second and third movements of the Chopin concerto and the concluding Liszt number. He was recalled again and again, and only when the piano was moved away and the members of the orchestra flocked in again was the attempt to induce him to respond to the encore abandoned.

The three orchestra numbers were peculiarly adapted to leave the most delightful memories with the audience and stimulate the appetite for the prospective season of concerts next year. The resources of the splendid organization were exhibited to perfection in all the numbers. The Goldmark overture is eminently Goldmarkian, and therefore eminently enjoyable. The Wagnerian march is not like Wagner as we know him by his operas, but it is splendidly inspiring and stirring.

The audience was not quite as large as usual, owing doubtless to the interest in the election returns.

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 6, 1892.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 TREMONT STREET, April 2, 1892.

THE twenty-first concert by the Symphony Orchestra was given this evening. The soloists were Mr. Ch. Molé, Mr. Heinrich Schuëcker and Mr. Heinrich Meyn, and the program was:

Symphony No. 3, in A minor, "Scotch"	Mendelssohn
Andante and Allegro from concerto for flute and harp	Mozart
Serenade for string orchestra, in F major	Volkmann
"Wotan's Farewell" and "Fire Charm," from "Die Walküre"	Wagner

In his reading of the familiar but ever delightful "Scotch" symphony Mr. Nikisch was guilty of taking undue liberties with the score. In several instances, two at least, the tempi were radically changed from the explicit metronomic directions of Mendelssohn, on account of which alteration the whole effect was entirely different from that intended by the composer.

Mendelssohn also caused to be printed upon the first page of the score, immediately following the dedication to Her Majesty Queen Victoria, instructions to the effect that between the movements no pauses should be made, and that the audience should be told so through the medium of the program.

It is customary, however, to make these waits, and between the first and second movements is almost unavoidable, owing to the interruption caused by that insufferable nuisance, the late comer. Between the following movements we think Mendelssohn's intentions should be respected and observed.

In the two movements from the Mozart concerto for flute and harp, both Mr. Molé and Mr. Schuëcker won very hearty applause.

Both deserved it, as their performance was quite faultless from all points of view. Mr. Schuëcker, since his coming to Boston, has shown us what the harp can be as a solo instrument. His execution is most facile and clean, and his tone deliciously musical and sweet.

Last in order was "Wotan's Farewell," and the "Fire Charm," with Mr. Meyn as the singer. Mr. Meyn is a gentleman who, barring the lack of a few trifles in the way of voice method and musical intelligence generally, would have been quite acceptable. What we could hear of his effort indicated, at least, no lack of earnestness.

The orchestra, as usual, was prompt in attack, smooth in its light and shade, and finished in every detail. The program for the next concert will be:

Overture, "Sakuntala"	Goldmark
Ballade for orchestra, "The Mermaid" (First time.)	Edmond de Mihalovich
Symphony No. 2, in A major, "In the Spring"	J. K. Paine

The Last Henschel Recital.

A THIRD and supplementary recital was given by Mr. and Mrs. Henschel last Saturday afternoon at Chickering Hall, with the following delightful program:

Duet from "Giannina and Bernardone"	Cimarosa
"Vergissmeinnicht"	J. S. Bach
Aria from "Rinaldo"	Händel
Mr. Henschel.	
"Nymphs and Shepherds"	Purcell
Old Irish songs—	
"The Little Red Lark"	
"The Glen of Kenmare"	
Mrs. Henschel.	
Ballad, "Archibald Douglas"	Loewe
Mr. Henschel.	
Polish song	Paderewski
"Midi au Village"	A. Goring Thomas
"Sérénade du Passant" ("Zanetta")	Massenet
Mrs. Henschel.	
Duet, "Gondoliera"	Henschel
Ballad, "The Ruined Mill"	Loewe
Ballad, "The Grenadiers"	Schumann
Mr. Henschel.	
Three songs from Kingsley's "Water Babies"	Henschel
Mrs. Henschel.	
Duet from "Les Voitures Versées"	Boieldieu

The public were so charmed with these artists' incomparable interpretations that they could have sung double the quantity and yet the audience would not have had enough.

Mrs. Henschel gave perfect gems in all that is meant by *bel canto*, viz., beauty of tone, tone coloring, tone spinning, wonderful articulation and true expression.

Mr. Henschel's dramatic interpretation of the Händel aria and Löwe's much too rarely heard ballad "Archibald Douglas" and the more popular "Grenadiers" by Schumann also deserves unqualified praise, especially for absolute technical perfection and mastery of tone and pronunciation as well as musical intelligence.

Mr. and Mrs. Henschel will be the soloists at the last Boston symphony orchestra concert and the next concert of the Musurgia.

Mr. Eugen d'Albert will give three piano recitals in Music Hall on the afternoons of April 18, 21 and 23. The program for the first recital will be devoted exclusively to the compositions of Beethoven.

Owing to the unusual amount of information which it will contain and the consequent additional labor its com-

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EVENING BULLETIN.

THURSDAY, APRIL 7, 1892.

PROVIDENCE, R. I.

SYMPHONY CONCERT.

Closing Performance of the Boston Orchestra at Infantry Hall.

The annual series of concerts by the Boston Symphony Orchestra have long been justly regarded as the chief events of the musical season in this city. So high an authority as the great Russian composer, Anton Rubinstein, has declared that the highest expression of musical art comes through its instrumental forms. Another musician of high repute, the great pianist, Paderewski, has voiced the belief of many when he declared that the Boston Symphony Orchestra is the finest organization of its kind in existence. It is therefore a matter for congratulation that we have been favored this season with six concerts by this magnificent band in place of the usual three or four. Some notable programmes have been offered and some excellent playing done, but it is safe to say that the programme of last night's concert has not been exceeded in interest by any of the others, and that it received an interpretation which will long be remembered by those who heard it as surpassing even the usual finished excellence which we have learned to expect. The soloist for the evening was Mr. Eugen D'Albert, and the programme ran as follows:

Overture, "Sakuntala," Goldmark; Concerto for Pianoforte in E-minor, op. 11, Chopin; Symphony, No. 1, in B-flat, Schumann; soli for pianoforte, (a) Impromptu, op. 90, No. 3, Schubert; (b) Valse, Impromptu, Liszt; (c) Tarentelle, "Venezia e Napoli," Liszt; "Huldigungs March," Wagner.

The overture by Goldmark, which opened the concert, is a striking piece of orchestration. It abounds in sudden surprises, violent contrasts of piano and forte, etc., while yet adhering closely to recognized musical forms, and proceeding on the usual lines of both harmonic and symphonic development. This composer first obtained a hearing through the generosity of Rubinstein, and his works, though comparatively few in number, are highly thought of abroad. Although a Hungarian by birth, his compositions lack the flavor usually found in the musicians of that nationality, and seem patterned rather after the German school, though by no means deficient in originality or power. A tendency to over elaboration and a fondness for striking contrasts run through all his music. This "Sakuntala" overture is one of his best works, and it is needless to say that its beauties were fully displayed and enhanced by the superb rendering accorded it at the hands of Mr. Nikisch and his players.

Schumann's symphony in B-flat, which formed the second orchestral number, was his first attempt in the larger forms of musical composition. But, although the work of one young in years, it shows little, if any, trace of immaturity of musical thought, or lack of mastery of the means of musical expression. The themes are fresh and melodious, and lend themselves easily to the demands of counterpoint and the devices of imitation and development. Though not so highly esteemed by musicians as some of his later orchestral works, it is perhaps to the average listener the most pleasing of them all, from the very fact that it does not grope in mystic depths after the unattainable, but speaks with the voice of youth and happiness, the spirit of poetry and romance, and the sound of melodious, untrammelled harmony. Hearty applause followed the close of each of its four movements, showing that the audience fully enjoyed its manifold beauties and the combined delicacy and force with which every shade of expression was faithfully reproduced in its rendering.

The march of Wagner's which closed the evening's performance made a brilliant ending to a thoroughly enjoyable programme, and displayed in a marked degree the original and peculiar methods of this greatest of modern composers and most remarkable of all orchestral writers. No one save Wagner could construct such a bewildering maze of gorgeous tone color, intricate interweaving of impressive themes, and contrast of wood, brass and strings, or so pile climax upon climax till it would seem impossible to mount any higher. It needs such a combination of artists as the Boston orchestra presents, however, to bring out the full effect of such a work. It is only necessary to say that ample justice was done the music on this occasion, and that so the orchestral season closed with one of its most impressive performances.

The pianist of the evening, Mr. Eugen D'Albert, is the youngest player now before the public, that is to say, of acknowledged ability and high reputation. A pupil for years of Liszt, he has been hailed by many as the legitimate successor of that undisputed monarch of the keyboard. Whether future development of his admitted remarkable ability will land him on that lofty pinnacle, remains to be seen. At present there are other—and very formidable—competitors in the field. But there can be no question as to his right to a place in the very front rank of living pianists. Mr. D'Albert has the reputation, among other things, of being a Beethoven player par excellence, yet his contributions to last night's programme did not include any of that composer's works. But the Chopin concerto in E-minor, which he played with the orchestra, offers ample scope for the exploiting of a pianist's ability besides being an extremely agreeable one to listen to. His performance of this greatest work of the famous "piano poet" was beyond criticism, and at its conclusion conductor Nikisch and the orchestra joined in the applause which the audience bestowed in liberal measure. In his group of solos the Schubert number and the Liszt waltz served to exhibit his complete mastery of melody playing and delicacy of touch, and the closing "Tarantelle" was an example of bravura playing which has not been exceeded by any of the noted pianists whom we have had the pleasure of hearing here this season.

The concert, as a whole, was certainly one of the best of the series. Every number on the programme was of more than ordinary interest, and the orchestra played with exceptional fire and vigor. Their shading was wonderful in its accuracy and perfect balance, while the power brought out in their phenomenal crescendos was fairly startling. Mr. Nikisch is a model conductor. The most admirable taste characterizes his readings, and his complete mastery of himself no less than of his men is so evident that it lends an added charm as well as a comfortable sense of security in listening to the playing of this magnificent orchestra. The yearly visits of this organization to our city have been a fruitful source of gain in general musical culture, as well as a means of much pleasure, and many expressions of regret were to be heard last night that the close of the symphony season had arrived.

PROVIDENCE JOURNAL.

THURSDAY, APRIL 7, 1892.

SYMPHONY CONCERT.

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The annual series of concerts by the Boston Symphony Orchestra have long been justly regarded as the chief events of the musical season in this city. So high an authority as the great Russian composer, Anton Rubinstein, has declared that the highest expression of musical art comes through its instrumental forms. Another musician of high repute, the great pianist, Paderewski, has voiced the belief of many when he declared that the Boston Symphony Orchestra is the finest organization of its kind in existence. It is therefore a matter for congratulation that we have been favored this season with six concerts by this magnificent band in place of the usual three or four. Some notable programmes have been offered and some excellent playing done, but it is safe to say that the programme of last night's concert has not been exceeded in interest by any of the others, and that it received an interpretation which will long be remembered by those who heard it as surpassing even the usual finished excellence which we have learned to expect. The soloist for the evening was Mr. Eugen D'Albert, and the programme ran as follows:

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The Beacon.

BOSTON, SATURDAY, APRIL 9, 1892.

THE SYMPHONY CONCERTS.

People who like to get excitement and effect out of their Symphony concerts ought to have been satisfied at the twenty-first of the series; for although the middle part of the programme moved placidly enough, the last number was intrinsically tremendous in noise, while in the first Mr. Nikisch exceeded even the extravagant limits of false reading which he is wont to allow himself when the fantasy takes him. Mendelssohn's "Scotch" symphony is so well known and its beauties are so obvious that the Music Hall audience is always prepared to welcome it. Perhaps on this account and to give the hearers something to astonish them, or perhaps again to contend against the almost mephitic torpor and torridity of the atmosphere, Mr. Nikisch chose to deliver this work in frequent violation of principle, custom, good sense and the author's express injunctions. It is probably idle now to protest against the wrong which Mr. Nikisch does to the cause, the study and the understanding of music; he seems to feel himself so firm in his position as to defy any criticism and to set at naught judgment and propriety. But truth demands that his unmusicianly freaks shall be set down as falsifications of art and that the thoughtless and ignorant shall be warned against being led by nervous excitement into accepting them as true and good expositions. The symphony was followed by the *andante* and *allegro* from a harp and flute concerto by Mozart, which Mr. Schuecker and Mr. Molé played delightfully after they got into tune with the band. Not great music nor exciting—such could not be got out of these two instruments; but suave, fluent, bright, naive and wholesome. The honesty and purity of it deserve to be kept fresh in mind by an occasional performance in these days of sophistication and learned dogmatism. Next came Volkmann's serenade in F for strings, which might better have been omitted, for it has no particular quality except an easy-going cleverness and a respectable prettiness to recommend it to a place in an important programme. The concert ended with one of the few extracts from the master which the Wagnerians ever dare to put forward as absolute music—"Wotan's Farewell" and the "Fire Charm" from the "Valkyre." The orchestra went at it with a will and all the earlier part roared and blared and crashed so that only now and then could anybody hear Mr. Meyn, who was making herculean efforts to have *Wotan's* speeches appear (*rari nantes in gurgite vasto*) now and then in the oceanic volumes of sound. The fire music had a lighter movement and a more elastic force, but even this not only lost some character by displacement from the stage, but did not equal in brilliancy, flash and sweep some other renderings which we remember.

For tonight the programme will be Goldmark's "Sakuntala" overture; a new Russian work, the orchestral ballad called "The Mermaid," by Edmond De Mihalovikh, and Professor J. K. Paine's "Spring" symphony.

D'ALBERT.

Mr. D'Albert's concert tour follows so closely upon that of the distinguished Polish pianist, that amateurs of pianoforte music will be glad to have the opportunity of comparing the two artists while the memory of Paderewski's playing is still fresh. The D'Albert tour has already begun advantageously in New York, and the dates are now set for three recitals to be given in Boston Music Hall, these being the afternoons of the 18th, 20th and 23d of this month. At the first, the programme will be composed entirely of five Beethoven sonatas, the selection being so made as to show D'Albert's strength as an interpreter of that music—a department in which he ranks among the first.

THE HENSCHELS.

Mr. and Mrs. Henschel will give this afternoon in the Meionaon the last of their four recitals. To dwell upon the exceeding interest and delight of these concerts would be little better than an aggravation of a desire which must probably go unsatisfied unless the reader have possessed himself betimes of tickets, for there have been almost no seats unfilled hitherto. The recital of Tuesday was full of fine contrasts, artfully chosen selections and perfect renderings. Mr. Henschel has not a voice of malleable or generally sympathetic quality; but when he delivers a romantic or descriptive ballad of Löwe—who is unsurpassed in that field—such a passionate outcry as Rubinstein's "Der Azra," or some grave or genial air in which interpenetrative sense is shown in infallible phrasing, he instructs and satisfies fully. Mrs. Henschel was at her best on that afternoon and gave a beautiful touch to her husband's admirably simple and fresh folk-songs, and to the selection from Bizet. Nor should the duets pass without their remembrance, for in them these artists have an unsurpassed unity of understanding and expression. The programme for this afternoon contains many of the choicest things of their repertory, for they have so rich and ample a store in all departments of song that even after many concerts they can always appear yet once more with a bouquet so fresh and fair that one fancies that their garden has known no previous culling.

The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 6, 1892.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 TREMONT STREET, April 2, 1892.

THE twenty-first concert by the Symphony Orchestra was given this evening. The soloists were Mr. Ch. Molé, Mr. Heinrich Schuëcker and Mr. Heinrich Meyn, and the program was:

Symphony No. 3, in A minor, "Scotch"	Mendelssohn
Andante and Allegro from concerto for flute and harp	Mozart
Serenade for string orchestra, in F major	Volkmann
"Wotan's Farewell" and "Fire Charm," from "Die Walküre"	Wagner

In his reading of the familiar but ever delightful "Scotch" symphony Mr. Nikisch was guilty of taking undue liberties with the score. In several instances, two at least, the tempi were radically changed from the explicit metronomic directions of Mendelssohn, on account of which alteration the whole effect was entirely different from that intended by the composer.

Mendelssohn also caused to be printed upon the first page of the score, immediately following the dedication to Her Majesty Queen Victoria, instructions to the effect that between the movements no pauses should be made, and that the audience should be told so through the medium of the program.

It is customary, however, to make these waits, and between the first and second movements is almost unavoidable, owing to the interruption caused by that insufferable nuisance, the late comer. Between the following movements we think Mendelssohn's intentions should be respected and observed.

In the two movements from the Mozart concerto for flute and harp, both Mr. Molé and Mr. Schuëcker won very hearty applause.

Both deserved it, as their performance was quite faultless from all points of view. Mr. Schuëcker, since his coming to Boston, has shown us what the harp can be as a solo instrument. His execution is most facile and clean, and his tone deliciously musical and sweet.

Last in order was "Wotan's Farewell," and the "Fire Charm," with Mr. Meyn as the singer. Mr. Meyn is a gentleman who, barring the lack of a few trifles in the way of voice method and musical intelligence generally, would have been quite acceptable. What we could hear of his effort indicated, at least, no lack of earnestness.

The orchestra, as usual, was prompt in attack, smooth in its light and shade, and finished in every detail. The program for the next concert will be:

Overture, "Sakuntala"	Goldmark
Ballade for orchestra, "The Mermaid" (First time.)	Edmond de Mihalovich
Symphony No. 2, in A major, "In the Spring"	J. K. Paine

The Last Henschel Recital.

A THIRD and supplementary recital was given by Mr. and Mrs. Henschel last Saturday afternoon at Chickering Hall, with the following delightful program:

Duet from "Giannina and Bernardone"	Cimarosa
"Vergissmeinnicht"	J. S. Bach
Aria from "Rinaldo"	Händel
Mr. Henschel.	
"Nymphs and Shepherds"	Purcell
Old Irish songs—	
"The Little Red Lark"	
"The Glen of Kenmare"	
Mrs. Henschel.	
Ballad, "Archibald Douglas"	Loewe
Mr. Henschel.	
Polish song	Paderewski
"Midi au Village"	A. Goring Thomas
"Sérénade du Passant" ("Zanetta")	Massenet
Mrs. Henschel.	
Duet, "Gondoliera"	Henschel
Ballad, "The Ruined Mill"	Loewe
Ballad, "The Grenadiers"	Schumann
Mr. Henschel.	
Three songs from Kingsley's "Water Babies"	Henschel
Mrs. Henschel.	
Duet from "Les Voitures Versées"	Boieldieu

The public were so charmed with these artists' incomparable interpretations that they could have sung double the quantity and yet the audience would not have had enough.

Mrs. Henschel gave perfect gems in all that is meant by *bel canto*, viz., beauty of tone, tone coloring, tone spinning, wonderful articulation and true expression.

Mr. Henschel's dramatic interpretation of the Händel aria and Löwe's much too rarely heard ballad "Archibald Douglas" and the more popular "Grenadiers" by Schumann also deserves unqualified praise, especially for absolute technical perfection and mastery of tone and pronunciation as well as musical intelligence.

Mr. and Mrs. Henschel will be the soloists at the last Boston symphony orchestra concert and the next concert of the Musurgia.

Mr. Eugen d'Albert will give three piano recitals in Music Hall on the afternoons of April 18, 21 and 23. The program for the first recital will be devoted exclusively to the compositions of Beethoven.

Owing to the unusual amount of information which it will contain and the consequent additional labor its com-

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EVENING BULLETIN.

THURSDAY, APRIL 7, 1892.

PROVIDENCE, R. I.,

SYMPHONY CONCERT.

Closing Performance of the Boston Orchestra at Infantry Hall.

The annual series of concerts by the Boston Symphony Orchestra have long been justly regarded as the chief events of the musical season in this city. So high an authority as the great Russian composer, Anton Rubinstein, has declared that the highest expression of musical art comes through its instrumental forms. Another musician of high repute, the great pianist, Paderewski, has voiced the belief of many when he declared that the Boston Symphony Orchestra is the finest organization of its kind in existence. It is therefore a matter for congratulation that we have been favored this season with six concerts by this magnificent band in place of the usual three or four. Some notable programmes have been offered and some excellent playing done, but it is safe to say that the programme of last night's concert has not been exceeded in interest by any of the others, and that it received an interpretation which will long be remembered by those who heard it as surpassing even the usual finished excellence which we have learned to expect. The soloist for the evening was Mr. Eugen D'Albert, and the programme ran as follows:

Overture, "Sakuntala," Goldmark; Concerto for Pianoforte in E-minor, op. 11, Chopin; Symphony, No. 1, in B-flat, Schumann; soli for pianoforte, (a) Impromptu, op. 90, No. 3, Schubert; (b) Valse, Impromptu, Liszt; (c) Tarentelle, "Venezia e Napoli," Liszt; "Huldigungs March," Wagner.

The overture by Goldmark, which opened the concert, is a striking piece of orchestration. It abounds in sudden surprises, violent contrasts of piano and forte, etc., while yet adhering closely to recognized musical forms, and proceeding on the usual lines of both harmonic and symphonic development. This composer first obtained a hearing through the generosity of Rubinstein, and his works, though comparatively few in number, are highly thought of abroad. Although a Hungarian by birth, his compositions lack the flavor usually found in the musicians of that nationality, and seem patterned rather after the German school, though by no means deficient in originality or power. A tendency to over elaboration and a fondness for striking contrasts run through all his music. This "Sakuntala" overture is one of his best works, and it is needless to say that its beauties were fully displayed and enhanced by the superb rendering accorded it at the hands of Mr. Nikisch and his players.

Schumann's symphony in B-flat, which formed the second orchestral number, was his first attempt in the larger forms of musical composition. But, although the work of one young in years, it shows little, if any, trace of immaturity of musical thought, or lack of mastery of the means of musical expression. The themes are fresh and melodious, and lend themselves easily to the demands of counterpoint and the devices of imitation and development. Though not so highly esteemed by musicians as some of his later orchestral works, it is perhaps to the average listener the most pleasing of them all, from the very fact that it does not grope in mystic depths after the unattainable, but speaks with the voice of youth and happiness, the spirit of poetry and romance, and the sound of melodious, untrammelled harmony. Hearty applause followed the close of each of its four movements, showing that the audience fully enjoyed its manifold beauties and the combined delicacy and force with which every shade of expression was faithfully reproduced in its rendering.

The march of Wagner's which closed the evening's performance made a brilliant ending to a thoroughly enjoyable programme, and displayed in a marked degree the original and peculiar methods of this greatest of modern composers and most remarkable of all orchestral writers. No one save Wagner could construct such a bewildering maze of gorgeous tone color, intricate interweaving of impressive themes, and contrast of wood, brass and strings, or so pile climax upon climax till it would seem impossible to mount any higher. It needs such a combination of artists as the Boston orchestra presents, however, to bring out the full effect of such a work. It is only necessary to say that ample justice was done the music on this occasion, and that so the orchestral season closed with one of its most impressive performances.

The pianist of the evening, Mr. Eugen D'Albert, is the youngest player now before the public, that is to say, of acknowledged ability and high reputation. A pupil for years of Liszt, he has been hailed by many as the legitimate successor of that undisputed monarch of the keyboard. Whether future development of his admitted remarkable ability will land him on that lofty pinnacle, remains to be seen. At present there are other—and very formidable—competitors in the field. But there can be no question as to his right to a place in the very front rank of living pianists. Mr. D'Albert has the reputation, among other things, of being a Beethoven player par excellence, yet his contributions to last night's programme did not include any of that composer's works. But the Chopin concerto in E-minor, which he played with the orchestra, offers ample scope for the exploiting of a pianist's ability besides being an extremely agreeable one to listen to. His performance of this greatest work of the famous "piano poet" was beyond criticism, and at its conclusion conductor Nikisch and the orchestra joined in the applause which the audience bestowed in liberal measure. In his group of solos the Schubert number and the Liszt waltz served to exhibit his complete mastery of melody playing and delicacy of touch, and the closing "Tarantelle" was an example of bravura playing which has not been exceeded by any of the noted pianists whom we have had the pleasure of hearing here this season.

The concert, as a whole, was certainly one of the best of the series. Every number on the programme was of more than ordinary interest, and the orchestra played with exceptional fire and vigor. Their shading was wonderful in its accuracy and perfect balance, while the power brought out in their phenomenal crescendos was fairly startling. Mr. Nikisch is a model conductor. The most admirable taste characterizes his readings, and his complete mastery of himself no less than of his men is so evident that it lends an added charm as well as a comfortable sense of security in listening to the playing of this magnificent orchestra. The yearly visits of this organization to our city have been a fruitful source of gain in general musical culture, as well as a means of much pleasure, and many expressions of regret were to be heard last night that the close of the symphony season had arrived.

PROVIDENCE JOURNAL.

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SYMPHONY CONCERT.

Closing Performance of the Boston Orchestra at Infantry Hall.

The annual series of concerts by the Boston Symphony Orchestra have long been justly regarded as the chief events of the musical season in this city. So high an authority as the great Russian composer, Anton Rubinstein, has declared that the highest expression of musical art comes through its instrumental forms. Another musician of high repute, the great pianist, Paderewski, has voiced the belief of many when he declared that the Boston Symphony Orchestra is the finest organization of its kind in existence. It is therefore a matter for congratulation that we have been favored this season with six concerts by this magnificent band in place of the usual three or four. Some notable programmes have been offered and some excellent playing done, but it is safe to say that the programme of last night's concert has not been exceeded in interest by any of the others, and that it received an interpretation which will long be remembered by those who heard it as surpassing even the usual finished excellence which we have learned to expect. The soloist for the evening was Mr. Eugen D'Albert, and the programme ran as follows:

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The overture by Goldmark, which opened the concert, is a striking piece of orchestration. It abounds in sudden surprises, violent contrasts of piano and forte, etc., while yet adhering closely to recognized musical forms, and proceeding on the usual lines of both harmonic and symphonic development. This composer first obtained a hearing through the generosity of Rubinstein, and his works, though comparatively few in number, are highly thought of abroad. Although a Hungarian by birth, his compositions lack the flavor usually found in the musicians of that nationality, and seem patterned rather after the German school, though by no means deficient in originality or power. A tendency to over elaboration and a fondness for striking contrasts run through all his music. This "Sakuntala" overture is one of his best works, and it is needless to say that its beauties were fully displayed and enhanced by the superb rendering accorded it at the hands of Mr. Nikisch and his players.

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The Beacon.

BOSTON, SATURDAY, APRIL 9, 1892.

THE SYMPHONY CONCERTS.

People who like to get excitement and effect out of their Symphony concerts ought to have been satisfied at the twenty-first of the series; for although the middle part of the programme moved placidly enough, the last number was intrinsically tremendous in noise, while in the first Mr. Nikisch exceeded even the extravagant limits of false reading which he is wont to allow himself when the fantasy takes him. Mendelssohn's "Scotch" symphony is so well known and its beauties are so obvious that the Music Hall audience is always prepared to welcome it. Perhaps on this account and to give the hearers something to astonish them, or perhaps again to contend against the almost mephitic torpor and torridity of the atmosphere, Mr. Nikisch chose to deliver this work in frequent violation of principle, custom, good sense and the author's express injunctions. It is probably idle now to protest against the wrong which Mr. Nikisch does to the cause, the study and the understanding of music; he seems to feel himself so firm in his position as to defy any criticism and to set at naught judgment and propriety. But truth demands that his unmusicianly freaks shall be set down as falsifications of art and that the thoughtless and ignorant shall be warned against being led by nervous excitement into accepting them as true and good expositions. The symphony was followed by the *andante* and *allegro* from a harp and flute concerto by Mozart, which Mr. Schuecker and Mr. Molé played delightfully after they got into tune with the band. Not great music nor exciting—such could not be got out of these two instruments; but suave, fluent, bright, naive and wholesome. The honesty and purity of it deserve to be kept fresh in mind by an occasional performance in these days of sophistication and learned dogmatism. Next came Volkmann's serenade in F for strings, which might better have been omitted, for it has no particular quality except an easy-going cleverness and a respectable prettiness to recommend it to a place in an important programme. The concert ended with one of the few extracts from the master which the Wagnerians ever dare to put forward as absolute music—"Wotan's Farewell" and the "Fire Charm" from the "Valkyre." The orchestra went at it with a will and all the earlier part roared and blared and crashed so that only now and then could anybody hear Mr. Meyn, who was making herculean efforts to have *Wotan's* speeches appear (*rari nantes in gurgite vasto*) now and then in the oceanic volumes of sound. The fire music had a lighter movement and a more elastic force, but even this not only lost some character by displacement from the stage, but did not equal in brilliancy, flash and sweep some other renderings which we remember.

For tonight the programme will be Goldmark's "Sakuntala" overture; a new Russian work, the orchestral ballad called "The Mermaid," by Edmond De Mihalovikh, and Professor J. K. Paine's "Spring" symphony.

D'ALBERT.

Mr. D'Albert's concert tour follows so closely upon that of the distinguished Polish pianist, that amateurs of pianoforte music will be glad to have the opportunity of comparing the two artists while the memory of Paderewski's playing is still fresh. The D'Albert tour has already begun advantageously in New York, and the dates are now set for three recitals to be given in Boston Music Hall, these being the afternoons of the 18th, 20th and 23d of this month. At the first, the programme will be composed entirely of five Beethoven sonatas, the selection being so made as to show D'Albert's strength as an interpreter of that music—a department in which he ranks among the first.

THE HENSCHELS.

Mr. and Mrs. Henschel will give this afternoon in the Meionaon the last of their four recitals. To dwell upon the exceeding interest and delight of these concerts would be little better than an aggravation of a desire which must probably go unsatisfied unless the reader have possessed himself betimes of tickets, for there have been almost no seats unfilled hitherto. The recital of Tuesday was full of fine contrasts, artfully chosen selections and perfect renderings. Mr. Henschel has not a voice of malleable or generally sympathetic quality; but when he delivers a romantic or descriptive ballad of Löwe—who is unsurpassed in that field—such a passionate outcry as Rubinstein's "Der Azra," or some grave or genial air in which interpenetrative sense is shown in infallible phrasing, he instructs and satisfies fully. Mrs. Henschel was at her best on that afternoon and gave a beautiful touch to her husband's admirably simple and fresh folk-songs, and to the selection from Bizet. Nor should the duets pass without their remembrance, for in them these artists have an unsurpassed unity of understanding and expression. The programme for this afternoon contains many of the choicest things of their repertory, for they have so rich and ample a store in all departments of song that even after many concerts they can always appear yet once more with a bouquet so fresh and fair that one fancies that their garden has known no previous culling.

BOSTON HOME JOURNAL.

SATURDAY, APRIL 9.

THE HENSCHELS.

Mr. and Mrs. Henschel gave their third vocal recital on Tuesday afternoon at Meionaon Hall before another such fashionable and interested audience as their singing always calls out. The program on this occasion was made up of selections from Handel, Haydn, Loewe, Schumann, Saint-Saens, Henschel, Schubert, Bizet, Mozart, and Rubenstein. Mr. Henschel's programs must have been arranged with a view to reaching a great climax with the last recital, for they have steadily unfolded increasing beauties at each succeeding performance, and Tuesday's concert was an hour and a half of almost unalloyed delight. Mrs. Henschel's lovely voice was in perfect condition, and she was heard as always to great advantage in the duets with Mr. Henschel. It may be only fancy, but it seems as if the sound of another voice gave her a little less consciousness of her own, and she sings with charming abandon. Mrs. Henschel's work was all so satisfying that it is hard to make special choice, but certain it is that her dainty style suits well the Bizet selections, and she sings always her husband's compositions with an added interest and sympathy in her work that is very taking. Mr. Henschel was heard to great advantage in a dramatic and effective rendering of the "Erlking" of Loewe, songs by Rubenstein and in the duets.

DROPPED NOTES PICKED UP.

Mr. Georg Henschel in a recent lecture before a musical school near London satirized many things of the musical stage, and among others he mentioned something which we saw during the grand opera season. He asked why we should read in the advertisements something like this: "To-night, the successful opera, 'Artineria di Marina,' which has made a universal success, will be followed (or preceded) by Gluck's 'Orfeo,' ending with 'Che Faro.'" He adds: "Just fancy a modern English playwright having written a very successful one-act play which draws crowded houses but does not fill the evening bill, and the manager advertising Mr. So-and-So's successful play will be given to-night followed (or preceded) by Shakespeare's 'Hamlet,' ending with 'To Be or Not to Be!'"

Eugene D'Albert's three piano recitals will be given at Music Hall on the afternoons of Monday, April 18, Wednesday, April 20th, and Saturday, April 23rd. The programs announced are of much interest, and will doubtless attract a host of lovers of the master's work.

Boston Post.

MONDAY MORNING, APRIL 11, 1892.

Saturday night's Symphony concert presented a programme of excellence, notwithstanding the fact that the numbers were all familiar ones, and rarely has the orchestra appeared to such advantage. Goldmark's "Sakuntala" overture, John K. Paine's symphony, "In the Spring," consisting of five movements—the departure of winter, the awakening of nature, May night fantasy, a romance of springtime, and the glory of nature—with Beethoven's "Egmont" overture, served to make this concert one of the most enjoyable of the course. The absence of a soloist was a most refreshing change, as the opportunities for hearing the orchestra in a programme specially adapted to bring out its best points have been rare. The best number, if there could be a choice in a performance of such uniform merit, was the symphony, "In the Spring." It is a grand work and calls for brilliancy of orchestration, for unusually fine gradations of tone and precision in the solo instruments.

Next week's public rehearsal will take place Thursday afternoon, instead of Friday, and the programme for both Thursday afternoon and evening will consist of D'Albert's symphony in F major, Op.4, first time in America; Handel's aria, "Alessandro"; Henschel's suite from the music to Shakspere's "Hamlet," written for Beerbohm Tree; Massenet's aria from "Herodiade"; Weber's overture, "Oberon." The music of "Hamlet" will receive its first American production on this occasion and will be conducted by the composer. Mrs. Henschel will be the soloist.

Fourth Henschel Recital.

The last recital by this clever couple was given at Meionaon Saturday afternoon. The thorough excellence of their performance, the total absence of even a suspicion of fault in method or interpretation, grows more apparent at each appearance of these modest, unassuming artists. Mr. Henschel exhibited consummate skill in the manner in which he adapted his full baritone voice to the light, sweet soprano of Mrs. Henschel in the closing duet of his own composition, "Gondoliera," which was the best double number of the programme. Mrs. Henschel's best numbers were "Dov e la Lovella," by Henschel; an old Irish ballad, "The Little Red Lark"; Hervey's May Song," and "The Glen of Kenmare," which she gave as an encore.

Music Notices.

Those who attended the Henschel recitals can have little doubt concerning Mrs. Henschel's artistic temperament. All her gowns were made to harmonize with the quaint old ballads in which she excels. She was a veritable picture on Saturday, dressed in a short waisted gown of yellow figured silk, made with a Watteau back, full wrinkled sleeves, the neck cut square and edged with the same pattern of dainty lace that fell over her hands. A band of dull gold against her dark hair was the finishing touch of the costume.

WORLD, Baltimore, Md.

Date 4-8

Eugen D'Albert, who is called "the greatest pianist after Liszt" and who will be heard as a soloist Monday night in the city, is now but 28 years of age, and at the age of 15 composed his first overture, which was performed at St. James hall, London. His first public appearance was at the Philharmonic concerts in Vienna, and in 1882 he was appointed court pianist by the grand duke of Wiemar. His wonderful talent has placed him in the front rank as master of the piano.

The Kneisel quartette will give its second [illegible] concert at Lehmann's April [illegible]

[illegible] symphony orchestra will [illegible] at the Academy [illegible] The so- [illegible]

Season of 1892

Mr. & Mrs. Georg Henschel's

. . Vocal Recitals . .

Under the management of C. A. ELLIS.

Fourth Recital

MEIONAON,
BOSTON.

Saturday Afternoon, April 9, at 2.30.

The Piano used is a Chickering.

THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

BOSTON, SUNDAY, APRIL 10, 1892.

THE SYMPHONIES.

TWENTY-FIRST CONCERT.

The programme of the twenty-first Symphony concert in Music hall, Saturday evening, April 2, was:

Mendelssohn.	Symphony No. 3, in A minor. "Scotch." Andante con moto; Allegro un poco agitato. — Vivace non troppo. — Adagio. — Allegro vivacissimo; Allegro maestoso assai.
Mozart.	Andante and Allegro from Concerto for Flute and Harp.
Volkmann.	Serenade for String Orchestra, in F major.
Wagner.	"Wotan's Farewell" and "Fire Charm," from "Die Walkure."

Soloists—Mr. Heinrich Meyn, Mr. Charles Molé, Mr. Heinrich Schuecker.

The symphony was played in such a fascinating manner as to elicit hearty commendation and praise from an unusually large audience. There is absolute music in all the movements, but the second was so faultlessly performed that its beauties were made more prominent than the others. One can forgive Mendelssohn for the Scotch suggestions, for they are so beautifully worked in as to remind, without becoming too prominent or offensive. It is really a delight to hear melodious music once in a while, even if it be considered tame and commonplace beside the modern ultra school now so much in vogue.

Then, again, the two movements from Mozart's Concerto for flute and harp were delightful, both in music and manner of performance.

The Volkmann serenade for strings is an uneven composition. If the last half had been omitted, people would have been perfectly charmed, for it ruined the favorable impressions of the first, which was seductively beautiful.

The Wagner selection destroyed all the lovely effects of Mendelssohn and Mozart. If there was chaos at the beginning or will be at the ending of the world, it was vividly brought to mind by the performance of this piece. We looked for Prof. Totten, thinking he had an understanding with Gabriel, or, I should say, with Director Nikisch to sound the last trumpets [illegible] was there, the trumpets pealed forth "their clarion voices," the drums beat, the strings scratched with velocity, heavenwards or elsewhere. The noise and confusion were terrific and Mr. Nikisch was in the height of his glory. He beat time, slashed to the right and left, leaving no doubt on the minds of his hearers that it was diabolical noise, not music he was evoking from the orchestra with that tiny little stick of his. Did Mr. Nikisch bring these pieces together for comparison, to show how little music Wagner could write, and how very musical Mendelssohn and Mozart are? The contrast could not possibly have been greater, and Mr. Wagner suffered.

JAMES M. TRACY.

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO.

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Among the most charming numbers for the two singers were the two duets by Saint Saens, in which the voices were heard with rare delight.

Mrs. Henschel's singing of the "May Song," by A. Hervey, and, as an encore, the old Scotch ballad, "The Glen of Kenmare," marked the highest point of perfection in the vocal art, and fairly disarmed criticism.

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BOSTON HOME JOURNAL.

SATURDAY, APRIL 9.

THE HENSCHELS.

Mr. and Mrs. Henschel gave their third vocal recital on Tuesday afternoon at Meionaon Hall before another such fashionable and interested audience as their singing always calls out. The program on this occasion was made up of selections from Handel, Haydn, Loewe, Schumann, Saint-Saens, Henschel, Schubert, Bizet, Mozart, and Rubenstein. Mr. Henschel's programs must have been arranged with a view to reaching a great climax with the last recital, for they have steadily unfolded increasing beauties at each succeeding performance, and Tuesday's concert was an hour and a half of almost unalloyed delight. Mrs. Henschel's lovely voice was in perfect condition, and she was heard as always to great advantage in the duets with Mr. Henschel. It may be only fancy, but it seems as if the sound of another voice gave her a little less consciousness of her own, and she sings with charming abandon. Mrs. Henschel's work was all so satisfying that it is hard to make special choice, but certain it is that her dainty style suits well the Bizet selections, and she sings always her husband's compositions with an added interest and sympathy in her work that is very taking. Mr. Henschel was heard to great advantage in a dramatic and effective rendering of the "Erlking" of Loewe, songs by Rubenstein and in the duets.

DROPPED NOTES PICKED UP.

Mr. Georg Henschel in a recent lecture before a musical school near London satirized many things of the musical stage, and among others he mentioned something which we saw during the grand opera season. He asked why we should read in the advertisements something like this: "To-night, the successful opera, 'Artineria di Marina,' which has made a universal success, will be followed (or preceded) by Gluck's 'Orfeo,' ending with 'Che Faro.'" He adds: "Just fancy a modern English playwright having written a very successful one-act play which draws crowded houses but does not fill the evening bill, and the manager advertising Mr. So-and-So's successful play will be given to-night followed (or preceded) by Shakespeare's 'Hamlet,' ending with 'To Be or Not to Be!'"

Eugene D'Albert's three piano recitals will be given at Music Hall on the afternoons of Monday, April 18, Wednesday, April 20th, and Saturday, April 23rd. The programs announced are of much interest, and will doubtless attract a host of lovers of the master's work.

Boston Post

MONDAY MORNING, APRIL 11, 1892.

Saturday night's Symphony concert presented a programme of excellence, notwithstanding the fact that the numbers were all familiar ones, and rarely has the orchestra appeared to such advantage. Goldmark's "Sakuntala" overture, John K. Paine's symphony, "In the Spring," consisting of five movements—the departure of winter, the awakening of nature, May night fantasy, a romance of springtime, and the glory of nature—with Beethoven's "Egmont" overture, served to make this concert one of the most enjoyable of the course. The absence of a soloist was a most refreshing change, as the opportunities for hearing the orchestra in a programme specially adapted to bring out its best points have been rare. The best number, if there could be a choice in a performance of such uniform merit, was the symphony, "In the Spring." It is a grand work and calls for brilliancy of orchestration, for unusually fine gradations of tone and precision in the solo instruments.

Next week's public rehearsal will take place Thursday afternoon, instead of Friday, and the programme for both Thursday afternoon and evening will consist of D'Albert's symphony in F major, Op.4, first time in America; Handel's aria, "Alessandro"; Henschel's suite from the music to Shakspere's "Hamlet," written for Beerbohm Tree; Massenet's aria from "Herodiade"; Weber's overture, "Oberon." The music of "Hamlet" will receive its first American production on this occasion and will be conducted by the composer. Mrs. Henschel will be the soloist.

Fourth Henschel Recital.

The last recital by this clever couple was given at Meionaon Saturday afternoon. The thorough excellence of their performance, the total absence of even a suspicion of fault in method or interpretation, grows more apparent at each appearance of these modest, unassuming artists. Mr. Henschel exhibited consummate skill in the manner in which he adapted his full baritone voice to the light, sweet soprano of Mrs. Henschel in the closing duet of his own composition, "Gondoliera," which was the best double number of the programme. Mrs. Henschel's best numbers were "Dov e la Loveila," by Henschel; an old Irish ballad, "The Little Red Lark"; Hervey's May Song," and "The Glen of Kenmare," which she gave as an encore.

Music Notices.

Those who attended the Henschel recitals can have little doubt concerning Mrs. Henschel's artistic temperament. All her gowns were made to harmonize with the quaint old ballads in which she excels. She was a veritable picture on Saturday, dressed in a short-waisted gown of yellow figured silk, made with a Watteau back, full wrinkled sleeves, the neck cut square and edged with the same pattern of dainty lace that fell over her hands. A band of dull gold against her dark hair was the finishing touch of the costume.

WORLD, Baltimore, Md.

Date 4-8

Engen D'Albert, who is called "the greatest pianist after Liszt" and who will be heard as a soloist Monday night in the city, is now but 28 years of age, and at the age of 15 composed his first overture, which was performed at St. James hall, London. His first public appearance was at the Philharmonic concerts in Vienna, and in 1882 he was appointed court pianist, by the grand duke of Wiemar. His wonderful talent has placed him in the front rank as master of the piano.

The Kneisel quartette will give its second season concert at Lehmann's April 27.

The Boston symphony orchestra will give the sixth concert at the Academy hall Thursday evening April 28. The soloists on this occasion will be Mr. and Mrs.

Season of 1892

Mr. & Mrs. Georg Henschel's

. . Vocal Recitals . .

Under the management of C. A. ELLIS.

Fourth Recital ❋ MEIONAON, BOSTON.

Saturday Afternoon, April 9, at 2.30.

The Piano used is a Chickering.

THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

BOSTON, SUNDAY, APRIL 10, 1892.

THE SYMPHONIES.

TWENTY-FIRST CONCERT.

The programme of the twenty-first Symphony concert in Music hall, Saturday evening, April 2, was:

Mendelssohn.	Symphony No. 3, in A minor. "Scotch." Andante con moto; Allegro un poco agitato. — Vivace non troppo. — Adagio. — Allegro vivacissimo; Allegro maestoso assai.
Mozart.	Andante and Allegro from Concerto for Flute and Harp.
Volkmann.	Serenade for String Orchestra, in F major.
Wagner.	"Wotan's Farewell" and "Fire Charm," from "Die Walkure."

Soloists—Mr. Heinrich Meyn, Mr. Charles Molé, Mr. Heinrich Schuecker.

The symphony was played in such a fascinating manner as to elicit hearty commendation and praise from an unusually large audience. There is absolute music in all the movements, but the second was so faultlessly performed that its beauties were made more prominent than the others. One can forgive Mendelssohn for the Scotch suggestions, for they are so beautifully worked in as to remind, without becoming too prominent or offensive. It is really a delight to hear melodious music once in a while, even if it be considered tame and commonplace beside the modern ultra school now so much in vogue.

Then, again, the two movements from Mozart's Concerto for flute and harp were delightful, both in music and manner of performance.

The Volkmann serenade for strings is an uneven composition. If the last half had been omitted, people would have been perfectly charmed, for it ruined the favorable impressions of the first, which was seductively beautiful.

The Wagner selection destroyed all the lovely effects of Mendelssohn and Mozart. If there was chaos at the beginning or will be at the ending of the world, it was vividly brought to mind by the performance of this piece. We looked for Prof. Totten, thinking he had an understanding with Gabriel, or, I should say, with Director Nikisch to sound the last trumpets for Gabriel. Be this as it may, the chaos was there, the trumpets pealed forth "their clarion voices," the drums beat, the strings scratched with velocity, heavenwards or elsewhere. The noise and confusion were terrific and Mr. Nikisch was in the height of his glory. He beat time, slashed to the right and left, leaving no doubt on the minds of his hearers that it was diabolical noise, not music he was evoking from the orchestra with that tiny little stick of his. Did Mr. Nikisch bring these pieces together for comparison, to show how little music Wagner could write, and how very musical Mendelssohn and Mozart are? The contrast could not possibly have been greater, and Mr. Wagner suffered.

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THE · PRESTO ·

APRIL 7, 1892

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MEIONAON, BOSTON. Saturday Afternoon, April 9,

Fourth Recital, at 2.30 o'clock.

PROGRAMME.

TWO DUETS { (a) from "JOSEPH." . . . . MÉHUL
{ (b) from "RICHARD CŒUR DE LION." . . . . . GRÉTRY

MR. and MRS. HENSCHEL.

(Translation.)

(a) *Jacob.* Sole stay of my declining age,
Thou ne'er hast wandered from my side.
Benjamin. O Father! may my cares assuage
Thy sorrows, and thy footsteps guide!
Jacob. Though now these eyes forever fail me,
No fear forebodes a danger nigh.
Benjamin Nor e'er shall aught of harm assail thee,
Be thine my willing hand and eye.
Jacob. In vain would age of hope bereave me,
And whisper all my friends are gone.
Though all the world beside should leave me,
I still have thee, my dearest son!
Benjamin. Though all the world beside should leave thee,
Thou hast me, thy faithful son!
Jacob. A thousand blessings still attend thee,
And heavenly grace around thee shine!
Though I no longer can befriend thee,
Yet I can join my prayers with thine.
Benjamin Ah! what joy is mine that I attend thee,
Still to console thee, still befriend thee,
May heavenly grace around thee shine;
Oh, let me join my prayers with thine!

(b) *Blondel.* A bandage covereth the eyes
Of the god who sends love's sighs.
This teacheth us, I say,
That the little god so gay
Is never half so shy
As when naught he can spy.
Lauretta. Sing once again, I pray,
That pretty roundelay;
Ah! I must not forget it quite,
I fain would sing it to the knight.
Blondel. With great delight.
(Lauretta repeats after him the couplet.)

(a) IF THOU THY HEART BESTOWEST. . . . . . . GIOVANNINI
(b) LE PORTRAIT. . . . . PACINI
(c) LA CHARMANTE MARGUERITE. . . . . . . OLD FRENCH

MRS. HENSCHEL.

(a) If thou thy heart bestowest,
Some secret way devise;
That I love and thou knowest,
Let not the world surmise.
Our love must be forever
Held silent and apart,
Though great thy joy be, never
Unlock thy guarded heart.

Keep silent and be wary,
The watchful walls may hear;
The warm love need not vary,
But let no sign appear.
Suspicion must not waken,
Disguise must be thine art;
Enough if faith unshaken
Thou hast in me, dear heart.

A thoughtless look endangers,
A single step betrays;
Among the greatest strangers,
A trait'rous eye may gaze.
Since thou my maxim knowest,
Take counsel and be wise:
If thou thy heart bestowest,
Some secret way devise.

(b) Portrait charmant, portrait de mon amie,
Gage d'amour, par l'amour obtenu,
Ah! viens m'offrir le bien que j'ai perdu,

Meionaon, Saturday, April 9, 1892.

THE ORDER OF

MR. HENSCHEL'S SONGS

WILL BE

a BALLAD, "Die Vätergruft." . . . . Liszt
b BALLAD, "Jung Dieterich." . . . . *Henschel*

BALLAD, "Archibald Douglas," . . . . *Loewe*

a BALLAD, "Belsatzar." . . . . *Schumann*
b BALLAD, "The Grenadiers." . . . . *Schumann*

The wine doth swell his ardor so.

And, blindly led on by his ardor's wiles,
The Godhead with blasphemous words he reviles.

And wildly he curses and raves aloud,
Approvingly bellow the serving crowd.

The king commands with a look that burns,
The servant hastens, and soon returns.

Many golden vessels he bears on his head,
The spoils of Jehovah's temple dread.

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[illegible] Symphony orchestra will [illegible]

THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

BOSTON, SUNDAY, APRIL 10, 1892.

THE SYMPHONIES.

TWENTY-FIRST CONCERT.

The programme of the twenty-first Symphony concert in Music hall, Saturday evening, April 2, was:

Mendelssohn.	Symphony No. 3, in A minor. "Scotch." Andante con moto; Allegro un poco agitato. — Vivace non troppo. — Adagio. — Allegro vivacissimo; Allegro maestoso assai.
Mozart.	Andante and Allegro from Concerto for Flute and Harp.
Volkmann.	Serenade for String Orchestra, in F major.
Wagner.	"Wotan's Farewell" and "Fire Charm," from "Die Walkure."

Soloists—Mr. Heinrich Meyn, Mr. Charles Molé, Mr. Heinrich Schuecker.

The symphony was played in such a fascinating manner as to elicit hearty commendation and praise from an unusually large audience. There is absolute music in all the movements, but the second was so faultlessly performed that its beauties were made more prominent than the others. One can forgive Mendelssohn for the Scotch suggestions, for they are so beautifully worked in as to remind, without becoming too prominent or offensive. It is really a delight to hear melodious music once in a while, even if it be considered tame and commonplace beside the modern ultra school now so much in vogue.

Then, again, the two movements from Mozart's Concerto for flute and harp were delightful, both in music and manner of performance.

The Volkmann serenade for strings is an uneven composition. If the last half had been omitted, people would have been perfectly charmed, for it ruined the favorable impressions of the first, which was seductively beautiful.

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JAMES M. TRACY.

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A series of piano recitals is to be given in Music hall on Monday, Wednesday and Saturday afternoons, April 18, 20 and 23, by Eugen D'Albert, whose playing with the Symphony orchestra recently created such a marked sensation. This "little giant" of the pianoforte is so grand an artist, so perfect in technique and expressive in interpretation, and so famed as a player, especially of Beethoven, that the liveliest anticipations are awakened in the coming recitals. The opening one is by special request devoted to the music of Beethoven and will possess an interest as marked as in that given a few years ago by Von Bülow. The others contain selections from Bach, Mendelssohn, Tausig, Rubinstein, Chopin, Liszt and others, which call for such varied treatment and such brilliant work that none but a master could attempt them with success; and success has attended D'Albert to a marked degree on his brief tour. Tickets, season and single, can be procured at Music hall.

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[177]

MEIONAON, BOSTON.

Saturday Afternoon, April 9,

Fourth Recital,

at 2.30 o'clock.

PROGRAMME.

TWO DUETS (a) from "JOSEPH." . . . . MÉHUL
(b) from "RICHARD CŒUR DE LION." . . . . GRÉTRY
MR. and MRS. HENSCHEL.

(*Translation.*)

(a) *Jacob.* Sole stay of my declining age,
Thou ne'er hast wandered from my side.
Benjamin. O Father! may my cares assuage
Thy sorrows, and thy footsteps guide!
Jacob. Though now these eyes forever fail me,
No fear forebodes a danger nigh.
Benjamin Nor e'er shall aught of harm assail thee,
Be thine my willing hand and eye.
Jacob. In vain would age of hope bereave me,
And whisper all my friends are gone.
Though all the world beside should leave me,
I still have thee, my dearest son!
Benjamin. Though all the world beside should leave thee,
Thou hast me, thy faithful son!
Jacob. A thousand blessings still attend thee,
And heavenly grace around thee shine!
Though I no longer can befriend thee,
Yet I can join my prayers with thine.
Benjamin Ah! what joy is mine that I attend thee,
Still to console thee, still befriend thee,
May heavenly grace around thee shine;
Oh, let me join my prayers with thine!

(b) *Blondel.* A bandage covereth the eyes
Of the god who sends love's sighs.
This teacheth us, I say,
That the little god so gay
Is never half so shy
As when naught he can spy.
Lauretta. Sing once again, I pray,
That pretty roundelay;
Ah! I must not forget it quite,
I fain would sing it to the knight.
Blondel. With great delight.
(*Lauretta repeats after him the couplet.*)

(a) IF THOU THY HEART BESTOWEST. . . . . . . GIOVANNINI
(b) LE PORTRAIT. . . . . PACINI
(c) LA CHARMANTE MARGUERITE. . . . . . . OLD FRENCH
MRS. HENSCHEL.

(a) If thou thy heart bestowest,
Some secret way devise;
That I love and thou knowest,
Let not the world surmise.
Our love must be forever
Held silent and apart,
Though great thy joy be, never
Unlock thy guarded heart.

Keep silent and be wary,
The watchful walls may hear;
The warm love need not vary,
But let no sign appear.
Suspicion must not waken,
Disguise must be thine art;
Enough if faith unshaken
Thou hast in me, dear heart.

A thoughtless look endangers,
A single step betrays;
Among the greatest strangers,
A trait'rous eye may gaze.
Since thou my maxim knowest,
Take counsel and be wise:
If thou thy heart bestowest,
Some secret way devise.

(b) Portrait charmant, portrait de mon amie,
Gage d'amour, par l'amour obtenu,
Ah! viens m'offrir le bien que j'ai perdu,

Meionaon, Saturday, April 9, 1892.

THE ORDER OF

MR. HENSCHEL'S SONGS

WILL BE

a BALLAD, "Die Vätergruft." . . . . *Liszt*
b BALLAD, "Jung Dieterich." . . . . *Henschel*

BALLAD, "Archibald Douglas," . . . . *Loewe*

a BALLAD, "Belsatzar." . . . . *Schumann*
b BALLAD, "The Grenadiers." . . . . *Schumann*

The wine doth swell his ardor so.
And, blindly led on by his ardor's wiles,
The Godhead with blasphemous words he reviles.
And wildly he curses and raves aloud.
Approvingly bellow the serving crowd.
The king commands with a look that burns,
The servant hastens, and soon returns.
Many golden vessels he bears on his head,
The spoils of Jehovah's temple dread.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO.
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The "Sakuntala" overture began the programme, and this wonderfully clever bit of tone coloring was given with splendid effect throughout, the orchestra showing the skilful direction of its leader in all the masterly combinations with which the composer has treated its tuneful themes.

Prof. John K. Paine's "Spring" symphony followed, and the reading given this scholarly work revealed all its beauties to the best advantage. The graceful "scherzo" was given with a dainty airiness that was quite charming, and the noble theme of the final movement was brought out with grand effect. All in all, the symphony has never had a better performance than that given it on this occasion.

A satisfying interpretation of the familiar "Egmont" overture ended the programme, and left a very pleasant impression of the evening's concert.

Next Saturday evening Mr. and Mrs. Henschel appear, the former taking his old place at the conductor's desk to direct the first American performance of a suite from his "Hamlet" music, and the latter contributing arias from "Alessandro" and "Herodiade."

The public rehearsal, it should be noted, will be given on Thursday, instead of Friday afternoon, the coming week.

THE D'ALBERT RECITALS.

A series of three piano recitals by Herr Eugen d'Albert is announced at Music Hall on Monday afternoon, April 18, Wednesday afternoon, April 20, and Saturday afternoon, April 23.

A Beethoven programme is announced for the first recital, which will include the 32 variations in C minor; the sonata in C major, op. 53; the sonata in E minor, op. 90; the sonata in E major, op. 109, and the sonata in A-flat major, op. 110.

THE HENSCHEL RECITAL.

The last of their four vocal recitals was given by Mr. and Mrs. Henschel at the Meionaon yesterday afternoon, every seat in the hall having been sold long before the doors were opened.

Both singers were heard at their best on this occasion, and the programme was an admirably varied one, with many of the gems which have been heard in their recitals in earlier years.

Among the most charming numbers for the two singers were the two duets by Saint Saens, in which the voices were heard with rare delight.

Mrs. Henschel's singing of the "May Song," by A. Hervey, and, as an encore, the old Scotch ballad, "The Glen of Kenmare," marked the highest point of perfection in the vocal art, and fairly disarmed criticism.

The recital ended with the duet, "Gondoliera," by Mr. Henschel, which called out a grand ovation for the two artists, and the audience left the hall with the most delightful memories of this series of artistic triumphs for the two singers.

Without doubt an additional programme given in English throughout would be hailed with great satisfaction by the patrons of this series, as the vernacular has been persistently ignored by both Mr. and Mrs. Henschel in the concerts just concluded.

Mme. Lillian Nordica was recently complimented by being asked to act as one of three judges to award the prize for singing known as the Llewyn Thomas gold medal at the Royal Academy of Music, London.

The third and last of the Adamowski quartet concerts is announced at Union Hall, next Tuesday evening, when the programme will include Bazzini's quartet No. 4, Loeffler's two movements from quartet, and Beethoven's quartet, op. 18, No. 4.

THE · PRESTO ·
APRIL 7, 1892
EVERY THURSDAY.
FRANK D. ABBOTT. EDITOR.
MUSIC TRADE
PRESTO
323 & 325.
DEARBORN STREET.
CHICAGO.

In May Chicago is to have a visit from the Bosto[n] Symphony Orchestra. One concert by this unsur-passed organization will close up our musical season. D'Albert will be the soloist. I am rather anxious t[o] see whether our local critics will "damn with fain[t] praise" when he appears again. The critical cliqu[e] that has things pretty much its own way at th[e] present time, will be obliged to furbish up its arsena[l] of non-committal weapons or come out boldly and give him the praise that will be justly due him.

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orchestra in a programme specially adapted to bring out its best points have been rare. The best number, if there could be a choice in a performance of such uniform merit, was the symphony, "In the Spring." It is a grand work and calls for brilliancy of orchestration, for unusually fine gradations of tone and precision in the solo instruments.

Next week's public rehearsal will take place Thursday afternoon, instead of Friday, and the programme for both Thursday afternoon and evening will consist of D'Albert's symphony in F major, Op. 4, first time in America; Handel's aria, "Alessandro"; Henschel's suite from the music to Shakspere's "Hamlet," written for Beerbohm Tree; Massenet's aria from "Herodiade"; Weber's overture, "Oberon." The music of "Hamlet" will receive its first American production on this occasion and will be conducted by the composer. Mrs. Henschel will be the soloist.

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The last recital by this clever couple was given at Meionaon Saturday afternoon. The thorough excellence of their performance, the total absence of even a suspicion of fault in method or interpretation, grows more apparent at each appearance of these modest, unassuming artists. Mr. Henschel exhibited consummate skill in the manner in which he adapted his full baritone voice to the light, sweet soprano of Mrs. Henschel in the closing duet of his own composition, "Gondoliera," which was the best double number of the programme. Mrs. Henschel's best numbers were "Dov e la Lovella," by Henschel; an old Irish ballad, "The Little Red Lark"; Hervey's May Song," and "The Glen of Kenmare," which she gave as an encore.

Music Notices.

Those who attended the Henschel recitals can have little doubt concerning Mrs. Henschel's artistic temperament. All her gowns were made to harmonize with the quaint old ballads in which she excels. She was a veritable picture on Saturday, dressed in a short-waisted gown of yellow figured silk, made with a Watteau back, full wrinkled sleeves, the neck cut square and edged with the same pattern of dainty lace that fell over her hands. A band of dull gold against her dark hair was the finishing touch of the costume.

WORLD, Baltimore, Md.

Date 4-8

Engen D'Albert, who is called "the greatest pianist after Liszt" and who will be heard as a soloist Monday night in the city, is now but 28 years of age, and at the age of 15 composed his first overture, which was performed at St. James hall, London. His first public appearance was at the Philharmonic concerts in Vienna, and in 1882 he was appointed court pianist, by the grand duke of Wiemar. His wonderful talent has placed him in the front rank as master of the piano.

The Kneisel quartette will give its second season concert at Lehmann's April 27.

The Boston symphony orchestra will give the sixth concert at the Academy [illegible] Thursday evening April 28. The so-[illegible] will be Mr. and Mrs.

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MEIONAON, BOSTON. **Saturday Afternoon,**
April 9,
Fourth Recital, **at 2.30 o'clock.**

PROGRAMME.

[redacted]

(a) If thou thy Heart bestowest. . . . . GIOVANNINI
(b) Le Portrait. . . . . PACINI
(c) La Charmante Marguerite. . . . . OLD FRENCH

Mrs. Henschel.

(a) If thou thy heart bestowest,
Some secret way devise;
That I love and thou knowest,
Let not the world surmise.
Our love must be forever
Held silent and apart,
Though great thy joy be, never
Unlock thy guarded heart.

Keep silent and be wary,
The watchful walls may hear;
The warm love need not vary,
But let no sign appear.
Suspicion must not waken,
Disguise must be thine art;
Enough if faith unshaken
Thou hast in me, dear heart.

A thoughtless look endangers,
A single step betrays;
Among the greatest strangers,
A trait'rous eye may gaze.
Since thou my maxim knowest,
Take counsel and be wise:
If thou thy heart bestowest,
Some secret way devise.

(b) Portrait charmant, portrait de mon amie,
Gage d'amour, par l'amour obtenu,
Ah! viens m'offrir le bien que j'ai perdu,
Te voir encore me rappelle à la vie.

Non, tu n'as pas pour moi les mêmes charmes,
Muet têmoin de nos tendres soupirs;
En retraçant nos fugitifs plaisirs,
Cruel portrait! tu fais couler mes larmes.

Pardonne-moi mon injuste langage,
Pardonne aux cris de ma vive douleur;
Portrait charmant, tu n'es pas le bonheur,
Mais bien souvent tu m'en offres l'image.

(c) Praise not to me the new-born rose,
Though she's called the beauteous Queen of ev'ry bow'r.
I'll tell you where a blossom grows,
More lovely far than ev'ry other flow'r.
Thou'rt all my heart's delight,
Thou alone canst make it beat.
Shine like a star, then, in my night,
My fairest flow'ret, my Marguerite.

Tender tulip is both bright and gay,
She enchants with her vivacity;
But to my mind, I still must say,
She wants the charm of true simplicity.
Thou'rt all my heart's delight, etc.

No! I confess, I'm not in love
With the violet that bends her head so low;
Though she looks tender as a dove,
At heart she's but a fickle flirt, I know!
Thou'rt all my heart's delight, etc.

(a) BALLAD. "Belsatzar." . . . . SCHUMANN
(b) BALLAD. "Die Vätergruft." . . . . LISZT

Mr. Henschel.

(a) The midnight hour was coming on,
In deathlike calm lay Babylon.

But in the monarch's castle high
Held the monarch's attendants gay revelry.

And in the regal hall upstairs
A regal feast Belshazzar shares.

The servants in glittering circles recline,
And empty the goblets of sparkling wine.

The servants are shouting, the goblets ring,
Delighting the heart of the ruthless king.

The king's cheeks feel a ruddy glow,
The wine doth swell his ardor so.

And, blindly led on by his ardor's wiles,
The Godhead with blasphemous words he reviles.

And wildly he curses and raves aloud,
Approvingly bellow the serving crowd.

The king commands with a look that burns,
The servant hastens, and soon returns.

Many golden vessels he bears on his head,
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THE · PRESTO ·

APRIL 7, 1892

In May Chicago is to have a visit from the Bosto
Symphony Orchestra. One concert by this unsu
passed organization will close up our musical seaso
D'Albert will be the soloist. I am rather anxious
see whether our local critics will "damn with fai
praise" when he appears again. The critical cliq
that has things pretty much its own way at t
present time, will be obliged to furbish up its arsen
of non-committal weapons or come out boldly an
give him the praise that will be justly due him.

And the monarch straight seized on a sacred cup
With impious hand, and filled it up.

And down to the dregs he drains it fast,
And with foaming mouth exclaims at last:

"Jehovah, thy power I here defy,
The King of Babylon am I!"

But scarcely had sounded the fearful word,
When the heart of the king with terror was stirred.

The yelling laughter is silenced all,
And deathlike silence fills the hall.

And see! And see! On the wall so white
A human hand appears in sight.

And letters of flame on the wall so white
It wrote and wrote, and vanished from sight.

The king the writing with wonderment sees,
As pale as death and with trembling knees.

The awestruck servants sat around,
And silent sat, and uttered no sound.

The magicians appeared, but none 'mongst them all
Could rightly interpret the words on the wall.

But Belshazzar, the king, the selfsame night
Was slain by his servants,— a ghastly sight.

(*English Version.*)

(b) To the church on the moorland dreary
  Came a mail-clad gray-beard sire,
His step was heavy and weary
  As he strode up the gloomy choir.

A row of gloomy tombs
  Stood grimly the aisle along;
Then arose from the catacombs
  A mournful ghostly song.

"I've heard your solemn greeting,
  Ye spirits of my sires;
Cease your sorrowful entreating,
  I yield to your desires."

Hard by was empty lying
  A marble couch of rest,
And there lay the warrior dying,
  His shield spread over his breast.

His soul to Heav'n resigning,
  He drew a last long breath.
The spirits ceased repining,
  And all was still as death!

Wm. Beatty-Kingston.

(a) SCHLUMMERLIED from the "MAGELLONE." }
(b) DES MÄDCHEN'S FLUCH. } . . . . BRAHMS

MRS. HENSCHEL.

(a) Rest thee, my lady, in shadow
Of darkling glimmering brakes;
The grass is awave in the meadow,
And cool is thy couch in the shadow,
And true love near thee wakes.
Sleep, Love, mine own,
Woods make drowsy moan.
Ever I'm thine own.

Birds in the boughs that are hiding,
Ah! break not her softest repose;
All hushed the song at my chiding,
The birds fall asleep in their hiding,
Sweet Love, let thine eyelids close.
Sleep, Love, mine own,
Until night be flown.
Safe will I guard mine own.

Murmur forth, ye songs of slumber;
Ripple on, thou silent stream.
Lovely phantoms beyond number
Whisper in the songs of slumber
Through the folding of thy dream.
In the woods making moan,
Swarms of golden bees have flown,
And lull thee to slumber, mine own.

(b) Calls the mother, calls her daughter,
'Cross the hills of heather:
"Say, O Mara, say, my daughter,
Hast thou bleached thy linen?"

Then to her the maid gives answer,
'Cross the hills of heather:
"Nay, good mother, yet in water
I've not steeped my linen!

"For, alas! my crystal water
Javo sore hath troubled!
How could I, O good my mother,
By this hour have bleached it?

"Thou wilt curse him, O my mother,
And I, too, will curse him.
Would the pow'rs that rule bright heaven
Grant that he might hang him,
Hang him on a tree that's blighted,
On my white throat slender!

"Would the pow'rs that rule bright heaven
Cast him into prison,
Cast him in the deepest dungeon,
On my white breast tender!

"Would the pow'rs that rule but grant me
That he went in fetters,
Fetters binding, adamantine,
My white arms enlacing!

"Would the pow'rs that rule bright heaven
Grant the flood might take him,—
That the surging flood might take him,
Bear him safe to Mara!"

BALLAD. "ARCHIBALD DOUGLAS." . . . . LOEWE

MR. HENSCHEL.

"For seven long years I've borne a grief
  That I no more can bear;
The world to me is sad and drear,
  Where once it was most fair.

"Before his presence I'll appear,
  Clad in this churl's attire;
And, when he sees me old and bowed,
  He'll grant what I desire.

"But, if he bears the old-time hate
  As in that bygone day,
What destined is to come, let come;
  Let come whatever may."

Lord Douglas spoke; a wayside stone
  Invited him to rest:
O'er fields and woods he gazed, then sank
  His head upon his breast.

In rusty armor he was clad,
  Beneath his pilgrim's gown.
But hark! a horn! from forest depth
  A hunting train swept down.

Through whirling dust the pack tore on,
  On, on, the huntsmen hied!
Lord Douglas barely rose before
  The train was at his side.

King James sat on his mighty steed,
  Lord Douglas bowed his head;
The hot blood swept the monarch's face,
  As Douglas spoke and said:

"King James, in mercy hark to me,
  For me be patience thine:
What wrongs my brothers did to thee,
  They were no fault of mine!

"Remember envious Douglas not
  Who traitors are to thee,—
Bethink thee of thy childhood days
  I rocked thee on my knee.

"Bethink thee of the days that were,
  Be merciful to me!
For seven long years my shame has been
  A Douglas I should be!"

"I see thee not, Lord Archibald,
  Thy voice I will not hear!
'Tis but the forest murmuring low
  Of many a bygone year.

"How sweet and clear the whisper sounds
  That holds me 'gainst my will;
But through it all I seem to hear,
  'He is a Douglas still.'

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Next week's public rehearsal will take place Thursday afternoon, instead of Friday, and the programme for both Thursday afternoon and evening will consist of D'Albert's symphony in F major, Op.4, first time in America; Handel's aria, "Alessandro"; Henschel's suite from the music to Shakspere's "Hamlet," written for Beerbohm Tree; Massenet's aria from "Herodiade"; Weber's overture, "Oberon." The music of "Hamlet" will receive its first American production on this occasion and will be conducted by the composer. Mrs. Henschel will be the soloist.

Fourth Henschel Recital.

The last recital by this clever couple was given at Meionaon Saturday afternoon. The thorough excellence of their performance, the total absence of even a suspicion of fault in method or interpretation, grows more apparent at each appearance of these modest, unassuming artists. Mr. Henschel exhibited consummate skill in the manner in which he mated his full baritone voice to the light sweet soprano of Mrs. Henschel in the [illegible] duet of his own composition, "Gondoliera," which was the best double number of the programme. Mrs. Henschel's best numbers were "Dov e la Loveila," by Hen[illegible] an old Irish ballad, "The Little Red [illegible]"; Hervey's May Song," and "The Glen of Kenmare," which she gave as an encore.

Music Notices.

Those who attended the Henschel recitals can have little doubt concerning Mrs. Henschel's artistic temperament. All her gowns were made to harmonize with the quaint old ballads in which she excels. She was a veritable picture on Saturday, dressed in a short-waisted gown of yellow figured silk, made with a Watteau back, full wrinkled sleeves, the neck cut square and edged with the same pattern of dainty lace that fell over her hands. A band of dull gold against her dark hair was the finishing touch of the costume.

WORLD, Baltimore, Md.

Date 4-8

Eugen D'Albert, who is called "the greatest pianist after Liszt" and who will be heard as a soloist Monday night in the [illegible], is now but 28 years of age, and at the age of 15 composed his first overture, which was performed at St. James hall, London. His first public appearance was [illegible] Philharmonic concerts in Vienna, [illegible] in 1882 he was appointed court pianist [illegible] the grand duke of Wiemar. His [illegible] talent has placed him in the [illegible] as master of the piano.

[illegible] quartette will give its [illegible] concert at Lehmann's April

[illegible] orchestra will

THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

BOSTON, SUNDAY, APRIL 10, 1892.

THE SYMPHONIES.

TWENTY-FIRST CONCERT.

The programme of the twenty-first Symphony concert in Music hall, Saturday evening, April 2, was:

Mendelssohn.	Symphony No. 3, in A minor. "Scotch." Andante con moto; Allegro un poco agitato. — Vivace non troppo. — Adagio. — Allegro vivacissimo; Allegro maestoso assai.
Mozart.	Andante and Allegro from Concerto for Flute and Harp.
Volkmann.	Serenade for String Orchestra, in F major.
Wagner.	"Wotan's Farewell" and "Fire Charm," from "Die Walkure."

Soloists—Mr. Heinrich Meyn, Mr. Charles Molé, Mr. Heinrich Schuecker.

The symphony was played in such a fascinating manner as to elicit hearty commendation and praise from an unusually large audience. There is absolute music in all the movements, but the second was so faultlessly performed that its beauties were made more prominent than the others. One can forgive Mendelssohn for the Scotch suggestions, for they are so beautifully worked in as to remind, without becoming too prominent or offensive. It is really a delight to hear melodious music once in a while, even if it be considered tame and commonplace beside the modern ultra school now so much in vogue.

Then, again, the two movements from Mozart's Concerto for flute and harp were delightful, both in music and manner of performance.

The Volkmann serenade for strings is an uneven composition. If the last half had been omitted, people would have been perfectly charmed, for it ruined the favorable impressions of the first, which was seductively beautiful.

The Wagner selection destroyed all the lovely effect of Mendelssohn and Mozart. If there was [illegible] the beginning or will be at the ending [illegible] world, it was vividly brought to mind by the performance of this piece. We looked for [illegible] thinking he had an understanding [illegible] Gabriel, or, I should say, with [illegible] to sound the last trumpets for [illegible]. Be this as it may, the chaos was there, the trumpets pealed forth "their clarion voices," the drums beat, the strings scratched with velocity, heavenwards or elsewhere. The noise and confusion were terrific and Mr. Nikisch was in the height of his glory. He beat time, slashed to the right and left, leaving no doubt on the minds of his hearers that it was diabolical noise, not music he was evoking from the orchestra with that tiny little stick of his. Did Mr. Nikisch bring these pieces together for comparison, to show how little music Wagner could write, and how very musical Mendelssohn and Mozart are? The contrast could not possibly have been greater, and Mr. Wagner suffered.

JAMES M. TRACY.

EUGEN D'ALBERT'S RECITALS.

A series of piano recitals is to be given in Music hall on Monday, Wednesday and Saturday afternoons, April 18, 20 and 23, by Eugen D'Albert, whose playing with the Symphony orchestra recently created such a marked sensation. This "little giant" of the pianoforte is so grand an artist, so perfect in technique and expressive in interpretation, and so famed as a player, especially of Beethoven, that the liveliest anticipations are awakened in the coming recitals. The opening one is by special request devoted to the music of Beethoven and will possess an interest as marked as in that given a few years ago by Von Bülow. The others contain selections from Bach, Mendelssohn, Tausig, Rubinstein, Chopin, Liszt and others, which call for such varied treatment and such brilliant work that none but a master could attempt them with success; and success has attended D'Albert to a marked degree on his brief tour. Tickets, season and single, can be procured at Music hall.

Eugen D'Albert will give concerts of pianoforte music at Music hall, Monday, April 18, Thursday, April 21, and Saturday, April 23, afternoons. The first programme, made up of works by Beethoven, includes 32 variations, C minor; and the sonatas, op. 53, 90, 109 and 110.

[illegible]

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VOL. XCI., NO.

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Prof. John K. Paine's "Spring" symphony followed, and the reading given this scholarly work revealed all its beauties to the best advantage. The graceful "scherzo" was given with a dainty airiness that was quite charming, and the noble theme of the final movement was brought out with grand effect. All in all, the symphony has never had a better performance than that given it on this occasion.

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THE · PRESTO ·

APRIL 7, 1892

EVERY THURSDAY.
[illegible] ABBOTT. EDITOR.
THE MUSIC TRA[illegible]
[illegible] & 325.
DEARBORN STREET.
CHICAGO.

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[177]

"I see thee not, I hear thee not,
No more than that I can!
I swore a Douglas in my sight
Should be a ruined man."

King James spurred on his mighty steed,
Uphill now lay his ride,
But Douglas grasped his bridle-rein,
And kept the King beside.

The way was steep, the sun was hot,
Heavy his armor old;
But though his weary limbs should fail,
The Douglas kept his hold.

"King James, I was thy Seneschal,
That no more I may be;
I only ask to be the churl
Who tends thy steed for thee.

"Will strew his bed, will give him corn,
With ever faithful hand,—
But let me breathe the air again
In our dear fatherland.

"And wilt thou not, then take a heart,
And grateful shall I be;
Thy good sword draw, take well thy aim,
And make an end of me."

Then from his steed King James leaped [down,
His face with light aflame,
His sword from out its scabbard drew,
But not for deadly aim.

"Oh, take, oh, take thy sword again,
My trusty Seneschal!
His soul indeed is true, who loves
His fatherland so well.

"To horse! we'll ride to Linlithgow,
Thy place is at my side!
As in the past, to sport and war
Together we will ride!"

TWO DUETS. . . . . SAINT-SAËNS

MR. and MRS. HENSCHEL.

(a) Ici les tendres oiseaux
Goûtent cent douceurs secrètes,
Et l'on entend ces côteaux
Retentir des chansonnettes
Qu'ils apprennent aux échos.

Sur ce gazon les ruisseaux
Murmurent leurs amourettes,
Et l'on voit jusqu'aux ormeaux,
Pour embrasser les fleurettes,
Pencher leurs jeunes rameaux.

(b) Viens! Une flûte invisible
Soupire dans les vergers.
La chanson la plus paisible
Est la chanson des bergers.

Le vent ride sous l'yeuse
Le sombre miroir des eaux.
La chanson la plus joyeuse
Est la chanson des oiseaux.

Que nul soin ne te tourmente,
Aimons nous! Aimons toujours.
La chanson la plus charmante
Est la chanson des amours.

Victor Hugo.

(a) DOV' È LA SORELLA? . . . . HENSCHEL
(b) THE LITTLE RED LARK. . . . . OLD IRISH
(c) MAY SONG. . . . . A. HERVEY

MRS. HENSCHEL.

(a) Hark! the nightingales are singing
Soft and sweet, as yesterday;
But, alas! their dulcet voices
Seem to ask in mournful lay:
Sister, why hast parted,
Graceful, tender-hearted?

No, their old song 'tis no longer;
In my ears I hear it ring
What the nightingales so sadly
In the dusky bushes sing:
Graceful, tender-hearted,
Sister, why hast parted?

(b) Oh, swan of slenderness,
Dove of tenderness,
Jewel of joys, arise!
The little red lark,
Like a soaring spark
Of song, to his sunburst flies.
But till thou'rt risen
Earth is a prison
Full of my lonesome sighs;
Then awake and discover
To thy fond lover
The morn of thy matchless eyes.

The morn is dark to me,
Hark, oh, hark to me,
Pulse of my heart, I pray!
And out of thy hiding
With blushes gliding,
Dazzle me with thy day.
And then once more to thee
Flying I'll pour to thee
Passion so sweet and gay;
The lark shall listen,
And dewdrops glisten,
Laughing on ev'ry spray.

(c) With a dance in joyous measure
May's return long wished for, hail,
Bringing with it charm and pleasure,
Blessings over hill and dale!

Each green leaf and blossom tender
Clothed in new-born beauty seem,
Budding forth in vernal splendor,
Freshened by the sunlit stream.

Dance, gay youth and love-inspiring
Maiden fairer still in May,
Dance, and with a voice untiring
Sing the fleeing hours away.

When the morning bells are ringing
Raise your tuneful notes again,
When the nightingale is singing
Wake an echo to her strain.

With sweet blossoms of the cherry
Deck your hats of springlike green,
Dance in circles, blithe and merry
As the shepherds wont has been!

Bees are humming on each flower,
And the west wind's gentle sigh
Breathes on you a snowy shower
From each laden branch on high.

(a) BALLAD. "JUNG DIETERICH." . . . . HENSCHEL
(b) BALLAD. "THE GRENADIERS." . . . . SCHUMANN

MR. HENSCHEL.

(a) Defeated and slain with half of his host,
Was Theodemerus, King of the Goths.

The Huns were shouting with fiendish mirth,
The vultures hastened down to earth.

The moon was bright, the wind was cold,
The wolves were howling in distant wold.

Three men were riding through heather and field,
Their helmets battered, and broken their shield.

The first one bore in his saddle-sling
The broken spear of his murdered king.

The second, he bore the king's crown, O woe!
Split straight in two by the axe of a foe.

The third, he hid with faithful arm
A secret veiled in his mantle warm.

And, when they the river Ister espied,
The first one rested his horse and cried:

"Save a battered crown and a broken spear,
Of the Gothic kingdom there's nought to fear!"

And the second said: "In those waters deep
Let us bury our treasure for ever to sleep;

"Then follow ourselves by a leap from the sand,—
Why tarry, Master Hildebrand?"

"Ye carry the king's own crown and spear,
My faithful companions, far more have I here!"

Thus saying, he opened his cloak so warm:
"I carry the hope of the Goths in my arm.

"Ye saved spear and crown, 'twas bravely done;
I, I have rescued the king's own son!

"Awake now, my boy, see how homage I bring;
I greet thee, Young Diet'rich, the Goths' new king!"

G. H.

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WORLD, Baltimore, Md.

Date 4-8

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THE BOSTON TIMES

TWENTY-SEVENTH YEAR.

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THE · PRESTO ·

APRIL 7, 1892

EVERY THURSDAY. ABBOTT. EDITOR. & 325. DEARBORN STREET. CHICAGO.

In May Chicago is to have a visit from the Bos
Symphony Orchestra. One concert by this uns
passed organization will close up our musical seas
D'Albert will be the soloist. I am rather anxious
see whether our local critics will "damn with fa
praise" when he appears again. The critical cli
that has things pretty much its own way at
present time, will be obliged to furbish up its arse
of non-committal weapons or come out boldly a
give him the praise that will be justly due him.

(*b*) To France were returning two Grenadiers,
In Russia they long did languish,
And as they came to the German frontiers,
They hung down their heads with anguish

'Twas there that they heard that story of woe,
The fair realm of France had been shaken,
Besieged and defeated, o'erwhelmed by the foe,
And the Emperor, their Emperor, was taken!

Then shed bitter tears those brave Grenadiers,
To hear such news on returning;
And then one said: "Would I were dead!
Once more my old wounds are burning!"

The other said, "My song is o'er,
I'd die with thee most gladly,
But I've a wife and child at home,
Without me they live sadly."

"For wife or child what can I care,
Such grief in my soul deep is lying.
Wife and child can beg when they hungry are;
In prison my Emperor is sighing!

"Oh, grant me, brother, but one prayer,—
If I indeed am dying,
My corpse to my dear native country bear,—
In French soil I fain would be lying

"My cross of honor, clasp, and band,
Close to the heart lay on me;
My gun then place within my hand,
And gird my sword upon me.

"So will I lie and listen there,
Like sentry on guard o'er the forces,
Till waked by the loud cannon's deafening roar,
And the tramp of the proud neighing horses.

"O'er my head, then, will ride mine Emperor so brave,
While swords are clashing and flashing,
Their rays with the sunlight blending;
In that hour fully armed I will rise from the grave,
The cause of my Emperor defending!"

After Heine.

DUET. "GONDOLIERA." . . . . HENSCHEL

MR. and MRS. HENSCHEL.

Evening around is falling,
All with the day is sleeping,
Gondolas light are calling,
Come to the open sea.
Silence the ocean steeping,
Come, my love, sail there with me.

Night is its mantle flinging,
Earth in the gloom lies darkling,
Ah! now a gleam upspringing,
Like an enchantment, see!
Stars in the moonlight sparkling,
Come, my love, sail there with me.

In our loved waves confiding,
Peace on our hearts bestowing,
Only the soft breeze blowing,
Only the stars and sea,—
Safe o'er the waters gliding,
Come, love, and sail with me.

GEO. H. ELLIS, PRINTER, 141 FRANKLIN ST., BOSTON.

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The Boston symphony orchestra will [illegible] at the Academy [illegible]

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SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO.

SUNDAY, APRIL [illegible] 1892.

The Symphony Concert—New York's Orchestra to Be Heard Here Again—The Oratorios of the Handel and Haydn—D'Albert's Recitals—News Notes, Gossip, Comment.

The programme performed last evening in Music Hall at the 22d of the present season's concerts by the Boston Symphony orchestra had nothing of novelty, but was made interesting by the generally excellent way in which the familiar selections were played under Mr. Nikisch's direction.

The "Sakuntala" overture began the programme, and this wonderfully clever bit of tone coloring was given with splendid effect throughout, the orchestra showing the skilful direction of its leader in all the masterly combinations with which the composer has treated its tuneful themes.

Prof. John K. Paine's "Spring" symphony followed, and the reading given this scholarly work revealed all its beauties to the best advantage. The graceful "scherzo' was given with a dainty airiness that was quite charming, and the noble theme of the final movement was brought out with grand effect. All in all, the symphony has never had a better performance than that given it on this occasion.

A satisfying interpretation of the familiar "Egmont" overture ended the programme, and left a very pleasant impression of the evening's concert.

Next Saturday evening Mr. and Mrs. Henschel appear, the former taking his old place at the conductor's desk to direct the first American performance of a suite from his "Hamlet" music, and the latter contributing arias from "Alessandre" and "Herodiade."

The public rehearsal, it should be noted, will be given on Thursday, instead of Friday afternoon, the coming week.

THE D'ALBERT RECITALS.

A series of three piano recitals by Herr Eugen d'Albert is announced at Music Hall on Monday afternoon, April 18, Wednesday afternoon, April 20, and Saturday afternoon, April 23.

A Beethoven programme is announced for the first recital, which will include the 32 variations in C minor; the sonata in C major, op. 53; the sonata in E minor, op. 90; the sonata in E major, op. 109, and the sonata in A-flat major, op. 110.

THE HENSCHEL RECITAL.

The last of their four vocal recitals was given by Mr. and Mrs. Henschel at the Meionaon yesterday afternoon, every seat in the hall having been sold long before the doors were opened.

Both singers were heard at their best on this occasion, and the programme was an admirably varied one, with many of the gems which have been heard in their recitals in earlier years.

Among the most charming numbers for the two singers were the two duets by Saint Saens, in which the voices were heard with rare delight.

Mrs. Henschel's singing of the "May Song," by A. Hervey, and, as an encore, the old Scotch ballad, "The Glen of Kenmare," marked the highest point of perfection in the vocal art, and fairly disarmed criticism.

The recital ended with the duet, "Gondoliera," by Mr. Henschel, which called out a grand ovation for the two artists, and the audience left the hall with the most delightful memories of this series of artistic triumphs for the two singers.

Without doubt an additional programme given in English throughout would be hailed with great satisfaction by the patrons of this series, as the vernacular has been persistently ignored by both Mr. and Mrs. Henschel in the concerts just concluded.

Mme. Lillian Nordica was recently complimented by being asked to act as one of three judges to award the prize for singing known as the Llewyn Thomas gold medal at the Royal Academy of Music, London.

The third and last of the Adamowski quartet concerts is announced at Union Hall next Tuesday evening, when the programme will include Bazzini's quartet No. 4, Loeffler's two movements from quartet, and Beethoven's quartet, op. 18, No. 4.

THE · PRESTO ·

APRIL 7, 1892

In May Chicago is to have a visit from the Bosto Symphony Orchestra. One concert by this unsu passed organization will close up our musical seaso D'Albert will be the soloist. I am rather anxious see whether our local critics will "damn with fai praise" when he appears again. The critical cliqu that has things pretty much its own way at th present time, will be obliged to furbish up its arsen of non-committal weapons or come out boldly an give him the praise that will be justly due him.

Boston Courier.

SUNDAY MORNING, APRIL 10, 1892.

THE KNEISEL QUARTET.

The last concert of the Kneisel Quartet series was given in Union Hall, Monday evening, Mr. Ernst Perabo, Mr. Otto Novacek and Mr. Leo Schulz assisting. Brahms's sextet for strings in G major, opus 36, was the opening number, and was splendidly performed. It is seldom indeed that such virile, evenly balanced, well sustained sextet playing is heard. The work shows Brahms in one of his most charming moods; there are many beauties of theme and treatment in the five movements that appeal directly to the cultivated musical taste. Of course it would not be Brahms if it did not contain many passages that, on casual acquaintance, seem obscure and devoid of imagination; but so seemed much of Beethoven's music, once upon a time. The performance lasted nearly an hour, partly owing to the accidents (breaking of strings) that happened to Mr. Kneisel and Mr. Novacek near the end of the third and fourth movements. Their brief retirement from the stage, however, afforded a respite which, judging by the cheerful buzz heard through the hall, was far from unwelcome.

The performance of Beethoven's sonata in D for pianoforte and 'cello by Messrs. Perabo and Schroeder was on the whole fine; it would have been notably so if Mr. Perabo had not fallen into his old habit of subduing his accompaniments to an entirely unreasonable extent. The appearance of an extended theme in the 'cello part was regularly the signal for him to drop into an almost inaudible pianissimo, which practically left these passages without a harmonic "leg to stand on."

Such accompanying, no matter how perfect it may be in other respects (no other fault could be found in this instance) cannot be considered artistic. Otherwise. Mr. Perabo's playing generally was admirable. His passage work was unusually clear and fluent, his legato was delightful and his wrists were remarkably free. It is true, however, that his reading of his part of the sonata, though instinct with feeling and refinement, was not a virile one; and his accentuation was certainly at times, spasmodic and unmusical in effect. Mr. Schroeder's playing deserves the warmest commendation. Such warmth, fullness and nobility of tone, combined with such delicate, clean-cut, musical velocity have not, it seems to us, been found in the playing of any other 'cellist who has come to this city to live.

Beethoven's string quartet in E minor, opus 59, was played with great expression and wonderful finish, and brought to a close this fruitful and highly enjoyable series of concerts.

THE HENSCHEL RECITALS.

If the programme of the third Henschel song recital, given at the Meionaon Tuesday afternoon, contained fewer novelties than were vouchsafed at either of the two of the week before, its interesting character and the generally admirable manner in which it was performed, rendered the concert scarcely less enjoyable. Once more Mrs. Henschel was to some extent out of condition. Her tones had not their usual roundness and sweetness, and at times a decided tremolo was apparent. Nevertheless, greatly as the former exquisite purity of her voice was missed, her charming personality and highly artistic interpretations would have covered even a multitude of vocal sins. Three songs by Schubert, "Mignon's song." "Auf dem wasser zu singen," and "Geheimes," were beautifully rendered, the second with a warmth of sentiment that was fully appreciated by her listeners; and "Le Soir," by A. Thomas, the familiar air from Saint-Saens's "Samson et Dalila," and a "Vieille Chanson," by Bizet, were given with exquisite taste and finish, although the sensuous warmth which pervades Mrs. Wyman's always admirable interpretation of the second number was wanting. Equally delightful was her singing of the ballad, "There was an Ancient King," and four "Lieder im Volkston," all compositions of Mr. Henschel.

Mr. Henschel was heard in a song from Mozart's "Il Seraglio," an aria from "Orfeo," by Haydn, "Busslied," by Beethoven; two ballads, "Die Loewenbraut," by Schumann, and "The Erl-king," by Loewe; "Der Asra," and "Persisches Lied," by Rubinstein, and a song from Brahms's "Magelone." Although he attained great beauty of expression in the Beethoven and Rubinstein numbers, he was at his best in the ballads, his delivery of both being a marvel of lyrical declamation. Two of the three duets of the afternoon were taken from Handel's "Giulio Cesare," and Donizetti's "Don Pasquale;" the third being Mr. Henschel's setting of Kingsley's "Oh that we two were Maying," all of which were perfectly sung.

The programme of the last recital, yesterday afternoon, was rich in new and unfamiliar things. To Mrs. Henschel was assigned songs from the old French and old Irish collections, and others by Giovannini, Pacini, Brahms, Hervey and Henschel; Mr. Henschel sang five ballads, by Schumann, Loewe, Liszt and Henschel; and the five duets performed were by Mehul, Gretry, Saint-Saens and Henschel. No exceptions can be taken to the work of either artist on this occasion, Mrs. Henschel's voice was in perfect condition and her singing both in her solos and the duets was indescribably beautiful. Mr. Henschel touched high water mark in "Archibald Douglas," which he gave with great breadth, pathos, fire and dramatic effect. The hall was crowded by an enthusiastic audience. These recitals have certainly proved one of the events of the extraordinary musical season, which is now rapidly drawing to a close.

THE SYMPHONY.

Goldmark's now familiar overture to "Sakuntala" was the first number on the programme of the twenty-second symphony rehearsal and concert. The tale of Hindu mythology concerning this beautiful maiden, certain phases of whose life are portrayed in Goldmark's music, is well known, and nothing more need be said except that the performance was fine, both technically and dramatically considered. It was a pleasure to hear Professor John K. Paine's "Spring" symphony once more and an added pleasure to discover that this admirable work, written and first performed in 1880, still holds its own as one of the strongest orchestral compositions that have yet come from the hand of an American composer. There can be no doubt about its sterling worth. That Professor Paine could have adhered so closely to the classic symphonic form, and yet have produced a work so full of buoancy and melody, so picturesque in treatment, without its pages being subject to the charge of freely suggesting those of its models, is proof sufficient of the nature of his musical ability. It is true that there are moments when his inspiration seems to have failed him, when his presentation of his ideas seems a trifle pedantic and diffuse. One feels this at times in the development of the first allegro, in the treatment of the broad and beautiful theme of the adagio, and even in the finale, in spite of its strength and fire and triumphant ending. On the other hand its almost restless activity, relieved by reposeful passages, charming in thought and execution, and the spirit of unity which pervades the entire work easily command attention, and preserve one's interest throughout. The smooth, expressive and brilliant performance, and the fidelity with which Mr. Nikisch adhered to the spirit and letter of the score, gave evidence of careful preparation. Each movement was heartily appreciated, and the close of the symphony was followed by prolonged applause. Another overture made the third and concluding number, Beethoven's "Egmont." The withdrawal of a ballade for orchestra, "The Mermaid," by Edmond de Mihalovich, which was at first announced for this concert, caused disappointment. Mihalovich is, if we mistake not, a Bohemian. He is not a young composer, yet he is, comparatively speaking, unknown. He has written many works which seem to have shared the same fate that has overtaken those of—well, of Bruckner, for instance. They have been published, have excited great interest among musicians, have been performed under distinguished auspices, and then have been practically dropped. It is to be hoped that the one announced may be given before the season closes.

Eugen D'Albert is winning golden opinions by his magnificent playing. His is the triumph of masterly skill, intelligent interpretation and a sympathetic rendering of the works of great masters. Of his three piano recitals to be given the afternoons of April 18, 20 and 23, the first will, by request, be devoted entirely to the works of Beethoven, the second to the compositions of Bach, Beethoven, Mendelssohn, Raff, Schubert, Tausig and Lizst, and the third of Bach, Mozart, Brahms, Chopin, Rubinstien and Lizst. They are magnificent programmes and it is safe to say will be played in an irreproachable style, for D'Albert ranks among the very first of living players on the piano. Seats, single or for the series, at Music Hall.

American Art Journal.

NEW YORK, SATURDAY, APRIL 9, 1892.

NIKISCH by no means equaled his standard in the finale of the Walkure music, played at the 21st Symphony Concert. Perhaps there was disproportion among the instruments, for the Firecharm seemed to lose its lam-bent quality. Heinrich Meyn sang Wotan's Farewell. Volkmann's Serenade in F was finely rendered by the strings. Moté and Schuecker were the soloists in part of Mozart's Concerto for Flute and Harp, a soothing composition. Mendelssohn's Scotch Symphony is a perpetual delight.

THE HENSCHEL CONCERTS greatly enjoyed by their many friends.

New York Pr

EVENING POST: NEW Y

MUSIC AND DRAMA.

The D'Albert Recitals.

There was a larger audience at Mr. D'Albert's second recital than at the first, and for this the more inviting programme was doubtless largely responsible. Variety is the spice of concerts, and it is better to have Bach, Beethoven, Mendelssohn, Raff, Schubert, Strauss, and Liszt than to have Beethoven only. In an arrangement by himself of a Bach fugue in D, Mr. D'Albert showed his gigantic power and dramatic impetuosity in working up a climax, at the same time showing once more what a delightfully modern composer Bach is—more modern than Haydn, Mozart, and Beethoven. Mendelssohn's variations, opus 15, were played in a thoughtful way which gave to each variation a distinct individuality. A long suite by Raff, in D minor, was chosen evidently to show off the virtuoso rather than the artist; it is, as a whole, a weary waste of tones, but in the last part it gives occasion for dazzling pyrotechnics such as are apt to provoke an encore. Mr. D'Albert, on being recalled, added Rubinstein's Staccato Étude. He also played Liszt's "Liebestraum" and "Rhapsodie Espagnole," and that he is a great Liszt player need not be said again at this date. The audience was notably enthusiastic, and another appreciative audience will doubtless greet him to-morrow afternoon, when he will play pieces by Bach, Mozart, Brahms, Chopin, Rubinstein, and Liszt.

Gazette

BOSTON, SUNDAY MORNING, APRIL 10.

HENRY G. PARKER, Editor and Publisher

Music Notes.

The programme of the concert of Saturday evening, April 2, given by the Boston Symphony Orchestra, was: "Scotch Symphony, Mendelssohn; concerto for flute and harp, Mozart; serenade for strings, in F, Volkmann, and "Wotan's Farewell" and the "Fire Charm" from "Die Walküre," Wagner. The soloists were Mr. H. Meyn, Mr. C. Molé and Mr. H. Schuecker. The symphony was un-Mendelssohnized and subjected to a Nikischization that wholly misrepresented the composer's clearly-expressed intentions. The opening movement is marked "allegro un poco agitato"; but Mr. Nikisch, for some undiscoverable motive, began it at a pace closely bordering on andante, and the poco agitato was conspicuous by its absence. The second movement, marked "vivace non troppo," was, on the contrary, hurried along at a break neck speed, the non troppo being wholly ignored. The slow movement was better used, but the finale was subjected to an almost complete revision in respect to tempo. Not only this, but the dynamic marks were boldly disregarded. Mr. Nikisch doubtless imagined that he improved the symphony by subjecting it to this treatment; but we must confess, in view of the immense distance between the reputation of the composer and that of the conductor, that we greatly prefer Mendelssohn to Mr. Nikisch, to say nothing of the fact that the former took the trouble to indicate, with great exactness, the manner in which he desired his work to be read. It would seem, however, that in regard to this symphony, at least, that he had no rights which Mr. Nikisch felt bound to respect, for in addition to the other liberties taken by him, he utterly pooh-poohed Mendelssohn's injunction that the separate movements of the work must follow each other without any wait between them. When we add that the playing was rough and noisy, we feel that we are not unjustified in claiming that the performance was radically bad and thoroughly reprehensible. The trouble seems to be either that Mr. Nikisch fancies it to be imperative on him to inject his own individuality into every work that he conducts, or that he does it through ignorance. In any case, the result is an exasperating mispresentation, not to say belittling, of great masterpieces. If our conductor would only remember that it is of great consequence that Beethoven, Mozart, Mendelssohn, and other famous composers should be read according to the directions they have given, and that it is of no consequence whatever if Mr. Nikisch thinks they ought to be read differently, we should reach a consummation devoutly to be wished. The Mozart concerto was delightfully played by Messrs. Molé and Schuecker; but, unfortunately, the pitch of the harp was painfully at variance with that of the orchestra in the first movement. The Volkmann serenade has some graceful moments of melody and effect, but does not as a whole rise above the level of labored, highly proper Kapellmeister music. It was well played. The Wagner selections were given with immense vigor and almost deafening noisiness. Mr. Meyn sang his share in them in a style wholly in sympathy with the turmoil. It was a struggle between him and the orchestra; but he bore himself bravely, and though now and then his voice was nearly extinguished by the storm of tone against which it was pitted, it was never quite eclipsed, and if he did not come in a winner in the race, he was not left far in the rear.

Mr. Eugene d'Albert announces three piano recitals, to be given in Music Hall on the afternoons of Monday, the 18th inst., Wednesday, the 20th, and Saturday, the 23d. The first programme will be devoted to Beethoven, and will consist of five sonatas. Tickets may be procured at Music Hall.

Mr. and Mrs. Henschel were again welcomed by large and critical audiences last week at their two closing vocal recitals. The programmes were remarkably interesting and as at the earlier recitals covered a wide field of song. To enter on a consideration of the performances in detail would be only to repeat what has been said so often. Both recitals were delightful; the artists were at their very best, and the refined pleasure they afforded was vigorously emphasized by the fervor of the well-deserved applause that rewarded their efforts.

One Monday evening the Kneisel Quartet gave their last concert of the current season. They were assisted by Mr. Ernst Perabo, and Messrs. Novacek and Schulz. The programme was: Sextet for strings, in G, Brahms; Sonata for piano and 'cello, Beethoven; and Quartet E minor, op. 59, No. 2, Beethoven. The sextet is a profound work but despite the fine skill and the labored thought that the composer has brought to bear on it, and the deep scholarship that it shows, it is far from clear, is dry and pedantic, and is spun out to a tiresome length. It was played with immense vitality, but we doubt if it afforded much pleasure except to the few who are clever in solving musical puzzles. The lovely Beethoven Sonata, one of the most genial and charming of its composer's works, was beautifully read and played by Messrs. Perabo and Shroeder the former acquitting himself with exceptional warmth and grace of style and in a spirit of keen sympathy with the work throughout. Nothing better in the way of ensemble playing as illustrated by these artists, could be desired, and the hearty applause and the as hearty recall that rewarded them were fairly earned and wholly deserved. The concert ended with a masterly performance of the Beethoven Quartet. The season of this admirable organization has been abundant in work of the highest order in its kind, and it is pleasing to know that it has been successful from both an artistic and a financial standpoint.

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Boston Journal.

MONDAY, APRIL 11, 1892.

The Symphony Concert of Saturday Evening.

Thoughts Suggested by the Fourth Henschel Recital.

The programme of the twenty-second Symphony concert, given in Music Hall Saturday evening, was as follows:

Overture, "Sakuntala"	Goldmark
Symphony No. 2, A major, "In the Spring"	Paine
Overture, "Egmont"	Beethoven

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This programme does not call for extended criticism, for the numbers are familiar. "The Mermaid," one of the orchestral ballades of Edmond de Mihalovich, was announced and rehearsed; the Beethoven overture was substituted for it, and the ballade of the Slavonic composer disappeared, as the boy Xury in Robinson Crusoe. The performance of the numbers of the programme was not wholly satisfactory; and here the conductor was chiefly in fault. His readings, especially in the matter of tempo, were at times injudicious, and at times contrary to the expressed intentions of the composers. In the Goldmark overture, for instance, the sensuous theme was treated sympathetically and with effect; but the opposing allegro was taken at such a pace that the notes were without apparent value; the players, particularly the workers in brass, suffered thereby; there was scrambling, there was raggedness.

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Prof. Paine's "Island Fantasy" was played at a Symphony concert, under the direction of Mr. William Gericke, April 20, 1889. For nearly three years no one of his orchestral compositions has been heard at a Symphony concert in Music Hall. The tardy recognition of the just claims of a local composer, who is held in honor in this country and in Germany, was, unfortunately, incomplete. For the Spring symphony was read carelessly, almost recklessly. Little attention was paid to the wishes of the composer. The tempi of Prof. Paine were not respected. Pianissimo was mezzo forte; forte was fortissimo. The balance of the parts was so neglected that the effect was often wholly lost. Calm cantabile was fretted into spasmodic eruption. Ingenious and delicate figuration was roughly hurried over. Nor did Beethoven escape. Unwarrantable liberties were taken with the tempo, that there might be a greater effect.

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In connection with the performance of last Saturday evening, it may be of advantage to consider the words of Ferdinand Hiller, who was, in his day, a conductor of no mean skill. "A conductor is a necessary evil. The more completely his individuality disappears from the sight of the audience the better it is. There is nothing worse than a conductor who usurps the place of the virtuoso and seeks to direct the attention of the public to his own personality, to his own performance. 'By their fruits ye shall know them.' The conductor should hide behind the performance of his orchestra and find his chief reward in its excellence. Nor should he ever forget, nor should he ever wish it to be forgotten, that he himself serves a superior officer, the composer—even when it happens by chance that he himself is really the superior man."

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The fourth and the last of the vocal recitals of Mr. and Mrs. Georg Henschel was given Saturday afternoon in the Meionaon. The programme included the duet, "O Toi! Le Digne Appui," from Mehul's "Joseph;" the couplets, "Un Bandeau," from Gretry's "Richard;" two duets by Saint-Saens, and Mr. Henschel's duet, "Gondoliera." Mrs. Henschel sang the following numbers: "If Thou Thy Heart," Giovannini; "Le Portrait," Pacini; "La Charmante Marguerite;" slumber song from the "Magellone," and "The Maiden's Curse" by Brahms; "Dov' e la Sorella," Henschel; "The Little Red Lark;" May song, Hervey. Mr. Henschel was heard in these ballads: Liszt's "Die Vaetergruft;" his own "Jung Dieterich;" Loewe's "Archibald Douglass;" Schumann's "Belsatzar," and "The Grenadiers,"

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This concert, in programme and performance, gave great pleasure to the large audience. The first two duets were of peculiar charm. "Joseph" and "Richard" are operas that are almost wholly unknown in this country; but "Joseph" is still heard in the opera houses of France and Germany, and "Richard" was given as recently as '89 at the Opera Comique in Paris. The French may well be proud of these operas. "Richard," first brought out in 1857, was in advance of its time. In many ways it was an epoch-making work. In an age of artificiality, it appealed to common humanity. "Farewell to guardians, teased by amorous wards and roguish servants! Farewell to gallant lords and noble dames with ribbons, the little figures painted on folding screen and fan! Farewell, at last, to bombastic heroes, Xerxes, Pyrrhus and other plumed tyrants, cardboard dolls of the old Italian opera. Behold simple and true sentiments; behold nature and life. At the breaking of a day when monarchs learn misfortune, behold a King, prisoner, unhappy—a King who is only a man and one of us." Truthful, dramatic melody is found throughout this work. Simple means work irresistible results. In reviewing such a masterpiece, well may Camille Bellaigue conclude as follows: "Our own epoch is prodigiously, yes, terribly expert. We have arrived at the summit of talent. It is time that the musical current runs back to the heart, the point of departure, the point of return in the eternal circuit of the human spirit. Wagner has perhaps closed, rather than opened, a period, a cycle of music. After the most complex of great men, there will come, undoubtedly, some man of great simplicity to reassure and comfort us by clearness, by the obviousness of things. We have for a long time been disquieted by mystery."

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And in like manner set the simple melodies sung so delightfully last Saturday by Mrs. Henschel against the Liszt ballad with its gropings after effect, or the wearisome detail of "Belshazar" or "The Maiden's Curse" of Brahms. The simple melody conquers in each and every case. But your simple, spontaneous, haunting melody is not easily invented. The advanced pupil in a foreign music school writes fugues of respectability by the dozen, but how many melodists are found in the annual crop of graduates? Here is the case of Mr. Henschel, for example, and his ballad "Jung Dieterich." He worked at it industriously, no doubt; he enlarged it here, and he revised it there; he sings it with all his well-known, acknowledged skill; and what is the result? The effect at the moment of the performance was slight, and afterward not a measure lingers in the memory of the hearer. Mr. Henschel sings the ballads of other composers so artistically that it seems a pity he should not meet with greater success in making them. Nor should he ever mourn over the natural limitations of his vocal art. Loewe, who enchanted all hearers by the delivery of his ballads, had a comparatively insignificant voice, and when he sang in Vienna in 1844 he had no voice [illegible]. Hanslick even goes so far as to claim that the Loewe ballads do not demand a voice of sensuous charm, and, in fact, fantasy is more needed in the singer of them than great range or noble tones.

Boston Courier.

SUNDAY MORNING, APRIL 10, 1892.

THE KNEISEL QUARTET.

The last concert of the Kneisel Quartet series was given in Union Hall, Monday evening, Mr. Ernst Perabo, Mr. Otto Novacek and Mr. Leo Schulz assisting. Brahms's sextet for strings in G major, opus 36, was the opening number, and was splendidly performed. It is seldom indeed that such virile, evenly balanced, well sustained sextet playing is heard. The work shows Brahms in one of his most charming moods; there are many beauties of theme and treatment in the five movements that appeal directly to the cultivated musical taste. Of course it would not be Brahms if it did not contain many passages that, on casual acquaintance, seem obscure and devoid of imagination; but so seemed much of Beethoven's music, once upon a time. The performance lasted nearly an hour, partly owing to the accidents (breaking of strings) that happened to Mr. Kneisel and Mr. Novacek near the end of the third and fourth movements. Their brief retirement from the stage, however, afforded a respite which, judging by the cheerful buzz heard through the hall, was far from unwelcome.

The performance of Beethoven's sonata in D for pianoforte and 'cello by Messrs. Perabo and Schroeder was on the whole fine; it would have been notably so if Mr. Perabo had not fallen into his old habit of subduing his accompaniments to an entirely unreasonable extent. The appearance of an extended theme in the 'cello part was regularly the signal for him to drop into an almost inaudible pianissimo, which practically left these passages without a harmonic "leg to stand on."

Such accompanying, no matter how perfect it may be in other respects (no other fault could be found in this instance) cannot be considered artistic. Otherwise. Mr. Perabo's playing generally was admirable. His passage work was unusually clear and fluent, his legato was delightful and his wrists were remarkably free. It is true, however, that his reading of his part of the sonata, though instinct with feeling and refinement, was not a virile one; and his accentuation was certainly at times, spasmodic and unmusical in effect. Mr. Schroeder's playing deserves the warmest commendation. Such warmth, fullness and nobility of tone, combined with such delicate, clean-cut, musical velocity have not, it seems to us, been found in the playing of any other 'cellist who has come to this city to live.

Beethoven's string quartet in E minor, opus 59, was played with great expression and wonderful finish, and brought to a close this fruitful and highly enjoyable series of concerts.

THE HENSCHEL RECITALS.

If the programme of the third Henschel song recital, given at the Meionaon Tuesday afternoon, contained fewer novelties than were vouchsafed at either of the two of the week before, its interesting character and the generally admirable manner in which it was performed, rendered the concert scarcely less enjoyable. Once more Mrs. Henschel was to some extent out of condition. Her tones had not their usual roundness and sweetness, and at times a decided tremolo was apparent. Nevertheless, greatly as the former exquisite purity of her voice was missed, her charming personality and highly artistic interpretations would have covered even a multitude of vocal sins. Three songs by Schubert, "Mignon's song." "Auf dem wasser zu singen," and "Geheimes," were beautifully rendered, the second with a warmth of sentiment that was fully appreciated by her listeners; and "Le Soir," by A. Thomas, the familiar air from Saint-Saens's "Samson et Dalila," and a "Vieille Chanson," by Bizet, were given with exquisite taste and finish, although the sensuous warmth which pervades Mrs. Wyman's always admirable interpretation of the second number was wanting. Equally delightful was her singing of the ballad, "There was an Ancient King," and four "Lieder im Volkston," all compositions of Mr. Henschel.

Mr. Heuschel was heard in a song from Mozart's "Il Seraglio," an aria from "Orfeo," by Haydn, "Busslied," by Beethoven; two ballads, "Die Loewenbraut," by Schumann, and "The Erl-king," by Loewe; "Der Asra," and "Persisches Lied," by Rubinstein, and a song from Brahms's "Magellone." Although he attained great beauty of expression in the Beethoven and Rubinstein numbers, he was at his best in the ballads, his delivery of both being a marvel of lyrical declamation. Two of the three duets of the afternoon were taken from Handel's "Giulio Cesare," and Donizetti's "Don Pasquale;" the third being Mr. Henschel's setting of Kingsley's "Oh that we two were Maying," all of which were perfectly sung.

The programme of the last recital, yesterday afternoon, was rich in new and unfamiliar things. To Mrs. Henschel was assigned songs from the old French and old Irish collections, and others by Giovannini, Pacini, Brahms, Hervey and Henschel; Mr. Henschel sang five ballads, by Schumann, Loewe, Liszt and Henschel; and the five duets performed were by Mehul, Gretry, Saint-Saens and Henschel. No exceptions can be taken to the work of either artist on this occasion, Mrs. Henschel's voice was in perfect condition and her singing both in her solos and the duets was indescribably beautiful. Mr. Henschel touched high water mark in "Archibald Douglas," which he gave with great breadth, pathos, fire and dramatic effect. The hall was crowded by an enthusiastic audience. These recitals have certainly proved one of the events of the extraordinary musical season, which is now rapidly drawing to a close.

THE SYMPHONY.

Goldmark's now familiar overture to "Sakuntala" was the first number on the programme of the twenty-second symphony rehearsal and concert. The tale of Hindu mythology concerning this beautiful maiden, certain phases of whose life are portrayed in Goldmark's music, is well known, and nothing more need be said except that the performance was fine, both technically and dramatically considered. It was a pleasure to hear Professor John K. Paine's "Spring" symphony once more and an added pleasure to discover that this admirable work, written and first performed in 1880, still holds its own as one of the strongest orchestral compositions that have yet come from the hand of an American composer. There can be no doubt about its sterling worth. That Professor Paine could have adhered so closely to the classic symphonic form, and yet have produced a work so full of buoancy and melody, so picturesque in treatment, without its pages being subject to the charge of freely suggesting those of its models, is proof sufficient of the nature of his musical ability. It is true that there are moments when his inspiration seems to have failed him, when his presentation of his ideas seems a trifle pedantic and diffuse. One feels this at times in the development of the first allegro, in the treatment of the broad and beautiful theme of the adagio, and even in the finale, in spite of its strength and fire and triumphant ending. On the other hand its almost restless activity, relieved by reposeful passages, charming in thought and execution, and the spirit of unity which pervades the entire work easily command attention, and preserve one's interest throughout. The smooth, expressive and brilliant performance, and the fidelity with which Mr. Nikisch adhered to the spirit and letter of the score, gave evidence of careful preparation. Each movement was heartily appreciated, and the close of the symphony was followed by prolonged applause. Another overture made the third and concluding number, Beethoven's "Egmont." The withdrawal of a ballade for orchestra, "The Mermaid," by Edmond de Mihalovich, which was at first announced for this concert, caused disappointment. Mihalovich is, if we mistake not, a Bohemian. He is not a young composer, yet he is, comparatively speaking, unknown. He has written many works which seem to have shared the same fate that has overtaken those of—well, of Bruckner, for instance. They have been published, have excited great interest among musicians, have been performed under distinguished auspices, and then have been practically dropped. It is to be hoped that the one announced may be given before the season closes.

Eugen D'Albert is winning golden opinions by his magnificent playing. His is the triumph of masterly skill, intelligent interpretation and a sympathetic rendering of the works of great masters. Of his three piano recitals to be given the afternoons of April 18, 20 and 23, the first will, by request, be devoted entirely to the works of Beethoven, the second to the compositions of **Bach, Beethoven, Mendelssohn, Raff,** Schubert, Tausig and Lizst, and the third of Bach, Mozart, Brahms, Chopin, Rubinstien and Lizst. They are magnificent programmes and it is safe to say will be played in an irreproachable style, for D'Albert ranks among the very first of living players on the piano. Seats, single or for the series, at Music Hall.

American Art Journal.

NEW YORK, SATURDAY, APRIL 9, 1892.

NIKISCH by no means equaled his standard in the finale of the Walkure music, played at the 21st Symphony Concert. Perhaps there was disproportion among the instruments, for the Firecharm seemed to lose its lam-bent quality. Heinrich Meyn sang Wotan's Farewell. Volkmann's Serenade in F was finely rendered by the strings. Moté and Schuecker were the soloists in part of Mozart's Concerto for Flute and Harp, a soothing composition. Mendelssohn's Scotch Symphony is a perpetual delight.

THE HENSCHEL CONCERTS greatly enjoyed by their many friends.

New York 4/

EVENING POST: NEW Y

MUSIC AND DRAMA.

The D'Albert Recitals.

There was a larger audience at Mr. D'Albert's second recital than at the first, and for this the more inviting programme was doubtless largely responsible. Variety is the spice of concerts, and it is better to have Bach, Beethoven, Mendelssohn, Raff, Schubert, Strauss, and Liszt than to have Beethoven only. In an arrangement by himself of a Bach fugue in D, Mr. D'Albert showed his gigantic power and dramatic impetuosity in working up a climax, at the same time showing once more what a delightfully modern composer Bach is—more modern than Haydn, Mozart, and Beethoven. Mendelssohn's variations, opus 15, were played in a thoughtful way which gave to each variation a distinct individuality. A long suite by Raff, in D minor, was chosen evidently to show off the virtuoso rather than the artist; it is, as a whole, a weary waste of tones, but in the last part it gives occasion for dazzling pyrotechnics such as are apt to provoke an encore. Mr. D'Albert, on being recalled, added Rubinstein's Staccato Étude. He also played Liszt's "Liebestraum" and "Rhapsodie Espagnole," and that he is a great Liszt player need not be said again at this date. The audience was notably enthusiastic, and another appreciative audience will doubtless greet him to-morrow afternoon, when he will play pieces by Bach, Mozart, Brahms, Chopin, Rubinstein, and Liszt.

Gazette

BOSTON, SUNDAY MORNING, APRIL 10.

HENRY G. PARKER, Editor and Publisher

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Boston Journal.

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This programme does not call for extended criticism, for the numbers are familiar. "The Mermaid," one of the orchestral ballades of Edmond de Mihalovich, was announced and rehearsed; the Beethoven overture was substituted for it, and the ballade of the Slavonic composer disappeared, as the boy Xury in Robinson Crusoe. The performance of the numbers of the programme was not wholly satisfactory; and here the conductor was chiefly in fault. His readings, especially in the matter of tempo, were at times injudicious, and at times contrary to the expressed intentions of the composers. In the Goldmark overture, for instance, the sensuous theme was treated sympathetically and with effect; but the opposing allegro was taken at such a pace that the notes were without apparent value; the players, particularly the workers in brass, suffered thereby; there was scrambling, there was raggedness.

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Prof. Paine's "Island Fantasy" was played at a Symphony concert, under the direction of Mr. William Gericke, April 20, 1889. For nearly three years no one of his orchestral compositions has been heard at a Symphony concert in Music Hall. The tardy recognition of the just claims of a local composer, who is held in honor in this country and in Germany, was, unfortunately, incomplete. For the Spring symphony was read carelessly, almost recklessly. Little attention was paid to the wishes of the composer. The tempi of Prof. Paine were not respected. Pianissimo was mezzo forte; forte was fortissimo. The balance of the parts was so neglected that the effect was often wholly lost. Calm cantabile was fretted into spasmodic eruption. Ingenious and delicate figuration was roughly hurried over. Nor did Beethoven escape. Unwarrantable liberties were taken with the tempo, that there might be a greater effect.

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In connection with the performance of last Saturday evening, it may be of advantage to consider the words of Ferdinand Hiller, who was, in his day, a conductor of no mean skill. "A conductor is a necessary evil. The more completely his individuality disappears from the sight of the audience the better it is. There is nothing worse than a conductor who usurps the place of the virtuoso and seeks to direct the attention of the public to his own personality, to his own performance. 'By their fruits ye shall know them.' The conductor should hide behind the performance of his orchestra and find his chief reward in its excellence. Nor should he ever forget, nor should he ever wish it to be forgotten, that he himself serves a superior officer, the composer—even when it happens by chance that he himself is really the superior man."

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The fourth and the last of the vocal recitals of Mr. and Mrs. Georg Henschel was given Saturday afternoon in the Meionaon. The programme included the duet, "O Toi! Le Digne Appui," from Mehul's "Joseph;" the couplets, "Un Bandeau," from Gretry's "Richard;" two duets by Saint-Saens, and Mr. Henschel's duet, "Gondoliera." Mrs. Henschel sang the following numbers: "If Thou Thy Heart," Giovannini; "Le Portrait," Pacini; "La Charmante Marguerite;" slumber song from the "Magellone," and "The Maiden's Curse" by Brahms; "Dov' e la Sorella," Henschel; "The Little Red Lark;" May song, Hervey. Mr. Henschel was heard in these ballads: Liszt's "Die Vaetergruft;" his own "Jung Dieterich;" Loewe's "Archibald Douglass;" Schumann's "Belsatzar," and "The Grenadiers,"

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This concert, in programme and performance, gave great pleasure to the large audience. The first two duets were of peculiar charm. "Joseph" and "Richard" are operas that are almost wholly unknown in this country; but "Joseph" is still heard in the opera houses of France and Germany, and "Richard" was given as recently as '89 at the Opera Comique in Paris. The French may well be proud of these operas. "Richard," first brought out in 1857, was in advance of its time. In many ways it was an epoch-making work. In an age of artificiality, it appealed to common humanity. "Farewell to guardians, teased by amorous wards and roguish servants! Farewell to gallant lords and noble dames with ribbons, the little figures painted on folding screen and fan! Farewell, at last, to bombastic heroes, Xerxes, Pyrrhus and other plumed tyrants, cardboard dolls of the old Italian opera. Behold simple and true sentiments; behold nature and life. At the breaking of a day when monarchs learn misfortune, behold a King, prisoner, unhappy—a King who is only a man and one of us." Truthful, dramatic melody is found throughout this work. Simple means work irresistible results. In reviewing such a masterpiece, well may Camille Bellaigue conclude as follows: "Our own epoch is prodigiously, yes, terribly expert. We have arrived at the summit of talent. It is time that the musical current runs back to the heart, the point of departure, the point of return in the eternal circuit of the human spirit. Wagner has perhaps closed, rather than opened, a period, a cycle of music. After the most complex of great men, there will come, undoubtedly, some man of great simplicity to reassure and comfort us by clearness, by the obviousness of things. We have for a long time been disquieted by mystery."

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And in like manner set the simple melodies sung so delightfully last Saturday by Mrs. Henschel against the Liszt ballad with its gropings after effect, or the wearisome detail of "Belshazar" or "The Maiden's Curse" of Brahms. The simple melody conquers in each and every case. But your simple, spontaneous, haunting melody is not easily invented. The advanced pupil in a foreign music school writes fugues of respectability by the dozen, but how many melodists are found in the annual crop of graduates? Here is the case of Mr. Henschel, for example, and his ballad "Jung Dieterich." He worked at it industriously, no doubt; he enlarged it here, and he revised it there; he sings it with all his well-known, acknowledged skill; and what is the result? The effect at the moment of the performance was slight, and afterward not a measure lingers in the memory of the hearer. Mr. Henschel sings the ballads of other composers so artistically that it seems a pity he should not meet with greater success in making them. Nor should he ever mourn over the natural limitations of his vocal art. Loewe, who enchanted all hearers by the delivery of his ballads, had a comparatively insignificant voice, and when he sang in Vienna in 1844 he had no voice at all. Hanslick even goes so far as to claim that the Loewe ballads do not demand a voice of sensuous charm, and, in fact, fantasy is more needful to the singer of them than great range or noble tones.

[illegible] DAILY ADVERTISER
Established 1813.
MONDAY MORNING APRIL 11, 1892.

The Symphony Concert.

Goldmark is one of the most oriental of modern composers. Not that he uses the oriental scale in his tone progressions, or that even the monotonous and constantly recurring rhythms of the East are present in his music, but he presents a sumptuous orchestration combined with a languor of melody that suggests the eastern subjects more thoroughly to the occidental mind than a faithful reproduction of Hindu themes could do. The overture to "Sakuntala" once more showed this heavy, incense-laden vein, in the concert of Saturday. It received a good performance; what there was of caprice in the interpretation seemed not only permissible but commendable. The thematic treatment was clear, and the violas for once, sounded forth with their effective and sombre tone, without being obliterated by their rich relations, the first violins. The climaxes which are so well worked up by the composer, also lost nothing in the performance.

Almost as much can be said of the "Egmont" overture, which was given with great spirit, although its beginning was not free from exaggeration. The overture is of course, according to Goethe, and Motley's unflattering picture of the hero is widely departed from, but at least the voice of freedom is in the finale, and Beethoven, more than any other composer, was the bard of liberty. It was refreshing, in this part, to hear the piccolo, with its proper predominance; the phrase in the last measures (the final cadence) is one of the most characteristic piccolo touches ever written, yet in previous performances the snapping runs on this instrument have been curbed and repressed too much, while this time freedom shrieked (without any falling Kosciusko) to her heart's content.

Prof. Paine's spring symphony is as yet the best work in this form which America has produced. It is not so great a work as the composer's "Œdipus" (which I hold to be the high water mark of American music) but it is shapely, has well contrasted themes, is developed with musicianly skill, and displays more versatility than any native symphony. It was but just that our Boston orchestra should recognize American music in a work by its leading representative, yet I wish that another symphony by one of the best of the younger composers in Boston, Mr. Templeton Strong, had not been forced to go to New York and to Mr. Seidl, for its first performance. The Spring Symphony has been much better played in this city than it was on this occasion; the Adagio was given with much expression, and here the cellos did some excellent work, and the swing of the Scherzo was also effective, but the nobility of the finale was thoroughly eliminated. In this finale there is a broad and massive theme like a hymn of thanksgiving, in splendid contrast with the bubbling joy of the other themes; the composer marked this "Meno Mosso, e Maestoso"; three times does this occur, and three times was it disregarded. What should have been majesty became mere bluster, and even the Allegro Giojoso became a wild Allegro Furioso. Possibly the conductor, but newly accustomed to our climate, endeavored to adapt the Spring symphony to New England conditions, but I cannot believe that Prof. Paine had a Boston spring in mind when he evolved this tone picture, and in any case his marks of Tempo should have been respected without regard to the local thermometers.

LOUIS C. ELSON.

The Henschel Recital.

Mr. and Mrs. Georg Henschel gave their fourth recital for the season of 1892 at Meionaon Hall Saturday afternoon, to an audience whose appreciation equalled its size. Both the singers are especially dear to Boston people, and their appearance was the signal for a most generous outburst of applause. The programme was made up of numbers well adapted to display the merits of the artists, and was especially rich in Henschel compositions. To say that it was enjoyed to the fullest, and that the raptures over the rich and sonorous timbre of Mr. Henschel's voice, and the rare sweetness of Mrs. Henschel's notes, into which Boston audiences are fond of falling were not abated on this occasion is only to do justice to the admirable entertainment. If, however, there be a rare pleasure in digesting the sweetness of Mrs. Henschel's strains, there is almost an equal pain in the fact that the voice bears witness to the march of time, perhaps only slightly, and to the average listener unheeded, but, nevertheless, noticeably. Perhaps the thinness of the highest notes are more remarked from the effort attending their expression than from the expression itself, but it is none the less a reality, although it is in part concealed by the general and admirable mobility of the voice.

The first numbers were two duets, one from Méhul's "Joseph," and the other from Grétry's "Richard Cœur de Lion." The first was the familiar majestic scene between Jacob and Benjamin, and the second a dainty composition, florid but sweet, and of an amorous turn. Both were splendidly rendered and received with bountiful approbation. Mrs. Henschel then sang in a charming manner three love songs, "If thou thy heart bestowest," by Giovannini, "Le Portrait" by Pacini and "La Charmante Marguerite," from the old French. The second was especially well sung, with exquisite fidelity to the sentiment. Liszt's ballad, "Die Vatergruft," is one of that kind which is suited to Mr. Henschel's voice and it was as well declaimed as sung, in all its gruesomeness. "Jung Dieterich," of his own composition, also gave great pleasure, the subject likewise affording scope for his talent for dramatic vocalism. The "Schlummerlied" from the "Magellone" and "Des Maedchen's Fluck," both by Brahms, was sung by Mrs. Henschel and were warmly applauded. Loewe's "Archibald Douglas" was Mr. Henschel's next selection, and was rendered with all the mingled pathos and joyousness in which the number abounds. Two duets, both by Saint-Saëns, the first commencing, "Ici les les tendres oiseaux," and the second, "Viens! Une flute invisible," was next prettily rendered according to their delicate nature.

Mrs. Henschel then followed with three [illegible], the first a Henschel composition, "[illegible] la Sorella," graceful, tender air, tenderly sung. The second, the old Irihs [illegible], "The Little Red Lark," was os [illegible] performed that the audience demanded [illegible] and was accorded a repetition. A [illegible] by A. Hervey was equally en[illegible] as an encore the old Irish ballad, [illegible]," was given. Mr. [illegible] part of the pro[illegible]

[illegible]
SUNDAY, APRIL 10, 1892.

Echoes from Last Night's Symphony Concert.

There were no novelties on the programme of yesterday's symphony concert, but the familiar offerings, splendidly played by Mr. Nikisch's band, proved thoroughly welcome to the large assemblage. "The Mermaid," a ballade for orchestra, by Edmond de Mihalovich, was promised for a first performance, but a postponement was necessary.

The programme as given consisted of Goldmark's "Sakuntala" overture, J. K. Paine's "In the Sp ing" symphony, and Beethoven's "Egmont" overture.

The expressive music, brilliant, weird and sentimental in swiftly changing moods which Goldmark has given his famous overture was most sympathetically read by Mr. Nikisch, and afforded exceeding pleasure to his audience.

The master work of one of the few really eminent American composers was naturally listened to with rapt attention by a gathering which is presumed to represent the musical intelligence of Boston. Mr. Paine is broad, dignified and scholarly in his writings: his style is graceful and free from affectation, his ideas are bright and original and clearly expressed; his treatment of a theme is always scholarly and follows the best of classic models; his command of orchestral resources is most uncommon, and refinement of taste ever characterizes the rich ornamentations which he gives his works.

The "Spring" symphony is truly a grand composition, and the oftener it is heard the greater becomes one's admiration for its beauties. It is distinctly programme music, and thoroughly effective is the instrumentation inpresenting the composer's thoughts.

The orchestra's performance of the work was most enjoyable, even more satisfying than when last played here.

Beethoven's overture was played, as it has been in the past, under Mr. Nikisch's direction with superb effect.

The next public rehearsal of the Symphony orchestra will take place Thursday afternoon instead of Friday afternoon. The programme of that rehearsal and the concert of the following Saturday evening will be this: Symphony, F major, op. 4, D'Albert; suite, "Hamlet," Henschel; overture, "Oberon," Weber. Mrs. Georg Henschel will sing arias from Handel's "Alessandro" and Massenet's "Herodiade." Mr. Henschel will conduct his suite.

D'Albert's Piano Recitals.

Eugen D'Albert is to give three piano recitals at Music Hall on Monday, Wednesday and Friday afternoons, 18th, 20th and 22d inst. The first programme, by special request, is devoted entirely to the music of Beethoven, in the interpretation of which D'Albert is pre-eminent.

His masterly work at a recent symphony concert showed how well equipped he is to give effect to the subtle beauties of that master mind. No programme since Von Bulow was here has contained such representative works, and if all that has been written about D'Albert's playing be true, it will be of exceeding interest to music lovers, as well as students.

The second and third recitals are to be varied in character, and will call in play his astounding technique, intellectual acuteness and polished style, a little of which was displayed in his response to the encore demanded of him at the orchestral concert. Season and single tickets can now be obtained at Music Hall.

Farewell Henschel Concert.

Mr. and Mrs. Georg Henschel gave their fourth and last vocal recital at the Meionaon yesterday afternoon. The hall was crowded and the artists were accorded the most hearty appreciation for their charming entertainment.

Mrs. Henschel's solos were characterized by that sweetness and delicate expression which is a marked feature in all her vocal work, and Mr. Henschel's songs were given in his usual artistic manner.

The gifted pair were heard in duets by Mehul, Gretry, Saint-Saens and Henschel, the latter number most beautifully sung and fittingly closing a thoroughly enjoyable programme.

New York World
4/10

If Mr. D'Albert cannot be surpassed as a Beethoven player, Mr. De Pachmann is equally great as an interpreter of Chopin, while Mr. Rummel has that considered and classic repose which make his interpretation of composers, like Bach in particular, wholly admirable. It is a pity that after so long a musical season so much really excellent piano music should have burst upon us at once. There comes a time when the power of musical assimilation seems to be gone, and the pleasure in it seems to vanish also. This week there is a decided lull in musical matters, which precedes the storm of anniversary and commemorative concerts, which will bring the season to a close.

Mr. and Mrs. Henschel will be the soloists at the last concert of the Boston Symphony Orchestra on April 26. A series of six concerts, which will again take place at Chickering Hall, this time on Thursday evenings, has already been arranged for next season.

Boston Transcript
TUESDAY, APRIL 12, 1892.

A License for the "Pop Concerts."

At the present time there are 1200 applications before the Board of Police for the 896 liquor licenses to be issued for the year ensuing from May 1. It is understood that Charles A. Ellis will receive a license for the Music Hall Popular Concerts during the coming summer.

There are twenty-five new applications for licenses from the North End.

Date 4-8

SOME PIANOFORTE RECITALS.

A hearty and honest appreciation of the pianoforte recitals which Messrs. Rummel and d'Albert are giving on alternate days in the concert-room of the Madison Square Garden would be hailed as a most gratifying sign of the times by many sincere lovers of music who, with the warmest admiration for the departed Paderewski, unite a sufficient power of discrimination to realize that there are other artists besides him. It is not at all necessary to depreciate the genius of the marvellous Pole to say that the notion that the last word was spoken in his recitals and concerts is fantastic to a degree. There was a mysterious spell in his playing, a charm whose essence was so distinctively musical that no unselfish lover of the art felt inclined to quarrel with him no matter how greatly he might dissent from the pianist's reading; yet this did not in all cases close the gates of the understanding to his limitations. Messrs. Rummel and d'Albert in their recitals given thus far have demonstrated most convincingly and eloquently their right to ask the public to give heed to some things which in the popular ecstasy caused by Paderewski were in danger of being forgotten. Mr. d'Albert on Tuesday showed a side of Beethoven's genius which the Polish pianist did not discover, and Mr. Rummel on Wednesday accomplished a similar task in connection with the music of Schumann. It is unfortunate that circumstances compel a presentation of the matter in terms which, in the exalted mood in which Mr. Paderewski left so many of our concert-goers, are bound to be misunderstood; but truth ought not to be permitted to wait on sentiment at a time when its fruits are so significant and valuable. The sanity, the fine intellectual poise, the fire and the technical brilliancy which marks the playing of the present concert givers are deserving of generous recognition and challenge enthusiastic approbation. An intelligent lover of pianoforte music cannot afford to ignore the splendid work which they are doing simply because he was recently under the sway of another's unique achievements. The art of music has rights which are higher than those of any one of its votaries.

Mr. d' Albert's second recital yesterday was of a miscellaneous character. The programme consisted of his own transcription of a Bach prelude and fugue in D-major, Beethoven's Sonata op. 78, Mendelssohn's Variations op. 15, Raff's Suite in D-minor, Schubort's Impromptu op. 90 No. 3, the Strauss-Tausig waltz "Man lebt nur Iinmal," and Liszt's "Liebestraum" No. 3 and Rhapsodie Espagnole—familiar music all of it. The fine Suite by Raff called out great enthusiasm, which the player rewarded by his stupendous performance of Rubinstein's Staccato Study and after the Liszt pieces, that is at the close of the recital, is added a Barcarolle by Rubinstein, another of his battle horses. The third recital will take place to-morrow, when Mr. d' Albert will play Bach's sixth English Suite, Mozart's Rondo in A-minor, Brahms's Rhapsody op. 79, No. 2, Chopin's Sonata in B-minor, Rubinstein's Barcarolle in A-minor, and Liszt's "Sonetto di Petrarca," Feux follets" and Tarantelle "Napolii"

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, APRIL 9, 1892.

The Kneisel Quartette brought its seventh season to an end with the concert of Monday evening. There was a large audience, Mr. Perabo sat at the piano and Mr. Novacek and Mr. Schulz assisted in the Brahms sextet. Like the preceding concerts of this series, it was highly enjoyable.

These concerts of chamber music have been among the most delightful which this season, or any other season, has produced. Both in selection and in performance, the musicianly taste and the artistic skill of Mr. Kneisel have been manifest in a very gratifying measure. And it may be hoped that the support given this undertaking now for seven years may encourage the establishment of the Kneisel Quartette as a fixed institution of music Boston.

EVENING POST, Chicago, Ill.
te 4-7

Mr. and Mrs. George Henschel, the finished singers who will give a series of private recitals here next month, will be under the management of F. Wight Neumann.

D'Albert will appear once more in concert in Chicago. He will play with the Boston Symphony Orchestra on the evening of May 7.

Boston Daily Traveller
MONDAY, APRIL 11, 1892.
SINGLE COPIES TWO CENTS

The Twenty-second Symphony Concert.

The programme of the 22d Symphony concert was listened to by the smallest audience of the season at the Music Hall on Saturday evening. It was as follows: Overture, "Sakuntala," Goldmark; "Spring" Symphony, No. 2, in A-major, John K. Paine; overture, "Egmont," Beethoven.

The remarkable feature of this concert is that for the first time in his engagement of three years Mr. Nikisch has presented a work of the most eminent American composer, and more than that, a resident composer and the professor of music at Harvard University—national and local reasons that the conductor of the Boston Symphony Orchestra should have recognized at the very beginning of his engagement.

Prof. Paine's "Spring" Symphony, in its spontaneity, its wealth of ideas and its classic model of the highest form, resting entirely upon the most exalted plane of symphonic writing, throws down the gauntlet to any work of its class that has ever been composed.

Prof. Paine is a master in every form of musical composition, as well as in the art of modern orchestration, and this rare gift is displayed in this noble symphony in a superb degree. Prof. Paine's fine symphony, however, fell into poor hands when Mr. Nikisch undertook its interpretation, for a more coarse, careless and misconceived performance could hardly have been expected from the leader of an orchestra that formerly stood so highly as did our local organization. This symphony has been played here under the direction of Prof. Paine, Theodore Thomas, Carl Zerrahn and Mr. Bernard Listemann, and as the three conductors named played it in accordance with the composer's ideas and indications, we have had a good model presented of its worth and beauties. There has been much said in the public prints regarding Mr. Nikisch's ability to comprehend and interpret a composer, and he has been most severely arraigned for the vulgarities of his efforts with the classics.

There has been some doubt whether this misrepresentation of great composers is a matter of a coarse individuality or of ignorance. To such an extent has this reprehensible display been exhibited by Mr. Nikisch that, to quote the criticism of the eminent critic of the Saturday Evening Gazette, "It has passed its vexatious stage and is becoming amusing." When Mr. Nikisch first came here it was announced in an interview that he would pay particular attention to a liberal presentation of the works of native composers. Perhaps when he came to look at Prof. Paine's works and found that they were of magnificent proportions, and had been performed under the baton of that great conducter, Theodore Thomas, he may have felt some timidity in undertaking the task himself.

In producing this symphony he would have to expose his own ability as one capable of comprehending and interpreting an author or in displaying his inability to successfully do so.

Whatever his feelings may have been, the performance on Saturday evening left no doubt in the minds of his critical listeners, for the symphony was played regardless of the composer's indication, and its effect was ruined. The manner in which Mr. Nikisch galloped off the magnificent great theme of praise and thanksgiving in the last movement marked *Meno mosso e maestoso*, and which appears three times, should in my opinion be evidence enough to stamp the incapacity of a conductor. The intention of the composer is so evident and so plainly indicated that even the merest tyro of a conductor should comprehend the meaning. It matters little whether it be Nikischism or ignorance it is equally reprehensible.

The Goldmark overture and the Beethoven overture were both subjected to the coarse grinding of Nikisch's grist mill, and the public will have to wait for some other hand to set the gauge if the more refined brand is desirable. In the mean time the judicious grieve. Concerning this performance of Prof. Paine's symphony, Mr. Woolf of the Gazette says the "composer's ideas were persistently disregarded in favor of the conductor's ideas of what they ought to be." Mr. Hale of the Journal says "the symphony was read carelessly, almost recklessly; little attention was paid to the wishes of the composer. The tempi of Prof. Paine was not respected. Piano was mezzo forte and forte was fortissimo. The balance of the parts was so neglected that the effect was often wholly lost. Calm cantabile was fretted into spasmodic eruption. Ingenious and delicate figuration was roughly hurried over." Mr. Elson of the Advertiser says that "What should have been majesty became mere bluster, and even the allegro giojoso became allegro furioso." Unfortunate is the composer who trusts to such hands a revelation of his genius. When our minds turn back to the delicate, artistic, conscientious and at the same time viril interpretation under the baton of that superb conductor and musician, Wilhelm Gericke, we yearn for his reappearance, and shiver over our present experiences with his follower in office.

WARREN DAVENPORT.

BOSTON DAILY ADVERTISER
Established 1813.

NONDAY MORNING APRIL 11, 1892.

The Symphony Concert.

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Almost as much can be said of the "Egmont" overture, which was given with great spirit, although its beginning was not free from exaggeration. The overture is of course, according to Goethe, and Motley's unflattering picture of the hero is widely departed from, but at least the voice of freedom is in the finale, and Beethoven, more than any other composer, was the bard of liberty. It was refreshing, in this part, to hear the piccolo, with its proper predominance; the phrase in the last measures (the final cadence) is one of the most characteristic piccolo touches ever written, yet in previous performances the snapping runs on this instrument have been curbed and repressed too much, while this time freedom shrieked (without any falling Kosciusko) to her heart's content.

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LOUIS C. ELSON.

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The first numbers were two duets, one from Méhul's "Joseph," and the other from Grétry's "Richard Cœur de Lion." The first was the familiar majestic scene between Jacob and Benjamin, and the second a dainty composition, florid but sweet, and of an amorous turn. Both were splendidly rendered and received with bountiful approbation. Mrs. Henschel then sang in a charming manner three love songs, "If thou thy heart bestowest," by Giovannini, "Le Portrait" by Pacini and "La Charmante Marguerite," from the old French. The second was especially well sung, with exquisite fidelity to the sentiment. Liszt's ballad, "Die Vatergruft," is one of that kind which is suited to Mr. Henschel's voice and it was as well declaimed as sung, in all its gruesomeness. "Jung Dieterich," of his own composition, also gave great pleasure, the subject likewise affording scope for his talent for dramatic vocalism. The "Schlummerlied" from the "Magellone" and "Des Maedchen's Fluck," both by Brahms, was sung by Mrs. Henschel and were warmly applauded. Loewe's "Archibald Douglas" was Mr. Henschel's next selection, and was rendered with all the mingled pathos and joyousness in which the number abounds. Two duets, both by Saint-Saëns, the first commencing, "Ici les les tendres oiseaux," and the second, "Viens! Une flute invisible," was next prettily rendered according to their delicate nature.

Mrs. Henschel then followed with three soli. the first a Henschel composition, "Dov'è la Sorella," graceful, tender air, tenderly sung. The second, the old Irihs song, "The Little Red Lark," was os charmingly performed that the audience demanded and was accorded a repetition. A May song by A. Hervey was equally enjoyed and as an encore the old Irish ballad, "The Glen of Kenman," was given. Mr. Henschel's individual part of the programme was concluded with the rendition [illegible] "Belsatzar" [illegible]

Boston Sunday Globe.

SUNDAY, APRIL 10, 1892.

Echoes from Last Night's Symphony Concert.

There were no novelties on the programme of yesterday's symphony concert, but the familiar offerings, splendidly played by Mr. Nikisch's band, proved thoroughly welcome to the large assemblage. "The Mermaid," a ballade for orchestra, by Edmond de Mihalovich, was promised for a first performance, but a postponement was necessary.

The programme as given consisted of Goldmark's "Sakuntala" overture, J. K. Paine's "In the Sp ing" symphony, and Beethoven's "Egmont" overture.

The expressive music, brilliant, weird and sentimental in swiftly changing moods which Goldmark has given his famous overture was most sympathetically read by Mr. Nikisch, and afforded exceeding pleasure to his audience.

The master work of one of the few really eminent American composers was naturally listened to with rapt attention by a gathering which is presumed to represent the musical intelligence of Boston. Mr. Paine is broad, dignified and scholarly in his writings; his style is graceful and free from affectation, his ideas are bright and original and clearly expressed; his treatment of a theme is always scholarly and follows the best of classic models; his command of orchestral resources is most uncommon, and refinement of taste ever characterizes the rich ornamentations which he gives his works.

The "Spring" symphony is truly a grand composition, and the oftener it is heard the greater becomes one's admiration for its beauties. It is distinctly programme music, and thoroughly effective is the instrumentation inpresenting the composer's thoughts.

The orchestra's performance of the work was most enjoyable, even more satisfying than when last played here.

Beethoven's overture was played, as it has been in the past, under Mr. Nikisch's direction with superb effect.

The next public rehearsal of the Symphony orchestra will take place Thursday afternoon instead of Friday afternoon. The programme of that rehearsal and the concert of the following Saturday evening will be this: Symphony, F major, op. 4, D'Albert; suite, "Hamlet," Henschel; overture, "Oberon," Weber. Mrs. Georg Henschel will sing arias from Handel's "Alessandro" and Massenet's "Herodiade." Mr. Henschel will conduct his suite.

D'Albert's Piano Recitals.

Eugen D'Albert is to give three piano recitals at Music Hall on Monday, Wednesday and Friday afternoons, 18th, 20th and 22d inst. The first programme, by special request, is devoted entirely to the music of Beethoven, in the interpretation of which D'Albert is pre-eminent.

His masterly work at a recent symphony concert showed how well equipped he is to give effect to the subtle beauties of that master mind. No programme since Von Bulow was here has contained such representative works, and if all that has been written about D'Albert's playing be true, it will be of exceeding interest to music lovers, as well as students.

The second and third recitals are to be varied in character, and will call in play his astounding technique, intellectual acuteness and polished style, a little of which was displayed in his response to the encore demanded of him at the orchestral concert. Season and single tickets can now be obtained at Music Hall.

Farewell Henschel Concert.

Mr. and Mrs. Georg Henschel gave their fourth and last vocal recital at the Meionaon yesterday afternoon. The hall was crowded and the artists were accorded the most hearty appreciation for their charming entertainment.

Mrs. Henschel's solos were characterized by that sweetness and delicate expression which is a marked feature in all her vocal work, and Mr. Henschel's songs were given in his usual artistic manner.

The gifted pair were heard in duets by Mehul, Gretry, Saint-Saens and Henschel, the latter number most beautifully sung and fittingly closing a thoroughly enjoyable programme.

New York [illegible]

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If Mr. D'Albert cannot be surpassed as a Beethoven player, Mr. De Pachmann is equally great as an interpreter of Chopin, while Mr. Rummel has that considered and classic repose which make his interpretation of composers, like Bach in particular, wholly admirable. It is a pity that after so long a musical season so much really excellent piano music should have burst upon us at once. There comes a time when the power of musical assimilation seems to be gone, and the pleasure in it seems to vanish also. This week there is a decided lull in musical matters, which precedes the storm of anniversary and commemorative concerts, which will bring the season to a close.

Mr. and Mrs. Henschel will be the soloists at the last concert of the Boston Symphony Orchestra on April 26. A series of six concerts, which will again take place at Chickering Hall, this time on Thursday evenings, has already been arranged for next season.

Boston Transcript

TUESDAY, APRIL 12, 1892.

A License for the "Pop Concerts."

At the present time there are 1200 applications before the Board of Police for the 896 liquor licenses to be issued for the year ensuing from May 1. It is understood that Charles A. Ellis will receive a license for the Music Hall Popular Concerts during the coming summer.

There are twenty-five new applications for licenses from the North End.

Tribune, New York, N. Y.

Date 4-8

SOME PIANOFORTE RECITALS.

A hearty and honest appreciation of the pianoforte recitals which Messrs. Rummel and d'Albert are giving on alternate days in the concert-room of the Madison Square Garden would be hailed as a most gratifying sign of the times by many sincere lovers of music who, with the warmest admiration for the departed Paderewski, unite a sufficient power of discrimination to realize that there are other artists besides him. It is not at all necessary to depreciate the genius of the marvellous Pole to say that the notion that the last word was spoken in his recitals and concerts is fantastic to a degree. There was a mysterious spell in his playing, a charm whose essence was so distinctively musical that no unselfish lover of the art felt inclined to quarrel with him no matter how greatly he might dissent from the pianist's reading; yet this did not in all cases close the gates of the understanding to his limitations. Messrs. Rummel and d'Albert in their recitals given thus far have demonstrated most convincingly and eloquently their right to ask the public to give heed to some things which in the popular ecstasy caused by Paderewski were in danger of being forgotten. Mr. d'Albert on Tuesday showed a side of Beethoven's genius which the Polish pianist did not discover, and Mr. Rummel on Wednesday accomplished a similar task in connection with the music of Schumann. It is unfortunate that circumstances compel a presentation of the matter in terms which, in the exalted mood in which Mr. Paderewski left so many of our concert-goers, are bound to be misunderstood; but truth ought not to be permitted to wait on sentiment at a time when its fruits are so significant and valuable. The sanity, the fine intellectual poise, the fire and the technical brilliancy which marks the playing of the present concert givers are deserving of generous recognition and challenge enthusiastic approbation. An intelligent lover of pianoforte music cannot afford to ignore the splendid work which they are doing simply because he was recently under the sway of another's unique achievements. The art of music has rights which are higher than those of any one of its votaries.

Mr. d' Albert's second recital yesterday was of a miscellaneous character. The programme consisted of his own transcription of a Bach prelude and fugue in D-major, Beethoven's Sonata op. 78, Mendelssohn's Variations op. 15, Raff's Suite in D-minor, Schubert's Impromptu op. 90 No. 3, the Strauss-Tausig waltz "Man lebt nur linmal," and Liszt's "Liebestraum" No. 3 and Rhapsodie Espagnole—familiar music all of it. The fine Suite by Raff called out great enthusiasm, which the player rewarded by his stupendous performance of Rubinstein's Staccato Study and after the Liszt pieces, that is at the close of the recital, is added a Barcarolle by Rubinstein, another of his battle horses. The third recital will take place to-morrow, when Mr. d' Albert will play Bach's sixth English Suite, Mozart's Rondo in A-minor, Brahms's Rhapsody op. 79, No. 2, Chopin's Sonata in B-minor, Rubinstein's Barcarolle in A-minor, and Liszt's "Sonetto di Petrarca," Feux follets" and Tarantelle "Napolii"

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, APRIL 9, 1892.

The Kneisel Quartette brought its seventh season to an end with the concert of Monday evening. There was a large audience, Mr. Perabo sat at the piano and Mr. Novacek and Mr. Schulz assisted in the Brahms sextet. Like the preceding concerts of this series, it was highly enjoyable.

These concerts of chamber music have been among the most delightful which this season, or any other season, has produced. Both in selection and in performance, the musicianly taste and the artistic skill of Mr. Kneisel have been manifest in a very gratifying measure. And it may be hoped that the support given this undertaking now for seven years may encourage the establishment of the Kneisel Quartette as a fixed institution of musical Boston.

EVENING POST, Chicago, Ill.

te 4-7

Mr. and Mrs. George Henschel, the finished singers who will give a series of private recitals here next month, will be under the management of F. Wight Neumann.

D'Albert will appear once more in concert in Chicago. He will play with the Boston Symphony Orchestra on the evening of May 7.

Boston Daily Traveller

MONDAY, APRIL 11, 1892.

SINGLE COPIES TWO CENTS

The Twenty-second Symphony Concert.

The programme of the 22d Symphony concert was listened to by the smallest audience of the season at the Music Hall on Saturday evening. It was as follows: Overture, "Sakuntala," Goldmark; "Spring" Symphony, No. 2, in A-major, John K. Paine; overture, "Egmont," Beethoven.

The remarkable feature of this concert is that for the first time in his engagement of three years Mr. Nikisch has presented a work of the most eminent American composer, and more than that, a resident composer and the professor of music at Harvard University—national and local reasons that the conductor of the Boston Symphony Orchestra should have recognized at the very beginning of his engagement.

Prof. Paine's "Spring" Symphony, in its spontaneity, its wealth of ideas and its classic model of the highest form, resting entirely upon the most exalted plane of symphonic writing, throws down the gauntlet to any work of its class that has ever been composed.

Prof. Paine is a master in every form of musical composition, as well as in the art of modern orchestration, and this rare gift is displayed in this noble symphony in a superb degree. Prof. Paine's fine symphony, however, fell into poor hands when Mr. Nikisch undertook its interpretation, for a more coarse, careless and misconceived performance could hardly have been expected from the leader of an orchestra that formerly stood so highly as did our local organization. This symphony has been played here under the direction of Prof. Paine, Theodore Thomas, Carl Zerrahn and Mr. Bernard Listemann, and as the three conductors named played it in accordance with the composer's ideas and indications, we have had a good model presented of its worth and beauties. There has been much said in the public prints regarding Mr. Nikisch's ability to comprehend and interpret a composer, and he has been most severely arraigned for the vulgarities of his efforts with the classics.

There has been some doubt whether this misrepresentation of great composers is a matter of a coarse individuality or of ignorance. To such an extent has this reprehensible display been exhibited by Mr. Nikisch that, to quote the criticism of the eminent critic of the Saturday Evening Gazette, "it has passed its vexatious stage and is becoming amusing." When Mr. Nikisch first came here it was announced in an interview that he would pay particular attention to a liberal presentation of the works of native composers. Perhaps when he came to look at Prof. Paine's works and found that they were of magnificent proportions, and had been performed under the baton of that great conducter, Theodore Thomas, he may have felt some timidity in undertaking the task himself.

In producing this symphony he would have to expose his own ability as one capable of comprehending and interpreting an author or in displaying his inability to successfully do so.

Whatever his feelings may have been, the performance on Saturday evening left no doubt in the minds of his critical listeners, for the symphony was played regardless of the composer's indication, and its effect was ruined. The manner in which Mr. Nikisch galloped off the magnificent great theme of praise and thanksgiving in the last movement marked *M-no mosso e maestoso*, and which appears three times, should in my opinion be evidence enough to stamp the incapacity of a conductor. The intention of the composer is so evident and so plainly indicated that even the merest tyro of a conductor should comprehend the meaning. It matters little whether it be Nikischism or ignorance it is equally reprehensible.

The Goldmark overture and the Beethoven overture were both subjected to the coarse grinding of Nikisch's grist mill, and the public will have to wait for some other hand to set the gauge if the more refined brand is desirable. In the mean time the judicious grieve. Concerning this performance of Prof. Paine's symphony, Mr. Woolf of the Gazette says the "composer's ideas were persistently disregarded in fa or of the conductor's ideas of what they ought to be." Mr. Hale of the Journal says "the symphony was read carelessly, almost recklessly; little attention was paid to the wishes of the composer. The tempi of Prof. Paine was not respected. Piano was mezzo forte and forte was fortissimo. The balance of the parts was so neglected that the effect was often wholly lost. Calm cantabile was fretted into spasmodic eruption. Ingenious and delicate figuration was roughly hurried over." Mr. Elson of the Advertiser says that "What should have been majesty became mere bluster, and even the alleg o giojoso became allegro furioso." Unfortunate is the composer who trusts to such hands a revelation of his genius. When our minds turn back to the delicate, artistic, conscientious and at the same time viril interpretation under the baton of that superb conductor and musician, Wilhelm Gericke, we yearn for his reappearance, and shiver over our present experiences with his follower in office.

WARREN DAVENPORT.

Boston Transcript

MONDAY, APRIL 11, 1892.

Meionaon: The Henschel Recitals.

Mr. and Mrs. Georg Henschel gave the last of their four vocal recitals in the Meionaon on Saturday afternoon, the programme being as follows:

Duet, O toi le digne appui d'un père, from "Joseph," ..... Méhul
Duet, from "Richard Cœur de Lion" ..... Grétry
Mr. and Mrs. Henschel.
If thou thy heart bestowest ..... Giovannini
Le Portrait ..... Pacini
La charmante Marguerite ..... Old French
Mrs. Henschel.
Ballad, Die Vätergruft ..... Liszt
Ballad, Jung Dietrich ..... Henschel
Mr. Henschel.
Schlummerlied, from "Die schöne Magelone;"
Des Mädchens Fluch ..... Brahms
Mrs. Henschel.
Ballad, Archibald Douglas ..... Loewe
Mr. Henschel.
Duets, Ici les tendres oiseaux; Viens! Une flute invisible ..... Saint-Saëns
Mr. and Mrs. Henschel.
Dov' è la sorella? ..... Henschel
The Little Red Lark ..... Old Irish
May Song ..... Hervey
Mrs. Henschel.
Ballads, Belsazar; Die beiden Grenadiere ... Schumann
Mr. Henschel.
Duet, Gondoliera ..... Henschel
Mr. and Mrs. Henschel.

Mr. Henschel is giving us a good deal of the German ballad, but not too much; the form has not been very familiar here, and what little we know of it we owe almost entirely to him. In earlier days August Kreissmann, the only song-singer of real importance we have had before Mr. Henschel, used to confine himself almost wholly to the Lied; we cannot remember his singing the Schubert, Schumann, or Loewe ballads. Of those Mr. Henschel has sung here, those by Carl Loewe must be recognized as standing head and shoulders above the others; Loewe had just the right gifts to make him an almost ideal ballad writer: a facile melodic invention, a well-sustained vivacity of style, above all, the power of doing things simply and directly.

If we look into the matter a little more deeply, we find that the natural gifts which make a man a ballad composer, to the manner born, correspond in a sense to those which make a poet a good ballad writer. The easy melodic invention which marks the ballad composer is intimately related to the facile handling of rhyme and rhythm that belongs to the ballad-writing poet. A certain simple homeliness is common to both. And note here one prevailing trait of Loewe's melody; its general cut, especially its rhythm, may connect it ideally with some prominent feature in the poem he is setting to music; thus its general character may be martial or rustic, light or serious, suggestive of the dance or the chase. In a word, it is almost invariably pertinent to the occasion. But mark this: it is simply and purely a melody *per se;* it is a bit of pure musical invention, a melody *schlechtweg*, as the Germans would say. It does not present itself, like the Wagnerian *Leitmotiv*, as the musical expression of any particular line or sentiment in the poem, but its emotional expressiveness is—as Hanslick says that of every pure melody is—absolutely vague and indeterminate. It is, so to speak, a melody of all-work; one which will be serviceable at any juncture in the ballad, and to which any expression you please may be given, by changes of *tempo*, dynamic force, rhythm, or vocal inflection. It is the musical counterpart of the usually persistent and unchanging rhythm of the poetic ballad.

It is by the employment of melodies of this stamp that Loewe shows one of the elements of his superiority to Schumann as a ballad writer; the very thing which gave Schumann his wonderful mastery over the more concise and condensed form of the "Lied," his conspicuous power of making every melodic phrase reflect exactly and specifically the emotional contents of the particular words to which it is sung, the intimate connection which exists between his melody and the emotional essence of the text, militated against his gaining an equal mastery over the more extended narrative form of the ballad. Whenever Schumann was brought face to face with a poem, his instinct as a composer led him toward the most immediate and specific expression of the text; and the development of the ballad is too extended to admit of its being set to music with this constant, minute regard for following out every varying shade of emotion, sentence by sentence, and at the same time preserving a firmly knit and coherent musical form. Now Schumann was no Wagnerian, and "infinite melody" of the Wagnerian sort, was not what he aimed at; in his eyes, musical form was to the full as important as truth of expression. He must have perceived clearly enough that, to compose a ballad all through, (*durchcomponiren,*) with constant regard for the music's reflecting every shade of emotion in the text, and, at the same time, to impart to his composition a finely organized and coherent musical form, would inevitably result in inflating that form to quasi-symphonic proportions, necessitating a repetition and re-repetition of words utterly out of keeping with the simplicity of the ballad. Consequently, not being willing, or perhaps not able, to abandon constant specific musical expressiveness, he too often took refuge in a style of writing half-way between *arioso* and recitative, which doubtless has the virtue of expressiveness, often of a rather dramatic sort, but has also the vice of lacking simplicity and musical vivacity, and of seeming singularly at variance with the true ballad spirit. He, at times, almost becomes turgid, and one has a too besetting sense of effort. There is a general lack of homeliness and naïveté. To our mind, Schumann has been far more successful in striking the right key-note in some of the most profoundly philosophical meditations in his "Faust" than in such ballads as his "Belsazar," or "Die Löwenbraut." In "Die beiden Grenadiere," he falls more nearly into the real ballad style: here the martial briskness of the principal theme, repeated, as it is, at the beginning of successive stanzas, gives a musical consistency to the whole, while the *arioso* portions have more definiteness of musical outline than we find in similar parts of "Belsazar." Then, too, the closing climax, with the "Marseillaise," rounds off the whole with a glorious outburst of pure, popular melody. Still, even here, we are far enough from the simple homeliness of narrative style of Loewe's "Erlkönig" or "Archibald Douglas." Just try to imagine Schumann setting Uhland's "Roland Schildtrager" to music! Loewe would have done it to perfection,—indeed, he may have done so, for ought we know.

"Die Vätergruft" is the first ballad we have ever heard by Liszt; it is, in a certain sense both worse and better than Schumann. Worse, from the portentous means (harmonic and otherwise) Liszt has employed; better—superficially, at least—from a certain brilliant theatricality in treatment, which might pass muster, for the nonce, as dramatic power." Mr. Henschel's own "Jung Dietrich" struck us as admirable; here we have once more the true ballad spirit. The thing is simple in treatment, full of energy and enormously effective. Upon the whole, it is laid out rather upon Loewe's lines. Of Mr. Henschel's singing of all five ballads it can only be said that it was superb as ever.

Mrs. Henschel was delightful in the two groups of three little songs each, and in Brahms's "Schlummerlied." But "Des Mädchens Fluch" seemed physically beyond her; it is a positively terrific song, one that demands enormous vocal force, and an amount of demonic magnetism in the singer such as would fit her to sing Wagner's Kundry, in the scene in the second act, in Klingsor's laboratory. The several duets were given beyond reproach.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-second concert, given in the Music Hall last Saturday evening, was as follows:

Goldmark: Overture to "Sakùntala."
Paine: Symphony No. 2, in A major, "In the Spring."
Beethoven: Overture to "Egmont."

Once more a symphony concert without a solo; for which much thanks! Goldmark's "Sakuntala" is not precisely a novelty—indeed, we believe it was given no less than six times the first season it was brought out here, by the Harvard Musical Association, under Mr. Zerrahn—neither is it the strongest work in the world. We remember being lately in a company of musicians who all agreed that the "Sakuntala" marked about the lowest point attainable by a composition that one would care to listen to more than once. Still, it is not disagreeable in thematic material, and is really gorgeous in orchestration. We have often thought that a tolerably high pitch of human well-being might be reached by listening to this overture, while looking at the old "Black Crook" prismatic fountain, and thinking of nothing at all. Its oriental sensuousness would set off that shifting play of bright color to fine advantage. But at a concert, with nothing more poetic than a lot of electric lights staring you out of countenance, you do begin to tire of it especially after having heard it numberless times. Yet it was made interesting, and even exciting last Saturday evening by the incomparably superb way the orchestra played it under Mr. Nikisch. He takes it very differently from Mr. Gericke; and we are fully persuaded that Mr. Gericke, as an old and intimate friend of Goldmark's, took it just the way the composer intended it to go. But this does not trouble us in the least; it is a work of no earthly importance, and it sounds for better as Mr. Nikisch takes it. There is no question of right or wrong in the matter. We enjoyed it to the top of our bent.

Mr. Paine's "Spring" symphony has not been heard here in some years. It is eminently characteristic of the composer's second manner, the individual style he developed after his earlier pianoforte and organ works, and his "Mass in D." Indeed, Mr. Paine seems to stand almost alone among American composers, in that he distinctly has an absolutely individual style and accent of his own; no doubt, there are in this symphony certain things which recall devices employed by other composers before him. For instance, those four half-notes (E, D, B, D) that become eight quarter notes, then sixteen eighth notes, and at last thirty-two twittering sixteenth notes, at the beginning of the first *Allegro ma non troppo*, smack strongly of Beethoven. But this is only a device, a trick of rhythm, of which Beethoven may have been fond, but for which no composer could take out a copyright. Mr. Paine's themes, their melodic character, and often their rhythm, are essentially his own, and very seldom recall any other composer; you are free to like them or not, as the case may be, but their thoroughly personal and individual cut is indisputable. There is much genial beauty in this symphony, much that is strong and forcible, side by side with a good deal that seems obscure and rather far-fetched. The Scherzo, with its lovely Trio, seems to us the most wholly fine of the four movements; but there is great beauty, too, in the first movement, and the opening theme of the Finale is delightful. The grandiose second theme of this Finale we like less, although it would be hard to say exactly what in it fails to satisfy us. The symphony was admirably played and loudly applauded.

Beethoven's "Egmont" overture was grandly given, although we cannot like the very moderate *tempo*, especially the over-moderate beginning, of the *Coda*. Look at the matter in what light we may, we cannot but feel that a Beethoven *Allegro con brio*, at the close of a brilliant overture, ought to go with more headlong impetuosity. And then, that beginning the climax slow, and gradually increasing the speed as it goes on, it is utterly needless; we want to feel the kettle boiling from the first three beats. No doubt it may be claimed that Mr. Nikisch's *tempo* gives more dignity to this glowing peroration; but Beethoven had that of the ancient Greek in him that he was, at times, willing to throw dignity to the dogs, as in the last *Prestissimo* of the Ninth Symphony, which is sheer tossing up of caps and shouting; and it seems to us that this *Coda* of the "Egmont" overture is one of those times. We are sorry to differ with Mr. Nikisch so often on this matter of "reading;" there are even moments when we heartily wish that Wagner had never written that infernal pamphlet "Ueber das Dirigiren," much good as there is in it, too.

The next programme is: D'Albert, symphony in F major, op. 4; Handel, aria from "Alessandro;" Henschel, suite from the music to Shakspeare's "Hamlet" (conducted by the composer); Massenet, aria from "Hérodiade;" Weber, overture to "Oberon." Mrs. George Henschel will be the singer.

Boston Daily Globe.

WEDNESDAY, APRIL 13.

Adamowski Quartet Concert.

The third and last concert of the Adamowski quartet took place at Union Hall last evening. For some reason the audience was very small, but made up in enthusiasm.

The first number was a quartet in G minor, No. 4, by Bazzini, consisting of Allegro giusto, Andante con moto quasi allegretto, Tempo di gavotte Allegro con fuoco. This charming quartet was given for the first time here. It abounded in melody from beginning to end, which was most happily expressed in the second movement.

The second number, "Two movements from quartet," was composed by Mr. C. M. Loeffler of the Symphony orchestra, and like the previous number was presented for the first time. It was made up of two movements Andante con variationi, Menuetto (canon l'octave), Pii presto.

The concert concluded with Beethoven's quartet, op. 18, No. 4, Allegro ma non tanto, Andante scherzo quasi allegretto, Menuetto, Allegro (finale). This final number was played with dash and spirit, and was a pleasing termination to an exceedingly enjoyable performance.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin.
A. MOLDAUER, 2d Violin
MAX ZACH, Viola.
J. ADAMOWSKI, Violoncello.

FOURTH SEASON--1891-92.

THIRD SUBSCRIPTION CONCERT

(LAST OF THE SEASON.)

IN

UNION HALL, 48 BOYLSTON STREET.

TUESDAY EVENING, APRIL 12.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 104.

WEDNESDAY, APRIL 13, 1892.

Third of the Adamowski Quartet Concerts of the Season.

The third and last of the season's series of concerts by the Adamowski quartet was given at Union Hall last evening, and had an especial interest, by reason of the novelties included in the programme.

The hearing, for the first time, of two movements of a quartet by Mr. C. M. Loeffler of the Boston Symphony orchestra, made a prominent feature of the evening, and aroused much appreciation of the work among those present.

The movements are an "Andante con variationi" and "Menuetto (canon a l'octave)" and a "Piu presto," and both were admirably played by Mr. Adamowski and his associates. The first movement is the work of an accomplished musician rather than that of an inspired composer, the graceful phrases which form its basis being worked out, elaborated and ornamented with the skill of a master, but with all this it fails to leave much satisfaction because of its fragmentary characteristics. In the second movement Mr. Loeffler has worked in a freer style, and the results are shown in a tuneful theme admirably treated and made vastly interesting. The two examples created, on the whole, an excellent impression and a desire to hear the completed work.

A quartet by Bazzini in G minor, No. 4, was also given its first performance here at this concert, and proved well worth a hearing, its movements being delightfully tuneful, clear and logical at all times, and worked out with excellent taste and skill. It was given a very finished performance, and created quite a good impression.

A well prepared performance of Beethoven's quartet, op. 16, No. 4, brought the concert to an end.

BALTIMORE AMERICAN—APRIL 12, 1892.

M. D'Albert's Recital.

The musical public of Baltimore had another opportunity of hearing Mr. Eugene D'Albert last evening. His piano recital took place at Albaugh's Lyceum Theater at 8 P. M., was largely attended. His program, which was arranged in perfect chronological order, as regards the dates of the different composers, excepting that Liszt, was placed after Raff, probably for climsatic effect, consisted of prelude and fugue, D major, Bach; sonata, opus 109, Beethoven; Variations Serieuse, opus 54, Mendelssohn; Nocturne in B major and Grande Valse in A flat major, Chop; in suite by Raff, concluding with three pieces by Liszt—Sonetta de Petrarca, "Feux Follets" and Rhapsodie Espagnole.

The fugue in D major has been transcribed for the piano by Mr. D'Albert, and is a piece of great difficulty. The Beethovan and Mendelssohn pieces displayed his deep musicianly feeling, and his wonderful rendition of Chopin, especially the very brilliant and familiar A flat Valse, was a revelation. The Raff suite is a very beautiful composition in the fascinating style of the "Lenore" Symphony.

Boston Post

WEDNESDAY MORNING, APR. 13, 1892.

Adamowski Concert.

The third and last subscription concert by the Adamowski Quartet took place in Union Hall last evening. Those who were not present missed an evening of pleasure for the programme of three numbers was artistic and presented two novelties in the form of Bazzini's quartet in G minor. No. 4 and two movements from C. M. Loeffler's quartet; the familiar Beethoven quartet, Op. 18, No. 4, was a fitting close to a delightful entertainment.

Bazzini's composition contains frequent suggestions of Haydn and, like Haydn's music is interesting throughout.

Loeffler's quartet is clever, exceedingly clever, and one could but regret its brevity. It is well built, and repeats the good points of his suite heard here earlier in the season.

The Beethoven Quartet received the best rendition of any number on the programme. Possibly its familiarity made its interpretation more satisfactory, but it brought out the best points of this quartet of musicians. They have done excellent work in all their concerts, work to be commended for its nicety of tone, blending and its shading—both of which qualities are not easy of attainment with so small a number of instruments.

THE SUN.

BALTIMORE, TUESDAY, APRIL 12, 1892.

Two Hours with Eugen D'Albert.

To have an entire recital by Eugen D'Albert, two hours of music by this wonderful player in a programme as varied as it was excellent was indeed a privilege. The Lyceum Theatre was well filled last night, and by a representative audience, whose applause was readily merged into enthusiasm as the evening wore on. The pianist began his recital in tremendous style, playing his own transcription of Bach's "Prelude and Fugue," in D major, in such a way as to make the work stand out as a colossal monument to the genius of composer and player. Nothing could have been finer than the style in which he attacked the masterly work, overcame its difficulties and filled it with the fire and immensity of a soul whose lofty thoughts could find no expression so satisfactory as in the abstract power and grandeur of music. Compared with this great achievement how charming a contrast was presented by the performance of the Chopin numbers, as beautiful in the delicacy and sentiment as was the more rugged strength of the heavier work in its solidity and massiveness. Then the Beethoven sonata and the Raff suite—what language but music itself could desribe the thousand little touches, the ever-increasing power, the marvelous technique that opened up new delights, new beauties in each measure—nay almost in each note. Qualities that in usual performances seem not to have existed before in the unresponsive instrument, spring suddenly into being and create within it new power at D'Albert's touch and obey his bidding as if the piano were a part of the player. D'Albert presented a lengthy programme, which included, besides the works mentioned, Mendelssohn's "Variations Serieuses," Liszt's "Sonetta di Petrarca," "Feux Follets" Etude and "Rhapsodie Espagnole."

Boston Transcript

MONDAY, APRIL 11, 1892.

Meionaon: The Henschel Recitals.

Mr. and Mrs. Georg Henschel gave the last of their four vocal recitals in the Meionaon on Saturday afternoon, the programme being as follows:

Duet, O toi le digne appui d'un père, from "Joseph." ..... Méhul
Duet, from "Richard Cœur de Lion" ..... Grétry
Mr. and Mrs. Henschel.
If thou thy heart bestowest ..... Giovannini
Le Portrait ..... Pacini
La charmante Marguerite ..... Old French
Mrs. Henschel.
Ballad, Die Vätergruft ..... Liszt
Ballad, Jung Dietrich ..... Henschel
Mr. Henschel.
Schlummerlied, from "Die schöne Magelone;"
Des Mädchens Fluch ..... Brahms
Mrs. Henschel.
Ballad, Archibald Douglas ..... Loewe
Mr. Henschel.
Duets, Ici les tendres oiseaux; Viens! Une flute invisible ..... Saint-Säens
Mr. and Mrs. Henschel.
Dov' è la sorella? ..... Henschel
The Little Red Lark ..... Old Irish
May Song ..... Hervey
Mrs. Henschel.
Ballads, Belsazar; Die beiden Grenadiere ... Schumann
Mr. Henschel.
Duet, Gondoliers ..... Henschel
Mr. and Mrs. Henschel.

Mr. Henschel is giving us a good deal of the German ballad, but not too much; the form has not been very familiar here, and what little we know of it we owe almost entirely to him. In earlier days August Kreissmann, the only song-singer of real importance we have had before Mr. Henschel, used to confine himself almost wholly to the Lied; we cannot remember his singing the Schubert, Schumann, or Loewe ballads. Of those Mr. Henschel has sung here, those by Carl Loewe must be recognized as standing head and shoulders above the others; Loewe had just the right *gifts* to make him an almost ideal ballad writer; a facile melodic invention, a well-sustained vivacity of style, above all, the power of doing things simply and directly.

If we look into the matter a little more deeply, we find that the natural gifts which make a man a ballad composer, to the manner born, correspond in a sense to those which make a poet a good ballad writer. The easy melodic invention which marks the ballad composer is intimately related to the facile handling of rhyme and rhythm that belongs to the ballad-writing poet. A certain simple homeliness is common to both. And note here one prevailing trait of Loewe's melody; its general cut, especially its rhythm, may connect it ideally with some prominent feature in the poem he is setting to music; thus its general character may be martial or rustic, light or serious, suggestive of the dance or the chase. In a word, it is almost invariably pertinent to the occasion. But mark this: it is simply and purely a melody *per se;* it is a bit of pure musical invention, a melody *schlechtweg*, as the Germans would say. It does not present itself, like the Wagnerian *Leitmotiv*, as the musical expression of any particular line or sentiment in the poem, but its emotional expressiveness is—as Hanslick says that of every pure melody is—absolutely vague and indeterminate. It is, so to speak, a melody of all-work; one which will be serviceable at any juncture in the ballad, and to which any expression you please may be given, by changes of *tempo*, dynamic force, rhythm, or vocal inflection. It is the musical counterpart of the usually persistent and unchanging rhythm of the poetic ballad.

It is by the employment of melodies of this stamp that Loewe shows one of the elements of his superiority to Schumann as a ballad writer; the very thing which gave Schumann his wonderful mastery over the more concise and condensed form of the "Lied," his conspicuous power of making every melodic phrase reflect exactly and specifically the emotional contents of the particular words to which it is sung, the intimate connection which exists between his melody and the emotional essence of the text, militated against his gaining an equal mastery over the more extended narrative form of the ballad. Whenever Schumann was brought face to face with a poem, his instinct as a composer led him toward the most immediate and specific expression of the text; and the development of the ballad is too extended to admit of its being set to music with this constant, minute regard for following out every varying shade of emotion, sentence by sentence, and at the same time preserving a firmly knit and coherent musical form. Now Schumann was no Wagnerian, and "infinite melody" of the Wagnerian sort, was not what he aimed at; in his eyes, musical form was to the full as important as truth of expression. He must have perceived clearly enough that, to compose a ballad all through, (*durchcomponiren,*) with constant regard for the music's reflecting every shade of emotion in the text, and, at the same time, to impart to his composition a finely organized and coherent musical form, would inevitably result in inflating that form to quasi-symphonic proportions, necessitating a repetition and re-repetition of words utterly out of keeping with the simplicity of the ballad. Consequently, not being willing, or perhaps not able, to abandon constant specific musical expressiveness, he too often took refuge in a style of writing half-way between *arioso* and recitative, which doubtless has the virtue of expressiveness, often of a rather dramatic sort, but has also the vice of lacking simplicity and musical vivacity, and of seeming singularly at variance with the true ballad spirit. He, at times, almost becomes turgid, and one has a too besetting sense of effort. There is a general lack of homeliness and naïveté. To our mind, Schumann has been far more successful in striking the right key-note in some of the most profoundly philosophical meditations in his "Faust" than in such ballads as his "Belsazar," or "Die Löwenbraut." In "Die beiden Grenadiere," he falls more nearly into the real ballad style: here the martial briskness of the principal theme, repeated, as it is, at the beginning of successive stanzas, gives a musical consistency to the whole, while the *arioso* portions have more definiteness of musical outline than we find in similar parts of "Belsazar." Then, too, the closing climax, with the "Marseillaise," rounds off the whole with a glorious outburst of pure, popular melody. Still, even here, we are far enough from the simple homeliness of narrative style of Loewe's "Erlkönig" or "Archibald Douglas." Just try to imagine Schumann setting Uhland's "Roland Schildtrager" to music! Loewe would have done it to perfection—indeed, he may have done so, for ought we know.

"Die Vätergruft" is the first ballad we have ever heard by Listz; it is, in a certain sense both worse and better than Schumann. Worse, from the portentous means (harmonic and otherwise) Liszt has employed; better—superficially, at least—from a certain brilliant theatricality in treatment, which might pass muster, for the nonce, as dramatic power. Mr. Henschel's own "Jung Dietrich" struck us as admirable; here we have once more the true ballad spirit. The thing is simple in treatment, full of energy and enormously effective. Upon the whole, it is laid out rather upon Loewe's lines. Of Mr. Henschel's singing of all five ballads it can only be said that it was superb as ever.

Mrs. Henschel was delightful in the two groups of three little songs each, and in Brahms's "Schlummerlied." But "Des Mädchens Fluch" seemed physically beyond her; it is a positively terrific song, one that demands enormous vocal force, and an amount of demonic magnetism in the singer such as would fit her to sing Wagner's Kundry, in the scene in the second act, in Klingsor's laboratory. The several duets were given beyond reproach.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-second concert, given in the Music Hall last Saturday evening, was as follows:

Goldmark: Overture to "Sakûntala."
Paine: Symphony No. 2, in A major, "In the Spring."
Beethoven: Overture to "Egmont."

Once more a symphony concert without a solo; for which much thanks! Goldmark's "Sakuntala" is not precisely a novelty—indeed, we believe it was given no less than six times the first season it was brought out here, by the Harvard Musical Association, under Mr. Zerrahn—neither is it the strongest work in the world. We remember being lately in a company of musicians who all agreed that the "Sakuntala" marked about the lowest point attainable by a composition that one would care to listen to more than once. Still, it is not disagreeable in thematic material, and is really gorgeous in orchestration. We have often thought that a tolerably high pitch of human well-being might be reached by listening to this overture, while looking at the old "Black Crook" prismatic fountain, and thinking of nothing at all. Its oriental sensuousness would set off that shifting play of bright color to fine advantage. But at a concert, with nothing more poetic than a lot of electric lights staring you out of countenance, you do begin to tire of it especially after having heard it numberless times. Yet it was made interesting, and even exciting last Saturday evening by the incomparably superb way the orchestra played it under Mr. Nikisch. He takes it very differently from Mr. Gericke; and we are fully persuaded that Mr. Gericke, as an old and intimate friend of Goldmark's, took it just the way the composer intended it to go. But this does not trouble us in the least; it is a work of no earthly importance, and it sounds for better as Mr. Nikisch takes it. There is no question of right or wrong in the matter. We enjoyed it to the top of our bent.

Mr. Paine's "Spring" symphony has not been heard here in some years. It is eminently characteristic of the composer's second manner, the individual style he developed after his earlier pianoforte and organ works, and his "Mass in D." Indeed, Mr. Paine seems to stand almost alone among American composers, in that he distinctly has an absolutely individual style and accent of his own; no doubt, there are in this symphony certain things which recall devices employed by other composers before him. For instance, those four half-notes (E, D, B, D) that become eight quarter notes, then sixteen eighth notes, and at last thirty-two twittering sixteenth notes, at the beginning of the first *Allegro ma non troppo*, smack strongly of Beethoven. But this is only a device, a trick of rhythm, of which Beethoven may have been fond, but for which no composer could take out a copyright. Mr. Paine's themes, their melodic character, and often their rhythm, are essentially his own, and very seldom recall any other composer; you are free to like them or not, as the case may be, but their thoroughly personal and individual cut is indisputable. There is much genial beauty in this symphony, much that is strong and forcible, side by side with a good deal that seems obscure and rather far-fetched. The Scherzo, with its lovely Trio, seems to us the most wholly fine of the four movements; but there is great beauty, too, in the first movement, and the opening theme of the Finale is delightful. The grandiose second theme of this Finale we like less, although it would be hard to say exactly what in it fails to satisfy us. The symphony was admirably played and loudly applauded.

Beethoven's "Egmont" overture was grandly given, although we cannot like the very moderate *tempo*, especially the over-moderate beginning, of the *Coda*. Look at the matter in what light we may, we cannot but feel that a Beethoven *Allegro con brio*, at the close of a brilliant overture, ought to go with more headlong impetuosity. And then, that beginning the climax slow, and gradually increasing the speed as it goes on, it is utterly needless; we want to feel the kettle boiling from the first three beats. No doubt it may be claimed that Mr. Nikisch's *tempo* gives more dignity to this glowing peroration; but Beethoven had that of the ancient Greek in him that he was, at times, willing to throw dignity to the dogs, as in the last *Prestissimo* of the Ninth Symphony, which is sheer tossing up of caps and shouting; and it seems to us that this *Coda* of the "Egmont" overture is one of those times. We are sorry to differ with Mr. Nikisch so often on this matter of "reading;" there are even moments when we heartily wish that Wagner had never written that infernal pamphlet "Ueber das Dirigiren," much good as there is in it, too.

The next programme is: D'Albert, symphony in F major, op. 4; Handel, aria from "Alessandro;" Henschel, suite from the music to Shakspeare's "Hamlet" (conducted by the composer); Massenet, aria from "Hérodiade;" Weber, overture to "Oberon." Mrs. George Henschel will be the singer.

Boston Daily Globe.

WEDNESDAY, APRIL 13.

Adamowski Quartet Concert.

The third and last concert of the Adamowski quartet took place at Union Hall last evening. For some reason the audience was very small, but made up in enthusiasm.

The first number was a quartet in G minor, No. 4, by Bazzini, consisting of Allegro giusto, Andante con moto quasi allegretto; Tempo di gavotte Allegro con fuoco. This charming quartet was given for the first time here. It abounded in melody from beginning to end, which was most happily expressed in the second movement.

The second number, "Two movements from quartet," was composed by Mr. C. M. Loeffler of the Symphony orchestra, and like the previous number was presented for the first time. It was made up of two movements Andante con variationi, Menuetto (canon l'octave), Pii presto.

The concert concluded with Beethoven's quartet, op. 18, No. 4, Allegro ma non tanto, Andante scherzo quasi allegretto, Menuetto, Allegro (finale). This final number was played with dash and spirit, and was a pleasing termination to an exceedingly enjoyable performance.

THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1st Violin.
A. MOLDAUER, 2d Violin
MAX ZACH, Viola.
J. ADAMOWSKI, Violoncello.

FOURTH SEASON--1891-92.

THIRD SUBSCRIPTION CONCERT

(LAST OF THE SEASON.)

IN

UNION HALL, 48 BOYLSTON STREET.

TUESDAY EVENING, APRIL 12.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 104.

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The hearing, for the first time, of two movements of a quartet by Mr. C. M. Loeffler of the Boston Symphony orchestra, made a prominent feature of the evening, and aroused much appreciation of the work among those present.

The movements are an "Andante con variationi" and "Menuetto (canon a l'octave)" and a "Piu presto," and both were admirably played by Mr. Adamowski and his associates. The first movement is the work of an accomplished musician rather than that of an inspired composer, the graceful phrases which form its basis being worked out, elaborated and ornamented with the skill of a master, but with all this it fails to leave much satisfaction because of its fragmentary characteristics. In the second movement Mr. Loeffler has worked in a freer style, and the results are shown in a tuneful theme admirably treated and made vastly interesting. The two examples created, on the whole, an excellent impression and a desire to hear the completed work. !

A quartet by Bazzini in G minor, No. 4, was also given its first performance here at this concert, and proved well worth a hearing, its movements being delightfully tuneful, clear and logical at all times, and worked out with excellent taste and skill. It was given a very finished performance, and created quite a good impression.

A well prepared performance of Beethoven's quartet, op. 16, No. 4, brought the concert to an end.

BALTIMORE AMERICAN–APRIL 12, 1892.

M. D'Albert's Recital.

The musical public of Baltimore had another opportunity of hearing Mr. Eugene D'Albert last evening. His piano recital took place at Albaugh's Lyceum Theater at 8 P. M., was largely attended. His program, which was arranged in perfect chronological order, as regards the dates of the different composers, excepting that Liszt, was placed after Raff, probably for climatic effect, consisted of prelude and fugue, D major, Bach; sonata, opus 109, Beethoven; Variations Serieuse, opus 54, Mendelssohn; Nocturne in B major and Grande Valse in A flat major, Chop; in suite by Raff, concluding with three pieces by Liszt—Sonetta de Petrarca, "Feux Follets" and Rhapsodie Espagnole.

The fugue in D major has been transcribed for the piano by Mr. D'Albert, and is a piece of great difficulty. The Beethovan and Mendelssohn pieces displayed his deep musicianly feeling, and his wonderful rendition of Chopin, especially the very brilliant and familiar A flat Valse, was a revelation. The Raff suite is a very beautiful composition in the fascinating style of the "Lenore" Symphony.

Boston Post

WEDNESDAY MORNING, APR. 13, 1892.

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The third and last subscription concert by the Adamowski Quartet took place in Union Hall last evening. Those who were not present missed an evening of pleasure for the programme of three numbers was artistic and presented two novelties in the form of Bazzini's quartet in G minor. No. 4 and two movements from C. M. Loeffler's quartet; the familiar Beethoven quartet, Op. 18, No. 4, was a fitting close to a delightful entertainment.

Bazzini's composition contains frequent suggestions of Haydn and, like Haydn's music is interesting throughout.

Loeffler's quartet is clever, exceedingly clever, and one could but regret its brevity. It is well built, and repeats the good points of his suite heard here earlier in the season.

The Beethoven Quartet received the best rendition of any number on the programme. Possibly its familiarity made its interpretation more satisfactory, but it brought out the best points of this quartet of musicians. They have done excellent work in all their concerts, work to be commended for its nicety of tone, blending and its shading—both of which qualities are not easy of attainment with so small a number of instruments.

THE SUN.

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UNION HALL, 48 BOYLSTON STREET.

THIRD CONCERT.

TUESDAY EVENING, APRIL 12, AT 8.

PROGRAMME.

QUARTET IN G MINOR, No. 4. (FIRST TIME.) BAZZINI

ALLEGRO GIUSTO.—ANDANTE CON MOTO QUASI ALLEGRETTO.—
TEMPO DI GAVOTTA.—ALLEGRO CON FUOCO.

TWO MOVEMENTS FROM QUARTET. (FIRST TIME.) C. M. LOEFFLER

ANDANTE CON VARIATIONI.—MENUETTO (CANON A L'OCTAVE).—
PIU PRESTO.

QUARTET, OP. 18, No. 4. BEETHOVEN

ALLEGRO MA NON TANTO.—ANDANTE SCHERZO QUASI ALLEGRETTO.—
MENUETTO.—ALLEGRO (FINALE).

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Bazzini's composition contains frequent suggestions of Haydn and, like Haydn's music is interesting throughout.

Loeffler's quartet is clever, exceedingly clever, and one could but regret its brevity. It is well built, and repeats the good points of his suite heard here earlier in the season.

The Beethoven Quartet received the best rendition of any number on the programme. Possibly its familiarity made its interpretation more satisfactory, but it brought out the best points of this quartet of musicians. They have done excellent work in all their concerts, work to be commended for its nicety of tone, blending and its shading—both of which qualities are not easy of attainment with so small a number of instruments.

THE SUN.

BALTIMORE, TUESDAY, APRIL 12, 1892.

Two Hours with Eugen D'Albert.

To have an entire recital by Eugen D'Albert, two hours of music by this wonderful player in a programme as varied as it was excellent was indeed a privilege. The Lyceum Theatre was well filled last night, and by a representative audience, whose applause was readily merged into enthusiasm as the evening wore on. The pianist began his recital in tremendous style, playing his own transcription of Bach's "Prelude and Fugue," in D major, in such a way as to make the work stand out as a colossal monument to the genius of composer and player. Nothing could have been finer than the style in which he attacked the masterly work, overcame its difficulties and filled it with the fire and immensity of a soul whose lofty thoughts could find no expression so satisfactory as in the abstract power and grandeur of music. Compared with this great achievement how charming a contrast was presented by the performance of the Chopin numbers, as beautiful in the delicacy and sentiment as was the more rugged strength of the heavier work in its solidity and massiveness. Then the Beethoven sonata and the Raff suite—what language but music itself could desribe the thousand little touches, the ever-increasing power, the marvelous technique that opened up new delights, new beauties in each measure—nay almost in each note. Qualities that in usual performances seem not to have existed before in the unresponsive instrument, spring suddenly into being and create within it new power at D'Albert's touch and obey his bidding as if the piano were a part of the player. D'Albert presented a lengthy programme, which included, besides the works mentioned, Mendelssohn's "Variations serieuses," Liszt's "Sonetta di Petrarca," "Feux Follets" [illegible]

Boston Journal.

WEDNESDAY, APRIL 13, 1892.

The Last Concert of the Adamowski Quartette.

The third concert of the Adamowski Quartette was given last evening in Union Hall. It was the last one of the season. The programme was as follows:

Quartette in G minor, No. 4 (first time)	Bazzini
Two movements from quartette (first time)	C. M. Loeffler
Quartette, op. 18, No. 4	Beethoven

Bazzini is an Italian who, although he studied carefully German composers, is not unfaithful to his country. Sgambati and other men of the radical modern Italian school fashion their works after the ultra-modern patterns that are found in Germany, and they seem to disdain the pure and flowing melody that is the birthright of the Italian musician. But Bazzini combines graceful melody with German thoughtfulness. The quartette played last evening for the first time is a spontaneous and delightful work. The themes of the first movement are fresh, and they are worked out in a modernized Haydn spirit. The second movement is particularly grateful to the first violin, but it does not degenerate into a solo with accompaniment. The movement that follows, in the tempo of a gavotte, is artfully simple, and in the passages of imitation there is no trace of the pedagogue. The finale is the weakest part of the quartette, and there is nothing striking in the themes or the development; but it is well made and thoroughly respectable. Bazzini in this quartette does not spin out his thoughts. He knows when he is through speaking—a rare talent in these days of manufactured music. Mr. Adamowski is to be heartily thanked for the introduction of this melodious, carefully considered work; a work that was thought out for a string quartette, not thumped at a pianoforte and then arranged for strings.

Two movements from an unpublished quartette, by Mr. C. M. Loeffler of the Symphony Orchestra, were also heard for the first time. The andante and the variations show scholarship and fine taste. The theme is of the character of plain-song; the variations suggest the thought that they were written when the composer had not entirely escaped from contrapuntal studies on a cantus firmus in one of the old modes. They are exercises, in a certain sense, and exercises that are creditable to the author.

The playing of the members of the quartette was a marked improvement on the work done by them at the first and the second of these concerts. The intonation was more pure, although Mr. Joseph Adamowski occasionally strayed from the true pitch. The attack was more precise; the dynamic marks were more carefully observed, and the ensemble was the work of four players who were willing to subordinate self. There was a repose that in former concerts was sadly missed. Mr. Timothy Adamowski has made rapid strides as a solo player during the last two years. It is a pleasure to add that in the concert of last evening he showed a willingness to be one of four, and he refrained from any attempt at individual display. The Bazzini quartette and the Loeffler movements were well played; and in the andante of the Beethoven quartette the advance made by the players was perhaps most clearly seen.

PHILIP HALE.

THE MORNING HERALD

Baltimore

TUESDAY, APRIL 12.

D'ALBERT RECITAL.

A Very Difficult Programme and Several Recalls.

The recital of Eugen D'Albert in the Lyceum last night can well be termed the musical event of the season in this city. Paderewski had a larger audience, but it was neither as critical nor as enthusiastic as that of last night. This was the third visit of the artist to Baltimore, but the first wherein he appeared the sole performer.

The programme was a substantial one from beginning to end, and the way it was rendered gained for the famous pianist an ovation. D'Albert can only be compared to D'Albert. He is a hard worker and shews it in every movement, but so great is the power and technique of the man that he appears as fresh when finished as when he begun.

Bach's famous prelude and fugue for organ transcribed by D'Albert for piano was the opening number, and was given with that fire and impetuosity so characteristic of the performer and by which he gained the title of the Little Giant. Beethoven's sonata, Opus 109, with its three quaint movements and so rarely taken in its proper tempos, was played in a like superb manner. Mendelssohn's "Variations Serieuses," a comparative novelty to Baltimore audiences, perhaps on account of its difficulties, followed, and at its conclusion the performer was thrice recalled, and responded by playing the Strauss-Tansig waltz, "Man Lebt Nur Einmal."

When here with the Boston Symphony Orchestra last month D'Albert played a concerto by Chopin, and was criticised by some, who asserted that he displayed a lack of the poetry so necessary in these compositions, but the manner in which he gave Chopin's Nocturne No. 3 and Valse Opus 42 last night proved that he has ample poetic feeling. In Raff's Suite Opus 91, the fifth number, the artist was seen at his best. The four movements of this work bring in almost every technical difficulty.

The programme concluded with three gems by Liszt, and hardly had the last notes of the Spanish rhapsodie died away before the audience broke forth into a storm of applause and demanded another selection. D'Albert accommodatingly resumed his seat at the piano and played the Chopin Berceuse, the only one this composer ever wrote. D'Albert's style of playing is in some instances very much like that of Paderewski. He has the Kullak movement and the same peculiar sweeping touch.

1892 Dispatch - Pittsburg Pa

THE MUSIC WORLD.

Apr. 10

Concerts of the Mozarts to Take the Place of a May Festival.

QUALITY INSTEAD OF QUANTITY.

Paderewski Found America Rather Too Much for His Strength.

A BUDGET OF GENERAL NEWS ITEMS

Although no May Festival of the regulation pattern is scheduled for Pittsburg next month, the season of 1891–92 will not lack a finale of the very highest artistic quality, and of quite sufficient quantity. The three festival concerts to be given by the Mozart Club at Old City Hall, May 12, 13 and 14, will afford as extensive a feast of the best music as even an enthusiastic music lover really cares, or ought to digest, in one week.

Pittsburg's own crack chorus will again be assisted by the Boston Symphony Orchestra, everywhere conceded to be the finest body of players in the country, with Mr. Arthur Nikisch, conductor. It will be the first time that the Mozart Club has given a series of three concerts with a complete orchestra. The out-of-town soloists will be: Mr. Eugen D'Albert, whose right to rank as one of the best, if not the very best, of living pianists has lately been proven in Pittsburg; Mr. and Mrs. Georg Henschel, two of the most delightful singers of the day, famous throughout the musical world; Miss Adelaide Foresman, whose rich contralto has twice found favor here, and Mr. Gardner Lamson, of Boston, a bass enjoying high repute in the East. Besides, there are several world-famous artists in the orchestra—such as Mr. Franz Kneisel and Mr. Alwin Schroeder, for instance—whom we may hope to hear in solo numbers.

On Thursday evening will come the symphony concert, in which Mr. Nikisch and his peerless band will be assisted by Mr. D'Albert. Friday evening will open with a brief miscellany supplied by Mr. Henschel and the orchestra, closing with Gade's massive choral cantata, "Zion," with chorus, orchestra and Mr. E. H. Dermitt, baritone soloist. Saturday evening will be devoted to Mendelssohn's great oratorio, "Elijah," in which the chorus and orchestra will be aided by Mrs. Henschel, Miss Foresman, Mr. Paul Zimmerman and Mr. Lamson.

It is altogether probable that the Mozart Club will also arrange for a chamber music matinee on Friday, May 13, at the club's rooms, by the Kneisel quartet, which enjoys the same supremacy among string quartets that is held among orchestras by the body to which these four artists belong. They are: Franz Kneisel, first violin; L. Snecenski, second violin; Otto Roth, viola, and Alwin Schroeder, violincello. In its own way such a performance will be just as welcome, upon artistic grounds, as that of the orchestra itself.

Considering also the probability that one of those uniquely delightful song recitals by Mr. and Mrs. Henschel will be given here about the same time, it will be seen that this season need not be ashamed to compare its finale with any of its predecessors. Indeed, it is doubtful if Pittsburg has ever before had a bunch of concerts and recitals so fully representative of the best in musical art, and each so clearly entitled to its superlative among others of the kind.

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Music From Uuder the Sea.

Among last night's London cablegram's to THE DISPATCH came the following:

The negotiations which have been proceeding for some time between D'Oyly Carte and Signor Lago have now been abandoned. There is no likelihood of the Royal English Opera being reopened in England at present, and Carte's magnificent building will continue to be a white elephant upon his hands. Sir Arthur Sullivan's illness will also probably retard for a long time the new comic opera upon which he has been engaged. Some portion of this work has already been completed, but it is not at all improbable that the work may have to be abandoned entirely. Sir Arthur Sullivan's illness is of a mysterious nature that has not up to the present been understood.

OF Mr. and Mrs. Georg Henschel's third and supplementary song recital in New York, the *Musical Courier* says: "The public were so charmed with these artists' incomparable interpretations that they could have sung double the quantity and yet the audience would not have had enough."

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THURSDAY, APRIL 14, 1892.

The Commemorative "Messiah" by the Handel and Haydn.

The 150th anniversary of the original production of Handel's "Messiah" was commemorated last evening by a performance of the oratorio at Music Hall by the Handel and Haydn Society, the work having its 85th presentation by the society on this occasion.

The chorus were assisted in this performance by Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor, and Mr. B. J. Lang, organist.

Possibly the art of season characteristics (the Messiah and Christmas having come to be synonymous) of the performance may have added to its effect, but certain it is that the popular old oratorio has not had a more all-round enjoyable hearing in many years than on this occasion, the chorus simply surpassing their best work, and the quartet of soloists proving to be well chosen.

The singers of the society rallied with almost unbroken ranks, and the greeting given their veteran conductor, Mr. Zerrahn, seemed at the outset to inspire the chorus to its best work and to sustain its efforts throughout the evening. Such chorus singing was well calculated to make the tried and true conductor happy, and he appeared to enjoy the splendid fruits of his work in the rehearsals quite as keenly as the audience.

The spirited work done by the society has not often been responded to more quickly than in last evening's performance, and the applause which followed the "For Unto Us" and the great "Hallelujah" was most worthily bestowed.

In the work of the soloists, Mrs. Bishop easily took the prominent place, and she gave a most satisfying interpretation of the several numbers of the soprano role. Her rarely intelligent and artistic delivery of the recitative, "There Were Shepherds," first arrested the attention of her audience, and the pleasant anticipations aroused by the singer in this number were fully realized in all her subsequent work. The "Rejoice Greatly" was sung with admirable taste, and in the great aria, "I Know That My Redeemer," Mrs. Bishop gave an exhibition of dramatic singing that quite captivated her audience.

Mrs. Alves proved a thoroughly conscientious artist, and the beauty and purity of her tones gave especial pleasure in all her work. While her voice is lacking in dramatic power, it is used with such admirable skill and good taste that it gives a rare degree of satisfaction. The great test aria, "He Was Despised," was given a fine, artistic delivery in every way, and well merited the applause gained by the singer at its conclusion.

Mr. Lloyd begun his evening's work very badly, but ended in a blaze of vocal glory that well nigh removed all thoughts of his ill success in the opening numbers. His voice at first was throaty and disagreeable, despite the perfection of art shown in its use. Even in the recitative "Thy Rebuke," there were unpleasant evidences of a recent experience with London fog, but the "Behold and See" showed a gradual mastery of the difficulty, and when he sung "Thou Shalt Break Them," his voice rang out with such bell like tones that he found himself at its conclusion between two waves of enthusiasm, the chorus and orchestra vieing with the audience in their demonstrations of delight.

Mr. Whitney was the same solid, reliable, artistic and otherwise enjoyable singer as ever, and when he came to the favorite, "Why Do the Nations," the audience gave vent to its pent-up enthusiasm over his work, and rewarded him most generously for the pleasure caused by his singing.

With the symphony men led by Mr. Kneisel and with Pierre Muller as trumpeter, there was no exception to be taken to the work of the orchestra.

The reappearance of D'Albert at Music Hall next Monday afternoon will make a most interesting event. He is to play his famous Beethoven recital programme, which has created such an impression in other cities. Single recital seats are now on sale at Music Hall.

Patrons of the public rehearsals of the Symphony concerts will do well to remember that this week's rehearsal occurs this afternoon instead of on Friday, as usual. Schumann's first symphony is to be played in place of that by D'Albert announced, the delay in the delivery of the parts for the new work having necessitated this change.

BOSTON DAILY ADVERTISER
Established 1813.

THURSDAY MORNING APRIL 14, 1892.

"The Messiah" Given by the Handel and Haydn Society.

Last evening was the 150th anniversary of Handel's original production of his oratorio, "The Messiah." The Handel and Haydn Society celebrated the event by giving a memorial performance of the work in Music Hall, with the assistance of Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor; Mr. Myron W. Whitney, bass; Mr. B. J. Lang, organist, and an orchestra of players picked from the Boston Symphony Orchestra. The work of the society was specially good in the choruses "For Unto Us a Child is Born," and "All We Like His Sheep." The florid passages in these numbers were sung with excellent precision and effect.

The other choruses were sung in the traditional style of the society. Many of the tempos were too slow, however, and not only was this true of the choruses, but in the contralto air, "He Shall Feed His Flock," the larghetto was changed to a decided adagio, a change which was a detriment to the character and effect of the number; this was also noticeable in "I Know That My Redeemer Liveth." Of the soloists, Mrs. Alves seemed to retain the best general balance of artistic excellence throughout the evening, and her work was cordially received and approved by the audience. She is a very faithful, conscientious singer, is thoroughly musical and intelligent in her rendering of the score and is withal a worthy artist. Mrs. Bishop was rather disappointing in many ways. Her phrasing was not always artistic, and she possesses an uncertainty of intonation and a fault of feeling for the upper notes that detracts from the general effects. She is also unfortunate in her overuse of the portamento. Mr. Whitney sang in his usual style, his best work being done in the air, "Why do the Nations Rage?"

Mr. Lloyd sang as if he had succumbed to the treacherous east winds of Boston; his voice was rather hoarse and cloudy during the early part of the evening, but in the aria, "Thou Shalt Break Them," he seemed to throw off this feeling and sang with a nerve and spirit that woke the audience to a high pitch of enthusiasm. It was by far his best work of the evening. After hearing Handel's oratorios given with all the modern improvements of mammoth chorus, and enlarged orchestras one sometimes longs to hear them performed once with a small chorus of perhaps 30 voices, accompanied by a small orchestra. These were the conditions imposed upon Handel so far as we have any means of knowing, and it was under these conditions that he wrote. Would it not be a profitable experiment to give us a performance of the "Messiah" under these conditions? It seems as though the result would be gratifying in the extreme to many of the musical people of Boston.

Boston Daily Globe.

THURSDAY, APRIL 14.

"THE MESSIAH."

Eighty-fifth Performance of Handel's Great Oratorio by the Handel and Haydn Society.

On the 13th of April, 1742, Handel produced his immortal work, "The Messiah," in Dublin, and last evening a commemorative performance of the oratorio was given in Music Hall by the Handel and Haydn Society.

The performance was an extra one, the great work having been given in this city on Dec. 20, 1891. The solo talent engaged for last evening made the production specially memorable, the singers being: Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, contralto; Mr. Edward Lloyd, tenor; and Mr. Myron W. Whitney, bass.

The veteran leader, Carl Zerrahn, was the conductor. Mr. B. J. Lang was in his accustomed place in the organ loft, and the orchestra was composed of Boston Symphony men.

The hall was crowded, and the soloists, chorus, leader and orchestra were warmly applauded for their fine interpretation of Handel's masterpiece. The performance was much better than that given in December.

The work of the chorus and the orchestra showed a decided improvement on the last presentation. The accompaniments to the solos were not marred by careless playing, and the "Pastoral Symphony" was most delicately given by the strings, narrowly escaping an encore.

Mr. Lloyd sang the tenor numbers with the skill of a rarely sympathetic artist, although his opening recitative and solo sounded somewhat harsh and unmusical. His numbers in the second part, though, redeemed his first shortcoming, and the aria, "Behold and see!" was sung with grand effect, his voice being pure, and his intonation and phrasing all that could be desired.

Mrs. Johnstone Bishop made a very favorable impression, and sang exceedingly well. The famous "I know that my Redeemer liveth" was delivered with dramatic fervor and without exaggeration.

Mrs. Alves' execution was very satisfactory, and her fine contralto voice was used with excellent results. "He Was Despised" would have been more enjoyable without the tremolo, which was quite noticeable when her voice was forced.

Mr. Whitney's work was as ever, grand. His voice was in excellent condition, and his solo, "The People Walked in Darkness," was the best vocal effort of the evening.

Tomorrow evening, Good Friday, Bach's "St. Matthew Passion Music," 162d anniversary of the original production at Leipzig. Soloists: Mr. and Mrs. Georg Henschel, Mrs. Amalie Joachim, Edward Lloyd, George J. Parker and Gardner S. Lamson. April 17, Easter, "The Creation;" Mme. Emma Albani, Edward Lloyd and Myron W. Whitney.

Boston Journal.

THURSDAY, APRIL 14, 1892.

"THE MESSIAH."

Its First Performance in Dublin 150 Years Ago.

The Men and Women Singers That Took Part.

Dramatic and Musical Notes and Gossip of Interest.

The first public performance of "The Messiah" took place in the New Music Hall, in Fishamble street, Dublin, Tuesday, the 13th day of April, 1742. The anniversary, or the mind-day, of this event was celebrated last evening in Music Hall by the Handel and Haydn Society. To speak in detail of the merits of a work that is so familiar would be an impertinence to the reader. Nor is it necessary to enter into a minute description of the performance of last evening. Let us rather turn our attention to the circumstances that attended the production of the oratorio in Dublin.

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In 1741 Handel bade farewell to the stage. In 1737 he was a ruined man financially; he was attacked by paralysis, accompanied by nervous prostration; and although in the following year he recovered in a measure from his financial loss, he saw that his career as an operatic composer was finished. He was tired out by the rebellion of Italian artists, the rivalry with other managers, and the fickleness of popular taste. He could say with the jaded Preacher of Jerusalem: "I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts; and behold, all was vanity and vexation of spirit, and there was no profit under the sun." The success of the "Beggars' Opera" was a deadly blow to composers of the Italian school. It became the fashion to decry the works of Handel. Even as late as the appearance of "Tom Jones" we find allusions to this fashion. "It was Mr. Western's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a great lover of music, and perhaps, had he lived in town, might have passed as a connoisseur; for he always excepted against the finest compositions of Mr Handel." But Fielding adds that Sophia would never willingly have played any music but Handel's.

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"Diidamia" was his last Italian opera, and after its production in January, 1741, Handel devoted himself chiefly to sacred music. Some time in this year he was invited to Ireland by the Duke of Devonshire, Lord Lieutenant of Ireland, "for the entertainment of the nobility and gentry." There was also correspondence between Handel and the governors of three benevolent institutions in Dublin: the Charitable Musical Society for the Relief of Imprisoned Debtors, Mercer's Hospital and the Charitable Infirmary. "The Messiah" was composed and brought out for the benefit of these charities. It was written in London between the 22d of August and the 12th or 14th of September, 1741.

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Horatio Townsend, Esq., a barrister-at-law, wrote an entertaining account of the visit of Handel to Dublin, and the few gaps in the story of the first performance of the oratorio have been filled by Prof. Dowden's discovery in 1891 of the word book of "The Messiah," printed by George Faulkner in 1742, and sold for a sixpence. Before this discovery, it was universally believed that there was no copy of the libretto in existence.

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According to Townsend, the condition of prisoners in Irish jails was similar to the wretched plight of the prisoners in England and Scotland at the same time. A man was unable to pay a trifling debt. He was cast into prison; there he was without medical aid, and often without food. Appeals to charity were frequent. Cases of death from starvation were recorded. To carry out the plans of the Charitable Musical Society, some of the members subscribed for the building of the Music Hall, which Handel described as "a charming room." This hall was first opened about four weeks before he set out on his journey from London, Nov. 4, 1741. He stopped at Chester, and Dr. Burney, then a boy, watched him curiously as he smoked a pipe "over a dish of coffee." Detained by adverse winds, he arrived in Dublin Nov. 18. Faulkner's Journal of the next week announced the arrival of "Signiora Avolio, an excellent singer, who comes to this Kingdom to perform in Mr. Handel's musical entertainment." Mrs. Cibber must have appeared about the same time, for she was seen early in December at the Theatre Royal.

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Handel gave concerts in December, January, February and March. Without examining the nature of these concerts, let us inquire into the character of the chief singers and the chorus that took part in "The Messiah." The principal performers were Mrs. Cibber and Mrs. Avolio. Of the latter little is known. Handel wrote Jennens, "She pleases extraordinary." She sang in his oratorios in London in 1743. At the first performance of "The Messiah" she sang "Rejoice Greatly." "I know that my Redeemer liveth" was sung by Mrs. Maclaine, the wife of Handel's organist.

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The contralto was Susanna Maria Cibber, the sister of Dr. Arne, the wife of that squinting blackguard, Theophilus Cibber. The sad story of her marriage is known to all that are acquainted with the history of the drama. "Her beauty did not so much consist in regularity of feature as in variety and power of expression; with this, she had symmetry of form." As an actress she was regarded as unapproachable in Ophelia. As a singer, she moved by the unaffected pathos of her delivery; her voice was of limited range and of moderate power. When Delaney heard her in Dublin in "The Messiah," he exclaimed, "Woman, thy sins be forgiven thee." More sinned against than sinning in life, she now lies buried in the cloisters of Westminster Abbey.

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The male singers were all choral singers at the two cathedral churches, Christ Church and St. Patrick's. The tenor was John Baily. The principal bass was John Mason. The alto was William Lambe, and he sang "Behold a virgin" and "Thou shalt break them." Joseph Ward joined Baily in the duet "O death." Handel did not secure the services of the choirs without difficulty. In 1741 Jonathan Swift, the Dean of St. Patrick's, addressed an exhortation to the Sub-Dean and Chapter, commenting on the conduct of certain members of the choir for "singing and fiddling at a club of fiddlers." But in 1742 the reason of the great Dean was wholly subverted, "and his rage became absolute madness." He would neither eat nor drink in the presence of any one, and he would pace the floor ten hours a day. Wynne, the Sub-Dean, ruled in his stead, and he allowed the choir to assist Handel in his benevolent undertaking. Townsend gives the names of some of the men [illegible] two boys. [illegible] According to Dr. Quin, "Dubourg, with several good instrumental performers, composed a very respectable orchestra." Now, as Dubourg was "master of Her Majesty's Band of Music in Ireland," in all probability the State band was part of this orchestra. Maclaine played the organ, Handel conducted the performance and played organ concertos between the parts of the oratorio.

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The public rehearsal was April 8, 1742. Faulkner's Journal said that the audience was "grand, polite and crowded;" the oratorio "was allowed by the greatest judges to be the finest composition of music that ever was heard." The Dublin News-Letter spoke of it as follows: "This elegant entertainment was conducted in the most regular manner and to the entire satisfaction of the most crowded and polite assembly." Tuesday, April 13, the doors of Music Hall were opened at 11 A. M. and the performance began at noon. Tickets were a half-guinea apiece. There were above 700 people in the hall, for the women came without hoops and the men without swords, and so there was extra room for one hundred. The sum collected amounted to about £400. Faulkner's Journal spoke as follows: "The sublime, the grand and the tender, adapted to the most elevated, majestic and moving words, conspired to transport and charm the ravished heart and ear. It is but justice to Mr. Handel that the world should know he generously gave the money arising from this grand performance to be equally shared by the Society for Relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, for which they will ever gratefully remember his name." The oratorio was repeated May 29 of the same year. "In order to keep the room as cool as possible, a pane of glass will be removed from the top of each of the windows," was a sentence in the announcement. Handel sailed from Dublin Aug. 13, 1742. "The Messiah" was first given in London at Covent Garden, March 23, 1743.

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No one now living has ever heard this oratorio as Handel wrote it. We hear it as Robert Franz thinks it should have been written. In this connection it is interesting to note the fact that Mr. Walter Damrosch, as conductor of the New York Oratorio Society, intends to give this oratorio in Music Hall, New York, April 30, without any of the additional orchestral accompaniments of Mozart and Franz. The violin parts will be strengthened by oboes, in the relation of one oboe to every three violins; there will be a bassoon to each 'cello, and another to each double bass. The original Handelian trumpet parts will be used, "and the organ will complete the necessary harmonies." In the organ part, however, lies the great difficulty. In 1759 two horn parts were used in the orchestra at the performance at the Foundling Hospital. But these parts have disappeared, unfortunately, for the tradition is that they were written by Handel.

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It may be said in general of the performance of last evening that the distinguishing feature was the work of the chorus. This was admirable in quality of tone, in general precision of attack, in observance of dynamic contrasts. The smoothness of the roulades showed the virtuosoship of the singers as a body, and the intonation was excellent. The choral work was, in a word, worthy of the anniversary of the birth of the oratorio and the death of the composer. And yet it would be easy to quarrel with Mr. Zerrahn over the question of the proper tempo of certain numbers of "The Messiah." Surely the allegro of the overture was taken at too slow a pace. The chorus "And the glory of the Lord" was too slow; there was no trace of exultation; the performance was therefore without spirit, rigid; it dragged. The pastoral symphony, the air "He shall feed His flock," and the air "I know that my Redeemer liveth," suffered certainly in consequence of the slowness of the tempo in each case; and there were other similar instances. Larghetto was too often confounded with largo. Although the statement may be regarded as blasphemy, I do not believe that Mrs. Cibber ever sang "He was despised," in the snail movement of last evening. It is the fashion to treat "I know that my Redeemer liveth," as though it were of funereal solemnity. Now it is not necessary in order to thoroughly appreciate the spirit of the air to discuss the question of the proper meaning of "Redeemer." Job may have used the term, as Virgil's Dido, in the sense of an earthly avenger; or, as many believe, he proclaimed boldly the immortality of the soul; all this is immaterial. Handel's air is a defiant, brilliant expression of personal belief in the future life and the future happiness. It admits of bold declamation; it demands a grand crescendo of musical faith. Sentimentality and subdued feeling, pretty tricks played with the tempo to gain a cheap effect are out of place.

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The solo singers were Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor, and Mr. Myron W. Whitney, bass. Mrs. Bishop was wholly inadequate. Her voice is nasal. Her pronunciation and enunciation are defective and unpleasant. Her intonation last evening was not always above reproach. Her voice is naturally flexible, as was seen in her bravura work. Her tone production, her attack, her breathing and her phrasing cannot be praised; and she did not show a degree of musical intelligence sufficient to offset her lack of technical skill. Mrs. Alves strengthened the favorable impression made by her on former occasions. She sang with taste and skill. At times she forced her tones to gain effect, and the result was disagreeable; but as a whole her performance was worthy of warm praise. Mr. Lloyd was evidently not in condition to do himself justice. He was hoarse. Still he often showed himself the thorough artist, and in "Thou shalt break them" he sang most skillfully a phrase of amazing length. Perhaps he has traditional license for his alteration of the last measures of the same air, but his version is not an improvement on Handel's text. Mr. Whitney was heartily applauded for his singing of numbers that have for a long time in this city been identified with him.

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There was a large audience, and the applause fell, like the rain, on the just and the unjust. Bach's Passion Music (Saint Matthew) will be given Good Friday evening, with Mrs. Henschel, Mrs. Joachim and Messrs. Lloyd, Parker, Henschel and Lamson as the solo singers.

PHILIP HALE.

Boston Post.

THURSDAY MORNING, APRIL 14, 1892.

The memorial performance of "The Messiah" was given in Music Hall last evening, the 150th anniversary of its original production by Handel. That grand musical body, the Handel and Haydn Society, a large orchestra, with Franz Kneisel as principal; B. J. Lang, organist, and a quartet of soloists gave the familiar work with all its old-time beauty, although many with whom the work is a favorite missed a few of the most enjoyable numbers, which were sacrificed that the performance might be kept within the time usually allotted to concerts.

The work of both chorus and orchestra was worthy of the highest praise. The chorus numbers were characterized by precision of attack, perfect balance of the parts, good phrasing, and correct expression. The orchestra played in the excellent manner characteristic of the Boston Symphony Orchestra.

With the exception of Edward Lloyd, who is a thorough artist, the soloists did not give satisfaction. Myron Whitney did some admirable execution in the air, "The people that walked in darkness," but the most difficult bass solo, and the most interesting to many, "Why do the nations so furiously rage," was not well done. Both his execution and phrasing were faulty, although his tones were rich and full, true to pitch and full of dramatic feeling.

Mrs. Alves sang with good taste and feeling, but her performance was not what one might expect from her work in the Beach Mass. Unfortunately all of the alto solos were a strain upon the weakest part of her vocal register. Yet her numbers were all given in good taste, and with much feeling. Her interpretation of "He Shall Feed His Flock" was really fine.

Mrs. Bishop was somewhat of a disappointment. The quality of her voice is not pleasing; her method, or rather methods, of tone delivery are poor. She often phrases awkwardly, and sometimes is faulty in attack, yet her high sustained notes were good. Her voice was not wholly free from the obnoxious tremolo, and many faults apparent in her first solos were entirely lacking in the latter part of the evening.

Mr. Lloyd bore away the honors of the evening. His voice is a high, clear tenor of purest quality, his method is true, his phrasing artistic and his whole performance was a source of real pleasure. His recitative "He That Dwelleth in Heaven," and the air which follows, were by far the best features of the concert. Special mention should be made of the always beautiful Pastoral symphony as it was given last evening, without a fault from beginning to end.

Friday night—Good Friday—Bach's Passion Music, with Mrs. Georg Henschel, Mme Joachim, Edward Lloyd, George J. Parker, Georg Henschel and Gardiner Lamson, will be given as a fitting observance of the day.

THE BALTIMORE NEWS.

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THE EVENING NEWS PUBLISHING COMPANY OF BALTIMORE CITY.
Office No. 219 East Baltimore street.

TUESDAY EVENING, APRIL 12, 1892.

D'ALBERT WINS A TRIUMPH.

The Great Pianist Arouses Intense Enthusiasm at His Recital.

D'Albert's recital last evening at the Lyceum Theatre was a musical event not soon to be forgotten. His playing aroused the utmost enthusiasm. Recalls were readily numbered by the dozen; and, although the programme was taxing both to nerve and muscular endurance, he responded to encores, one of which, the Strauss-Lausig waltz, after the Raff suite, might have floored a giant, yet the unsatisfied audience seemed almost determined to have something further before allowing him a moment's rest. His work began with the Bach prelude and fugue D major, composed for organ, and transcribed by D'Albert for the piano. This he followed with the great Beethoven Sonata quasi fantasia, opus 109, and ended the first division of his programme with a marvellous rendition of the Mendelssohn Variations Serieuses. He was recalled by a storm of applause, which did not subside until he had reappeared and bowed his acknowledgments a number of times.

The middle portion of his programme consisted of two Chopin numbers, nocturne, opus 9, No. 3, and valse opus, 42. These works aroused the audience to a high pitch of excitement, but the Raff Suite following created a furore. As an encore he played the waltz "Man liebt nur einmal," which Padesewski had on his progaamme but did not play.

After a short rest D'Albert appeared again as fresh as ever and gave as a finish three characteristic works by the greatest of all piano composers, Liszt. The first was a "Sonetta di Petrarca," full to the brim of poetic sentiment, and D'Albert's rendition showed that nothing in dreamland is beyond his comprehension. Then came the "Feux Follets," or "Will-o'-the-Wisp" Etude, presenting another phase of Liszt's limitless imagination and D'Albert's technical ability. The piano keys seemed to be blown upon rather than touched by the fingers, and the darting melody played hide and seek in all parts of the house. He ended his programme with the Liszt Spanish Rhapsody, which, too, taxes all the powers of a player at once. But to D'Albert there are no piano difficulties of any kind. Young, strong, bold and sure, he plays like a giant, and moves only to conquer. At the close of the number the audience sat still, as if determined not to leave the place, and, after responding to a number of recalls, D'Albert reminded at least the mothers present of their children at home by giving perhaps the most perfect rendition of the Chopin cradle song that was ever heard in this city.

Boston Transcript

THURSDAY, APRIL 14, 1892.

Music Hall: Handel and Haydn Society.

The Handel and Haydn Society gave an extra concert in the Music Hall last evening, on the occasion of the one hundred and fiftieth anniversary of the original production of Handel's "Messiah" in Dublin, Ireland. Of course, the concert was devoted to a performance of "The Messiah." The society was assisted by the Boston Symphony orchestra (Mr. Franz Kneisel leading first violin), and by the following solo singers: Mrs. Genevra Johnstone Bishop (soprano), Mrs. Carl Alves (contralto), Mr. Edward Lloyd (tenor), and Mr. Myron W. Whitney (bass). Mrs. Carl Zerrahn conducted, Mr. B. J. Lang presided at the organ, and Mr. Pierre Müller played the trumphet *obligato* in "The trumpet shall sound." The oratorio was given, in so far as the additional accompaniments were concerned, according to Robert Franz's score.

After the marked improvement in the Handel and Haydn chorus, which now dates from some years back and seems to have become permanent, about the only thing to record of a performance of "The Messiah" is the way in which the solos were sung. In this department Mr. Lloyd must first claim our attention; certainly he can now stand as almost the model Handel singer; not only is his voice delightful and his style exceptionally fine, but his long experience and prestige give a certain authority to all he does. Even when one is forced to criticise him one does so with respect. To our mind he, like almost all English oratorio singers, tends to sing recitative rather too slow—and, not to be unduly special in our criticism, we must add that we have found the same fault, if fault it be, in most American singers. But this is the only point on which we are inclined to differ with him, as a matter of taste. We have no inclination to quarrel with his high A at the end of "Thou shalt break them:" although Handel did not write the note, it seems none the less to belong there, by a sort of divine right, and we doubt if Handel himself would have objected to it; still, it seems to us that Mr. Lloyd's leading up to it with a prolonged high G-sharp, on the second syllable of "potter's" is weaker and less effective than Sims Reeves's sudden leap up a seventh, from a short low G-sharp to the high A. We know that this is not easy, but, with Mr. Lloyd one need not consider difficulty. His singing of all three of the tenor airs was simply wonderful. Mr. Whitney was grand as ever, and narrowly escaped an encore for "Why do the nations." One wonders, however, that he and the Handel and Haydn have not yet thought of cutting out "But who may abide," in Part I, and singing in its stead the very seldom-heard air, "Thou art gone up on high," in Part II. This air is one of the most superb in the whole "Messiah," and Franz's score has, for the first time, made it available for performance: Mozart did nothing to it. Mrs. Bishop has a clear, bell-like soprano, and sings both with assurance and ease; her voice rather lacks depth of quality, and is what one would call a little superficially brilliant; she is more successful in things like "Rejoice, rejoice," than in the profounder religious emotion of "I know that my Redeemer liveth." Still she made a very good impression. Mrs. Alves sang the alto solos very beautifully indeed; with simplicity and all due emotional expressiveness. Her voice, too, is exceedingly beautiful.

One thing we could not help noticing in many of the airs, and this was that Mr. Zerrahn, especially in accompanying singers new to the Handel and Haydn concerts, showed a tendency to depart from the *tempo* established by the singer, as soon as the voice-part stopped, and a phrase of orchestral interlude was to be played. It may be a moot point, who is properly to decide on questions of *tempo*, the conductor or the singer? There are good arguments on both sides. Still, this much seems to us indubitable: that if the conductor has allowed the singer to take his own *tempo* at the beginning of an air, he should at least stick to that *tempo* throughout, and not vary it. We know that with not a few singers, especially in the slower Handel airs, the conductor is often hard put to it to prevent the singer from dragging; and, in such cases, the little interludes are about the only chances he has for keeping the movement from falling away from slow to slower. Still, wherever, the fault may lie, the effect of this frequent change of *tempo* is uneasy and irksome. The chorus did very well indeed, and "For unto us a son is born" and "Lift up your heads" barely escaped encores.

The sale of seats for any of the three concerts by Eugen d'Albert at the Music Hall, on Monday, Wednesday and Saturday afternoons of next week is open at the office. The first programme is made up entirely of compositions by Beethoven.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, APRIL 13, 1892.

THE D'ALBERT VISIT.

EUGEN D'ALBERT is again a visitor, and a welcome one, in this city. He comes at the close of a most exhausting musical season, when the enthusiasm of the piano playing loving public is nearly spent, but his playing is a revelation, as it was of yore, and he is more of a musical Hercules than ever. The intensity of his brain, the absolute absorption in his work caused the music critic of the "Recorder" in last Sunday's issue to aptly classify him as "the greatest pianist among musicians and the greatest musician among pianists." As the same writer very justly says d'Albert possesses more precision than Rubinstein, more warmth than Von Bülow. Indeed he might have added that the young man's make up is a happy blending of many of the characteristics of the two pianists with something all his own.

D'Albert has not the magnetism that exhales from a sweet, poetic personality. He rather compels than wins you. It is his deadly earnestness that triumphs over audiences. Criticise him you may, but he forces you to listen to him. The intellect preponderates over the emotional faculties. He is a strong headed young man, playing the piano masterfully. His breadth of culture is wide, his technic overwhelming; in this respect he stands almost alone, and his deep musical feeling, which, like Tausig's, is ever objective, is not of the sort to interest the giddy worshipper of empty virtuosity, but by that very token appeals to the cultured and earnest lovers of all that is highest in the art of piano playing.

Eugen d'Albert is indeed a great little man.

The d'Albert Recitals.

THE d'Albert recitals at the Concert Hall of the Madison Square Garden last week came in at the fag end of a hard musical season. So the first concert did not attract the attention it deserved, but the second and third were crowded with enthusiastic audiences who seemed loath to allow the "little giant of the keyboard" to part. The fascination d'Albert exerts over his hearers is an intellectual one. He has not the poetic charm of personality nor the freakish manners of some virtuosi, but plays with such tremendous intensity, such sincerity of purpose, and his music rings out so true in feeling that he literally fascinates you. Mr. d'Albert is one of the greatest interpreters of Bach, Beethoven and Brahms alive. His absence of mannerisms and freedom from morbidity result in superbly sane and healthy performances of the Beethoven sonatas and Bach's polyphonic compositions. Here are the three programs of the d'Albert recitals:

BEETHOVEN PROGRAM. TUESDAY AFTERNOON, APRIL 5.

Thirty-two variations in C minor.
Sonata in E minor, op. 90.
Sonata in C major, op. 53.
Sonata in E major, op. 109.
Sonata in A flat major, op. 110.

THURSDAY AFTERNOON, APRIL 7. PROGRAM.

Prelude and fugue in D major	Bach-d'Albert
Sonata, op. 78	Beethoven
Fifteen variations sérieuses, op. 54	Mendelssohn
Suite in D minor, op. 91 Introduzione e fuga. Giga con variazioni. Cavatina. Marcia.	Raff
Impromptu, op. 90, No. 3	Schubert
Valse, "Man lebt nur einmal"	Strauss-Tausig
Liebestraum, No. 3 Rhapsodie Espagnole (Folies d'Espagne e Jota Arragonesa.)	Liszt

THIRD AND LAST RECITAL. SATURDAY AFTERNOON.

Suite Anglaise, No. 6	Bach
Rondo in A minor	Mozart
Rhapsodie, op. 79, No. 2	Brahms
Sonata in B minor, op. 58	Chopin
Barcarolle in A minor	Rubinstein
Sonetto di Petrarca "Feux Follets" etude Tarentelle, "Napoli"	Liszt

Particularly noteworthy were the renderings of the sonata, op. 90 and the E and A flat sonatas, op. 109 and 110. The variations in E major were most beautifully played. Tremendous, too, on the sensational side, was his playing of the Spanish rhapsody, Liszt's "Feux Follets" and the Strauss-Tausig valse. This latter suffered through over accentuation, but like the A flat polonaise of Chopin, which was given as an encore at the last concert, was played with great tonal splendor and fervid breadth. How completely d'Albert is in sympathy with Brahms could be noticed by his playing of the G minor rhapsody, with its dark harmonies and sinister suggestions. It is a grim tonal mood and was most worthily shadowed forth by the young artist. His amazing versatility was exemplified by his delightful playing, as an encore, of Liszt's A flat valse impromptu.

The Chopin B minor sonata, op. 58, Chopin's best work of the three sonatas he has left us, was played in a very finished manner, though the last movement was taken at too rapid a tempo for clarity. The first movement was well played, but the scherzo was hardly a scherzo at Mr. d'Albert's hands. It lacked variety in coloring and lightness. Mr. d'Albert was more than ably aided by the magnificent Knabe grand he played upon. Its singing qualities were as mellow as Lassalle's most mellow baritone notes, it thundered when d'Albert smote it in Liszt's brilliant pyrotechnics, and it responded perfectly to the delicate embroidery of Chopin's pearly runs. It was a remarkable instrument; Messrs. Knabe & Sons can congratulate themselves on that point. Mr. d'Albert will be heard with the Nikisch orchestra at the same place May 2.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 TREMONT STREET, April 9, 1892.

THE program for the twenty-second Symphony concert this evening was:

Overture, "Sakuntala"	Goldmark
Symphony No. 2, in A major, "In the Spring"	Paine
Overture, "Egmont"	Beethoven

The "Sakuntala" overture was given a brilliant reading by Mr. Nikisch and the performance was unusually spirited. Owing, probably, to its highly colored orchestration the work was received with the heartiest demonstrations of pleasure of any number upon the program.

The symphony was also well played, and gave apparently great delight, the audience showing special fondness for the "scherzo."

The "Egmont" overture seemed to be the most conscientiously treated by Mr. Nikisch, whose reading of the number can be sincerely praised for its truthfulness.

The program for the next rehearsal, Thursday afternoon, April 14, and the next concert, Saturday evening, April 16, will be:

Symphony in F major, op. 4 (First time in Boston.)	Eugen d'Albert
Aria, "Alessandro"	Händel
Suite from the music to Shakespeare's "Hamlet," op. 50 (First performance in America. Conducted by the composer.)	Henschel
Aria from "Herodiade"	Massenet
Overture, "Oberon"	Weber

Mrs. Georg Henschel will be the soloist.

* * * *

The last concert of the season by the Kneisel Quartet was given on Monday evening. The quartet was assisted by Mr. Ernst Perabo, Mr. Novacek and Mr. Schulz. The program was:

Sextet for strings, in G major (Second viola, Mr. Otto Novacek; Second 'cello, Mr. Leo Schulz.)	Brahms
Sonata for piano and violoncello	Beethoven
Quartet in E minor, op. 59	Beethoven

The sextet was of the usual Brahms order, only more so. A series of abstruse problems in counterpoint played backward would have afforded about as much real musical delight. The additional viola and 'cello but added to its incomprehensible cloudiness.

It is often claimed by lovers of this sort of musical mathematics that only the future generations may appreciate the melodious beauties so carefully and effectually hidden by the composer.

It is a fact in musical history that Beethoven experienced the same lack of appreciation in his day.

Very well. To-day is Beethoven's future. We are quite willing that Brahms' sextets be kept a spell longer. Age might improve them.

The work took an hour to perform, and toward the end of the last movement the future generation (which only will be able to fully appreciate Brahms) seemed well nigh at hand. After a fresh outfit of strings (Messrs. Kneisel and Novacek having worn theirs through) the sextet was finished amid long drawn sighs (presumably of relief) at 9 o'clock.

Then followed that surpassingly beautiful Beethoven sonata for piano and 'cello, which was quite faultlessly played by Messrs. Perabo and Schroeder.

A little more of Mr. Perabo and a little less of Mr. Schroeder, however, would have improved it, if improvement were possible. The concert came to an end with a delightful reading and performance of the Beethoven quartet.

It is with great pleasure that we record the most successful season, artistically and financially, of this incomparable organization, the Kneisel Quartet. Their work has never been equaled in this country.

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Boston Musical Herald.

April, 1892.

A Monthly Music-Review.

The symphony of Saturday, February 27, began with Mendelssohn's overture to "Ruy Blas," and ended with Liszt's symphonic poem, "Les Preludes," both finely played. The symphony was Dvorák's Fourth, in G major. Sticklers for conventional forms might reasonably object that it was rather a suite of tone-pictures than a symphony; but why should we care for names, or be so narrow as to demand everlastingly that the new should conform to the old? Let us have the new wine in new bottles. Let us welcome, if we can, the wealth of invention, the splendor of tone-coloring, the vivacity of spontaneous creation,—even though it has a touch of barbaric opulence and wildness,—which characterized this new work by the Hungarian. It is long since we have heard a composition more gorgeous, more tuneful, and, perhaps, judging from comments overheard and printed, more puzzling. Characteristic Hungarian rhythms do not at first occur in it, though the most pleasing and popular movement—the allegretto grazioso—shows Magyar origin; but if we were to point out all the innovations, there would be no room to speak of aught else.

On Wednesday evening (March 2), the Boston Symphony Orchestra had an extra, a self-benefit concert, at which Mrs. Julie L. Wyman, Mr. Alwin Schroeder, and Mr. Paderewski generously gave their services, and a large audience (that it was not larger was due solely to the storm still continuing), gave their enthusiastic applause. The program was at least an hour longer than usual. It began with a full-swung and brilliant performance of the overture to "Tannhäuser," which was followed by Mr. Paderewski's magnificently broad and satisfactory rendering of Schumann's A minor piano concerto, the delighted audience clamoring for more, and succeeding in obtaining, rather cruelly, a romance by Schumann. Then came the orchestral suite from "Esclarmonde," given for the first time, graceful, light, delicious, piquant, but not great; Mr. Schroeder's three Soli for 'cello, Bach's Sarabande, Schubert's Moment Musical, and Davidoff's At the Fountain were heartily applauded. For these and Mrs. Wyman's three songs by Délibes, Massenet, and Ferrari (so perfectly delivered!), Mr. Nikisch played most satisfactorily the accompaniment.

A Russian flavor was imparted by the Andantino and Scherzo from Tschaikowsky's F minor symphony—the pizzicato splendidly played—and the concert ended with the greatest of Liszt's Hungarian Fantasias, royally performed by Mr. Paderewski, who was recalled again and again. During the evening Mr. Paderewski was presented with a silver wreath; and after the concert Mr. Nikisch was the recipient of a testimonial from the orchestra, in the shape of a beautiful clock, warranted not to beat, but to keep time. A great and memorable concert.

At the eighteenth Symphony Concert (March 5), Madame Camilla Urso was the soloist, selecting Bruch's D minor Violin Concerto, a work which, though not without many inspired and beautiful passages, left the impression of being far inferior to the composer's First. The third movement, which is in the manner of a tarantelle, is the weakest and most trivial; the second the most pleasing. Madame Urso played with fine breadth and brilliancy, but her violin, strung with wire strings, was almost constantly too sharp. The concert began with Tschaikowsky's Symphonic Poem, "Hamlet," presented for the first time. There is something peculiarly sympathetic between the character of Hamlet and the Russian national nature: it was, therefore, extremely interesting to hear how the story was interpreted musically by the greatest living Russian composer. To the chronicler it was a most wonderfully thrilling composition, and the various modes which the music adopted in illustrating the moods of the melancholy Dane, the love and madness of Ophelia, and all the incidents of the tragedy, were extremely effective. The symphony was the ordinary or revised version of Schumann's D minor, played with splendidly dramatic force and zeal.

The Kneisel Quartet gave its sixth concert on the following Monday evening with the assistance of Frau Amalie Joachim, who sang songs by Beethoven, Mozart, Haydn, Ahle, Schultz, Mendelssohn, Schubert and Brahms. She was evidently suffering from a cold, and her enormous contralto voice, which seemed out of place in a small hall, was not under the best of control. Though one might pick flaws in her method of taking tones, it would be indeed a captious critic who should not enjoy her musical interpretation of the German *Lieder*, of which she has been, for more than a generation, the foremost exponent. Besides the Variations from Beethoven's A major quartet and the entire E flat quartet, the concert included a quartet in E minor by Ottokar Novácek, one of the Symphony Orchestra. With the exception of a curious reminiscence of a figure in the fourth Schumann Symphony, this work savored entirely of the Slavonic school. It was fascinating in its unlikeness to classic models. The short, piquant prestissimo aroused much enthusiasm and was repeated.

At the nineteenth Symphony concert, Mr. Eugen D'Albert was the soloist: he gave a faultless rendering of Beethoven's E flat Piano Concerto—that pièce de resistance for all great artists. So masterly was his rendering, so colossal his victory over technical difficulties, so completely was his individuality not sunk, but made transparent, as it were, that one might doubt whether the work was ever given a more ideal interpretation. Unfortunately, the piano failed to respond to the demands. It lacked tonality: in powerful passages the tone seemed to strike through to the wood. Recalled, Mr. D'Albert played a piece by Brahms of immense difficulty, almost brutally, but splendidly ugly, the exquisite theme loaded down with tremendous arpeggios.

Mrs. Nikisch's long postponed Song-recital (in which she was assisted by Mr. Arthur Nikisch and Master Alexander Fiedemann, a youthful violinist of great promise), Mrs. Sherwood's three piano recitals, and the two weeks' season of Grand Opera at Mechanics Hall, must be mentioned without comment.

At the twentieth Symphony Concert (March 26), the orchestral selections were Brahms's noble "Tragic Overture," Gluck's Contrasted Dances of the Spirits in Bliss and of the Furies—Mr. Mole's rendering of the flute solo was something to remember—and Beethoven's Eighth Symphony so overflowing with exuberant life, fun and good spirits. It was magnificently played. Frau Joachim was the soloist, delighting the majority of the audience with her rendering of Gluck's "che faró," and of songs by Schubert and Schumann. In her first selection she and the orchestra had an amusing race to the end, or rather Frau Joachim sailed away from her accompaniment on the pinions of song. Mr. Nikisch played finely the accompaniments to the German songs—particularly that to the Erl King. Frau Joachim's voice is well adapted to Music Hall but she sang occasionally flat and indulged too frequently in upward portamentos and explosive accents. But she pleased "nathless!"

Boston Journal.

TEN PAGES.

SATURDAY, APRIL 16, 1892.

THE HANDEL AND HAYDN.

The Annual Performance of Bach's "St. Matthew" Passion.

ach's Passion according to St. Matthew was t brought out in a service in St. Thomas urch, Leipsic, Good Friday, 1729, but the ver- known to us was not completed until 1740. vas sung by the church singers. They were out 50 in number. "Seventeen were good; 17 ight be good in time," Bach wrote; 17 were no talent whatever. The orchestra was the urch orchestra and it was related to the choir the proportion of three to two.

Last evening the greater part of the work was ven in Music Hall by the Handel and Haydn ociety, under the direction of Mr. Zerrahn. Irs. Georg Henschel was the soprano; Mrs. malie Joachim, the alto; Mr. Edward Lloyd was the chief narrator; Mr. George J. Parker sang the other members allotted to the tenor; Mr. Henschel sang the music of Jesus. To Mr. Gardner S. Lamson were intrusted the other bass parts of varied nature. Mr. Lang was the organist, Mr. Tucker was at the pianoforte. The orchestra was made up of Symphony men, with Mr. Kneisel as concert meister. A chorus of boys from the choirs of Emmanuel, Saint Paul's and Harvard College assisted. There was a very large audience, and the performance was three hours in length.

The performance, as a whole, was an improvement on that of last year. The chorus work was much better in precision and intonation. At times, the middle parts were poorly nourished, and in four-voice work the sopranos and the basses were heard alone. The answers of the chorus to the tenor recitatives in No. 25 were not sufficiently subdued, and the effect of the great choral, "O man, thy heavy sin lament," was marred by the monotonous loudness of the vocal figuration, so that the melody of the choral was often lost. All in all, the improvement in the chorus work, however, was marked.

Mr. Lloyd was still indisposed, to the great regret of all. In spite of this disadvantage, he bore away the honors of the evening by the sincerity and beauty of his art. He did not make the mistake of emphasizing unimportant phrases. His tenderness was always manly. His effects were without exaggeration. His task was an arduous one, and it was skillfully and successfully accomplished. Mr. Henschel was often admirable, and interesting even in his mannerisms and his extravagances. But the vocal means by which he gained his effects cannot be praised, and mouthing often took the place of dignified delivery. He was always in evidence. He seemed to wish to compel attention and admiration, even when the text gave him no occasion. Nor was he free from juggling spasmodically with his tones. Mr. Parker gave a musician-like interpretation of the recitatives and the air in the first part, and, by the way, the chorus that accompanies "I'll watch" would have gained in effect if it had been sung piano. His delivery of the air, "Behold, how still," was delightful in its accuracy and its tasteful phrasing, and it was one of the most artistic features of the evening. Mr. Lamson was unfortunate in "Give me back," and yet such accidents will occur to even the most experienced. It is not so easy to excuse the exaggerations that injured his performance of other numbers, such as the declaiming of lines of little moment with undue dramatic intensity, over-accentuation of consonants, etc. Mr. Lamson's very earnestness may prove a foe to his progress. Last evening his intonation was not always true to the pitch. Mrs. Henschel sang her music in an unaffected and sympathetic manner; but she is heard to better advantage in works of a lighter nature. In the recitative, "Although My Heart in Tears," she groped her way at the beginning of the final half dozen measures. Mrs. Joachim sang in English. In the air, "Look Where Jesus," she started with a phrase of unexpected length, for on former occasions she has not shown such excellent management of breath. With this exception, there was nothing worthy of special remark in her performance, which at its best was one of conventional respectabilitys Nor is it necessary to refer now to the technical failings that were discussed when she sang in Steinert Hall and Music Hall. Mr. Kneisel played the obligato to the great alto solo with fine taste. In the flute solo in "From love unbounded" the reading of the appoggiaturas was questionable, if it was not wholly wrong. The work of the orchestra in general was an improvement on that of last year. The audience stood and joined in the singing of certain chorals.

Sunday evening (Easter) Haydn's "Creation" will be sung. Mrs. Albani and Messrs. Lloyd and Whitney will take part.

PHILIP HALE.

Boston Post.

SATURDAY MORNING, APRIL 16, 1892.

MUSICAL MATTERS.

Bach's beautiful Passion Music received a splendid rendition last night at Music Hall, by Carl Zerrahn and his splendid chorus, with an orchestra, a large choir of boys prepared by George L. Osgood and Warren A. Locke, and a list of principals including Mrs. Georg Henschel, Mme. Amalie Joachim, Edward Lloyd, George J. Parker, Mr. Georg Henschel, Mr. Gardner S. Lamson, and B. J. Lang, organist.

The work of the chorus was admirable, showing close attention to detail, and giving additional proof of Mr. Zerrahn's rare ability as conductor. The orchestra and choir were both excellent, and the work of the principals exceptional. Mrs. Henschel evinced the same rare taste that has characterized her season's work here, and Mr. Henschel gave examples of impressive recitative work.

Mme. Joachim's phrasing was a marvel of skill—the very difficult solo, "Oh Pardon Me," was perfectly phrased and in good tune throughout.

Mr. Lloyd was suffering from a hoarseness which wore away toward the close of the evening, but his rendition of the recitative, "And Peter Then Began," was magnificent.

Mr. Lamson's tones were a little explosive, but for the most part he was satisfactory. George Parker's part was small, but he made all possibly of it. As a performance, last night's work left little to be desired.

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Tonight's symphony programme is a fine one, containing Schumann's symphony No. 1, in B-flat, op. 38; Handel's aria, "Alessandro"; Henschel's suite from the music to Shakspere's "Hamlet," op. 50; Massenet's aria from "Herodiade," and Weber's overture, "Oberon." Mrs. Henschel will be the soloist.

At the third and last concert of its series, the Kneisel Quartet will have the co-operation of Eugen D'Albert, who will be heard in chamber music on this occasion for the only time in this vicinity.

The Beacon.

BOSTON, SATURDAY, APRIL 16, 1892.

THE SYMPHONY CONCERTS.

The twenty-second Symphony programme was well made up, but it represented in its performance that Sir Oracle determination of Mr. Nikisch to have the music he chooses given according to his fantasy and his obstinacy. It is a thousand pities that Mr. Higginson—whose noble initiative and sustaining power in the matter of these concerts cannot be too much commended or too well remembered—cannot make up his mind to replace his too bumptious conductor with a man who knows more and is consequently more reasonable. If an actor were to play *Hamlet* in top-boots and spurs, read "To Be or Not to Be" like a comedy soliloquy and slay *Laertes* with a navy revolver, the general sense would rebel and general indignation would put down such an "interpretation" instantly. Unfortunately, a large part of the Symphony audiences do not know what is right—they attend the concerts in the hope of learning—and another large part do not dare to protest. But the wrong Mr. Nikisch is allowed to do may become irreparable, unless at great cost of pains and labor, if he be not brought into subjection or dismissed. At this concert two overtures felt his reconstructive hand—Goldmark's "Sakuntala," which, being purely romantic, might permit some injection of fantastic personality, and Beethoven's "Egmont," to alter a bar or a *tempo* of which is evidence of ignorance or conceit and perhaps of both. Between these came Professor John K. Paine's long unheard "Spring" symphony, which is one of the illustrations which its author has given of the most serious and lofty talent for composition yet found in this country. It is often eloquent, constantly beautiful, full of fine original thought and expression, and yet always in consonance with the best classical theses of composition. That it did not always shine and sparkle, glow and warm, as it should, was the fault of the conductor, who, apparently because he could not find opportunities for erratic display—read much of it irregularly and without due respect or sympathy for the composer's evident intentions and clear indications.

The programme for tonight is a notable one. It begins with Schumann's first symphony, and it ends with the "Oberon" overture. The central number will be the *suite* from Mr. Henschel's incidental music to "Hamlet," which the composer will conduct—won't he get a reception, though!—and each side of this will be placed large airs from Handel's "Alessandro" and Massenet's "Herodiade," which Mrs. Henschel will sing.

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Although the community has had about as many pianoforte recitals as it could reasonably be expected to assimilate, it will assuredly find some yet unfilled want which will be gratified by the three afternoon concerts which Mr. Eugen D'Albert is to give in Music Hall on the afternoons of next Monday, Wednesday and Saturday. The first of these will be devoted in accordance with a frequently expressed desire, to Beethoven, for the rendering of whose music no concert pianist of the time stands higher. He has chosen for this occasion the set of thirty-two variations in C-minor and these sonatas—C-major, *op.* 53, E-minor, *op.* 90, E-major, *op.* 109, and A-flat-major, *op.* 110. Several periods of the master's thought and manner are here represented, and the pianist may be depended upon to give them each with its right feeling and form. Miscellaneous programmes, drawn from classic and popular composers, may be expected upon the other days.

THE KNEISEL QUARTETTE AT CAMBRIDGE.

The concert to be given on Tuesday evening next in Brattle Hall, Cambridge, by the Kneisel Quartette, will be an important one, because then Mr. D'Albert will be heard in chamber music for the only time in this vicinity. He plays twice, taking part in Beethoven's "Kreutzer" sonata with Mr. Kneisel and in Schumann's E-flat piano quartette. That many amateurs will take the trouble of the little trip to Cambridge for the purpose of hearing these works thus played is a sure thing. The programme is headed by Mozart's string quartette in C-major, so that all the selections are good and interesting.

Journal
Chicago april 7

Paderewski is lavish in his praise of Mr. Nikisch and his Boston Symphony Orchestra. He says: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."

Newton Journal.

FRIDAY, APRIL 15, 1892.

Eugene D'Albert, the pianist, whose playing is the wonder of the musical world, even in this day of extraordinary performers, is to give three piano recitals in Music Hall, Boston, on Monday, Wednesday and Saturday afternoons next, the last before his final concert tour with the Symphony orchestra. His special skill as an interpreter of Beethoven's music will be shown in the first recital, which has an exclusively Beethoven program. The other programs are rich in the works of modern as well as the old classic composers, and some of the most remarkable and magnificent exhibitions of piano playing yet heard in Boston may be expected. Season and single tickets can be had by addressing Music Hall.

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING APRIL 16, 1892.

THE PASSION MUSIC.

A VERY NOTABLE CHORAL PERFORMANCE.

It Was in Some Degree a Religious Service—The Choristers Clad in Black—Audience Permitted to Join in the Chorals, as Bach's Congregations Did a Century and a Half Ago.

It was in some degree a religious service that was held in Music Hall last night, for not only were the choristers soberly clad in black and all applause dispensed with, but the audience (or congregation) were permitted to join in the chorals, just as Bach's congregations did in the Thomas Kirche a century and a half ago. It is not affectation to treat the Passion Music in this reverent manner, for if one enters into the devout feelings of the composer the music cannot but gain by the process. Yet to many the work may have seemed only a rather severe mode of doing penance, for it is not one that can attract much at a first hearing; to the average auditor it comes as a very tangled musical skein. It was not performed in its entirety, nor anything like it, for a complete performance of the masterpiece occupies between four and five hours, and we are not as patient as our ancestors. Yet it might have been pruned still closer; the phrases of the Evangelist, for example, are very dry recitatives, full of interest to the student of modulation, but rather wearisome to the average listener, and only serving to link the keys of the different larger numbers into a perfect continuity; but since this continuity was broken in any case, the short phrases might well have been committed to a good reader.

This Passion Music shows both the greatness and the limitations of the great contrapuntist; the choruses are glorious beyond compare, the very acme of polyphonic music. The ancients imagined the pillars of Hercules to mark the utmost boundary of the habitable world, and in just such manner can the musician cite the opening and the closing chorus of the Passion Music as the utmost limits of expressive counterpoint in vocal form. Tallis may have composed a work of 40 real parts; Palestrina may have evolved more complex polyphonic treatment; but "Come, Ye Daughters, Weep for Anguish," and "Around Thy Tomb Here Sit We Weeping" still remain the musical pillars of Hercules. The Chorals, too, are the perfection of congregational work; examine each part separately and one will find a leading of voices so pure and perfect that it will remain a model for all time. But the solos (whisper it not in Gath!) seem tiresome as a whole, and are at times prolix. Bach does not seem as successful as Handel in producing an aria; the Passion Music is essentially a choral triumph, and the solos, spite of the sorrow of "Grief and Pain," the pathos of "Oh pardon me, my God," the remorse of "Give me back my dearest Master," or the beauty of "At Eventide, cool hour of Rest," are not continuously interesting; were the work changed into a choral service altogether, I am not sure but it might become a success with the laity, as it long has been with the musician. The choruses themselves offer abundant contrasts, from the mighty power of the chorals to the fierce Turbæ, the harsh cries of the multitude. Not Wagner himself could have better pictured remorseless and dissonant unanimity than that wild shout of "Barabbas!" The melody of the chorals is always entirely singable, and the recurrent one which becomes "Oh, Sacred Head now Wounded," was at first a love song by Hassler, and began, "Mein G'mueth ist mir verwirret"—"My mind is all distracted." Bach took the tune because it was familiar to his congregation and he could rely upon their singing it with surety. Modern hymn composers also seem to believe in giving popular melodies to the congregations, but they do not take the trouble to attach such harmonies to their productions.

The soloists were great enough to make their thankless task seem more interesting than in preceding performances of the work. Such a list of performers has not been united in a Handel and Haydn concert in a very long while.

The place of honor belongs to Mr. Edward Lloyd, for he sang the frightfully difficult part of the Evangelist, made up altogether of modulations and with a minimum of melody, and it is safe to say that the part has never been sung so well in America. The artist was undoubtedly hoarse, but this seemed to interfere only with a few notes in middle register, and only temporarily at that, while the almost impossible phrases in the highest *tessitura* were always clear and the intonation true as steel. At times, too, the great singer managed to give an unexpected wealth of expression to the dry recitative, as for example, at the words—"Then went he out and wept bitterly," which were given with indescribable pathos, and the translation of the last words of the Saviour, which was delivered with befitting anguish; but the culmination was in the dramatic rending of the veil of the Temple. Few non-musicians could have known how difficult the entire thankless task was, or how bravely Mr. Lloyd overcame it.

Next to this phenomenal work one may rank the artistic singing of Mr. Henschel. His part was not a large one, but his presentation of the agony of the Passion was most effective, culminating properly, in a most beseeching delivery of the phrase—"Eli, Eli, lama, Sabachthani."

If Mme. Joachim flatted a little in "Look Down, Oh God," at least she sang with the loftiest spirit, the keenest intelligence, and phrased most artistically; all in all it was the most satisfactory work she has yet done in Boston, and her rendering of "Oh, Pardon Me, My God," was something to be remembered. This aria is only to be compared with Handel's "He Was Despised" (one must add that the latter gains by the comparison) where the alto also represents sobs and tears. In this number, however, the language of grief is largely given to the violin, and the *obbligato* was finely given by Mr. Kneisel, as also the subsequent one in "Give Me Back My Dearest Master." Mrs. Henschel was obliged to force her rather fragile voice, and the result was not always perfect, besides inspiring the auditor with that sense of insecurity which is always fatal to hearty enjoyment of any public work.

Mr. Parker was, as ever, sound and conscientious, just a trifle too explosive, perhaps, when heard in juxtaposition with Mr. Lloyd's even and unforced high passages, but entirely praiseworthy in the sweet "Behold, how still." Mr. Lamson is not suited to this kind of work and I fear that he felt this early in the evening; at first he "romanticized" his part in a manner that made Judas rather Schumannesque, and finally nervousness spoiled portions of "Give me back my dearest Master." But he redeemed the slip somewhat by better work in "At eventide, cool hour of Rest," in which the violin figure of the orchestra also deserved commendation.

But the orchestra as a whole was not good; not only was there a lack of shading, but there was roughness, irregular attack, and a generally poor ensemble. Of course one accepted without cavil, the lack of some of Bach's instruments; "Although my heart" and the subsequent aria, call for two *oboi d'Amore*, and "From Love unbounded," and "Ah Golgotha," were played with *oboi du Caccia* obbligatos in Bach's time, but clarinets have come in since his day, and these and English horns or oboes, can atone for the loss of a little antique tone color. The individual points in the orchestral work (in addition to the above mentioned obbligato work) were good; as, for example, the flute in "From love unbounded," the contrabasses in "Ye lightnings, ye thunders," and the oboe in "I'll watch with my dear Jesu"; but the crowning glory of all was the chorus work. The society and Mr. Zerrahn are to be congratulated on the steadiness and clearness with which almost every choral number was executed. The Turbæ and some of the double choruses are difficult things to achieve with good ensemble, yet that is what was conquered last night. Spite of all the excellent points chronicled, the chorus numbers are the glory of this work, and had every solo been omitted, one could still be well content with such grand numbers as these and so well executed. "Around thy tomb here sit we weeping" was the fitting crown of what began so grandly with "Come Ye Daughters," and one could only commiserate the members of the large procession which filed out before it was given. If only the directors of the society would prune the work some more before next season (not touching a single chorus number however) the Passion Music would find as permanent welcome as the at present more popular "Messiah."

LOUIS C. ELSON.

Boston Daily Globe.

SATURDAY, APRIL 16.

HANDEL AND HAYDN.

Second Evening Concert of the Society at Music Hall.

The second evening concert of the Handel & Haydn Society took place in Music Hall last evening, Bach's "St. Matthew Passion Music," the ninth performance by the organization, forming the programme. The date, Good Friday, April 15, had an anniversary feature, for it was on that day and date that this great religious work was first produced by the composer at Leipsic in 1729.

The oratorio was given in about the same form as last year. Some additions were made to the score to add continuity to the story, and nearly all the original chorals were sung, the audience joining in the singing at designated numbers on the programme, and making the performance very impressive.

Conductor Zerrahn made a very good choice in the solo singers. They were: Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, contralto; Mr. Edward Lloyd and Mr. G. J. Parker, tenors; Mr. Georg Henschel, Mr. G. S. Lamson and Mr. Thomas Hooper, basses.

The chorus was augmented by a large number of boys from Emanuel, St. Paul's and Harvard College choirs. The orchestra was composed of Symphony players, Mr. Kneisel principal. Mr. Lang officiated at the organ, and Mr. H. G. Tucker was the pianist.

The hall was crowded to its full capacity, the walls being lined with spectators who were unable to procure seats.

Of the chorus work it may be said it was excellent, and the assistance of the boyish voices in the double chorals made these numbers particularly effective.

The eight-part opening chorus is worthy of mention and "Ye lightnings, ye thunders" was given with grand results, the boy contingent augmenting the chorus with grand results.

The instrumental portion of the composition was well performed, the delicate interludes by the strings being beautifully played, and the work as rendered by chorus and orchestra was in a manner worthy of the interesting religious event.

The soloists of the evening were capable artists and they sang their numbers, which a prominent writer of music terms "archaic," in a generally meritorious manner.

Mr. Lloyd, as the Evangelist, has a long series of difficult recitatives to declaim and in this trying work he was thoroughly successful. His melodious voice was in better form than when he sang in "The Messiah" on Wednesday evening, and his distinct enunciation and dramatic delivery of the lines won every heart. His work was grandly done.

Mr. George J. Parker, tenor, and Mr. Gardner, basso, interpreted the music acceptably.

Mr. Georg Henschel sang with artistic skill and unaffectedly. His long declamations were judiciously managed.

Mrs. Georg Henschel's voice was not at its best, and sounded at times forced and clouded. The lady interpreted her music with expression and true artistic feeling, and many of the passages were exquisitely sung.

Mme. Joachim's contralto was quite effective and her voice easily filled the hall. Her most satisfactory number was the recitative "Look down, O God," in the second part. This artist, by the way, is never heard at her best in the earlier portion of a programme, and her voice seems to improve as she warms to her work.

Mr. Lang, Mr. Tucker and Mr. Hooper ably assisted in their various ways.

On Sunday evening Haydn's oratorio "The Creation" will be performed, with Mrs. Emma Albani, Mr. Edward Lloyd and Mr. Myron W. Whitney as soloists.

Mr. Eugen D'Albert's Beethoven recital will be given in Music Hall Monday afternoon, April 18. The other concerts are announced for Wednesday and Saturday afternoons of this week.

The third and last concert by Eugen D'Albert and the Kneisel quartet in Brattle Hall, Cambridge, will take place Tuesday evening, April 19.

Mrs. Georg Henschel will be the soloist at the Symphony concert in Music Hall this evening. Mr. Henschel's "Hamlet" will be given for the first time in America, the composer conducting the orchestra.

Boston Journal.
TEN PAGES.
SATURDAY, APRIL 16, 1892.

THE HANDEL AND HAYDN.

The Annual Performance of Bach's "St. Matthew" Passion.

Bach's Passion according to St. Matthew was first brought out in a service in St. Thomas Church, Leipsic, Good Friday, 1729, but the version known to us was not completed until 1740. It was sung by the church singers. They were about 30 in number. Seventeen were good; 17 might be good in time," Bach wrote; 17 were of no talent whatever. The orchestra was the church orchestra and it was related to the choir in the proportion of three to two.

Last evening the greater part of the work was given in Music Hall by the Handel and Haydn Society, under the direction of Mr. Zerrahn. Mrs. Georg Henschel was the soprano; Mrs. Amalie Joachim, the alto; Mr. Edward Lloyd was the chief narrator; Mr. George J. Parker sang the other members allotted to the tenor; Mr. Henschel sang the music of Jesus. To Mr. Gardner S. Lamson were intrusted the other bass parts of varied nature. Mr. Lang was the organist. Mr. Tucker was at the pianoforte. The orchestra was made up of Symphony men, with Mr. Kneisel as concert meister. A chorus of boys from the choirs of Emmanuel, Saint Paul's and Harvard College assisted. There was a very large audience, and the performance was three hours in length.

The performance, as a whole, was an improvement on that of last year. The chorus work was much better in precision and intonation. At times, the middle parts were poorly nourished, and in four-voice work the sopranos and the basses were heard alone. The answers of the chorus to the tenor recitatives in No. 25 were not sufficiently subdued, and the effect of the great choral, "O man, thy heavy sin lament," was marred by the monotonous loudness of the vocal figuration, so that the melody of the choral was often lost. All in all, the improvement in the chorus work, however, was marked.

Mr. Lloyd was still indisposed, to the great regret of all. In spite of this disadvantage, he bore away the honors of the evening by the sincerity and beauty of his art. He did not make the mistake of emphasizing unimportant phrases. His tenderness was always manly. His effects were without exaggeration. His task was an arduous one, and it was skillfully and successfully accomplished. Mr. Henschel was often admirable, and interesting even in his mannerisms and his extravagances. But the vocal means by which he gained his effects cannot be praised, and mouthing often took the place of dignified delivery. He was always in evidence. He seemed to wish to compel attention and admiration, even when the text gave him no occasion. Nor was he free from juggling spasmodically with his tones. Mr. Parker gave a musician-like interpretation of the recitatives and the air in the first part, and, by the way, the chorus that accompanies "I'll watch" would have gained in effect if it had been sung piano. His delivery of the air, "Behold, how still," was delightful in its accuracy and its tasteful phrasing, and it was one of the most artistic features of the evening. Mr. Lamson was unfortunate in "Give me back," and yet such accidents will occur to even the most experienced. It is not so easy to excuse the exaggerations that injured his performance of other numbers, such as the declaiming of lines of little moment with undue dramatic intensity, over-accentuation of consonants, etc. Mr. Lamson's very earnestness may prove a foe to his progress. Last evening his intonation was not always true to the pitch. Mrs. Henschel sang her music in an unaffected and sympathetic manner; but she is heard to better advantage in works of a lighter nature. In the recitative, "Although My Heart in Tears," she groped her way at the beginning of the final half dozen measures. Mrs. Joachim sang in English. In the air, "Look Where Jesus," she started with a phrase of unexpected length, for on former occasions she has not shown such excellent management of breath. With this exception, there was nothing worthy of special remark in her performance, which at its best was one of conventional respectability. Nor is it necessary to refer now to the technical failings that were discussed when she sang in Steinert Hall and Music Hall. Mr. Kneisel played the obligato to the great alto solo with fine taste. In the flute solo in "From love unbounded" the reading of the appoggiaturas was questionable, if it was not wholly wrong. The work of the orchestra in general was an improvement on that of last year. The audience stood and joined in the singing of certain chorals.

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The programme for tonight is a notable one. It begins with Schumann's first symphony, and it ends with the "Oberon" overture. The central number will be the *suite* from Mr. Henschel's incidental music to "Hamlet," which the composer will conduct—won't he get a reception, though!—and each side of this will be placed large airs from Handel's "Alessandro" and Massenet's "Herodiade," which Mrs. Henschel will sing.

Although the community has had about as many pianoforte recitals as it could reasonably be expected to assimilate, it will assuredly find some yet unfilled want which will be gratified by the three afternoon concerts which Mr. Eugen D'Albert is to give in Music Hall on the afternoons of next Monday, Wednesday and Saturday. The first of these will be devoted in accordance with a frequently expressed desire, to Beethoven, for the rendering of whose music no concert pianist of the time stands higher. He has chosen for this occasion the set of thirty-two variations in C-minor and these sonatas—C-major, *op.* 53, E-minor, *op.* 90, E-major, *op.* 109, and A-flat-major, *op.* 110. Several periods of the master's thought and manner are here represented, and the pianist may be depended upon to give them each with its right feeling and form. Miscellaneous programmes, drawn from classic and popular composers, may be expected upon the other days.

THE KNEISEL QUARTETTE AT CAMBRIDGE.

The concert to be given on Tuesday evening next in Brattle Hall, Cambridge, by the Kneisel Quartette, will be an important one, because then Mr. D'Albert will be heard in chamber music for the only time in this vicinity. He plays twice, taking part in Beethoven's "Kreutzer" sonata with Mr. Kneisel and in Schumann's E-flat piano quartette. That many amateurs will take the trouble of the little trip to Cambridge for the purpose of hearing these works thus played is a sure thing. The programme is headed by Mozart's string quartette in C-major, so that all the selections are good and interesting.

Paderewski is lavish in his praise of Mr. Nikisch and his Boston Symphony Orchestra. He says: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."

Newton Journal.
FRIDAY, APRIL 15, 1892.

Eugene D'Albert, the pianist, whose playing is the wonder of the musical world, even in this day of extraordinary performers, is to give three piano recitals in Music Hall, Boston, on Monday, Wednesday and Saturday afternoons next, the last before his final concert tour with the Symphony orchestra. His special skill as an interpreter of Beethoven's music will be shown in the first recital, which has an exclusively Beethoven program. The other programs are rich in the works of modern as well as the old classic composers, and some of the most remarkable and magnificent exhibitions of piano playing yet heard in Boston may be expected. Season and single tickets can be had by addressing Music Hall.

BOSTON DAILY ADVERTISER
Established 1813.
SATURDAY MORNING APRIL 16, 1892.

THE PASSION MUSIC.

A VERY NOTABLE CHORAL PERFORMANCE.

It Was in Some Degree a Religious Service—The Choristers Clad in Black—Audience Permitted to Join in the Chorals, as Bach's Congregations Did a Century and a Half Ago.

It was in some degree a religious service that was held in Music Hall last night, for not only were the choristers soberly clad in black and all applause dispensed with, but the audience (or congregation) were permitted to join in the chorals, just as Bach's congregations did in the Thomas Kirche a century and a half ago. It is not affectation to treat the Passion Music in this reverent manner, for if one enters into the devout feelings of the composer the music cannot but gain by the process. Yet to many the work may have seemed only a rather severe mode of doing penance, for it is not one that can attract much at a first hearing; to the average aueitor it comes as a very tangled musical skein. It was not performed in its entirety, nor anything like it, for a complete performance of the masterpiece occupies between four and five hours, and we are not as patient as our ancestors. Yet it might have been pruned still closer; the phrases of the Evangelist, for example, are very dry recitatives, full of interest to the student of modulation, but rather wearisome to the average listener, and only serving to link the keys of the different larger numbers into a perfect continuity; but since this continuity was broken in any case, the short phrases might well have been committed to a good reader.

This Passion Music shows both the greatness and the limitations of the great contrapuntist; the choruses are glorious beyond compare, the very acme of polyphonic music. The ancients imagined the pillars of Hercules to mark the utmost boundary of the habitable world, and in just such manner can the musician cite the opening and the closing chorus of the Passion Music as the utmost limits of expressive counterpoint in vocal form. Tallis may have composed a work of 40 real parts; Palestrina may have evolved more complex polyphonic treatment; but "Come, Ye Daughters, Weep for Anguish," and "Around Thy Tomb Here Sit We Weeping" still remain the musical pillars of Hercules. The Chorals, too, are the perfection of congregational work; examine each part separately and one will find a leading of voices so pure and perfect that it will remain a model for all time. But the solos (whisper it not in Gath!) seem tiresome as a whole, and are at times prolix. Bach does not seem as successful as Handel in producing an aria; the Passion Music is essentially a choral triumph, and the solos, spite of the sorrow of "Grief and Pain," the pathos of "Oh pardon me, my God," the remorse of "Give me back my dearest Master," or the beauty of "At Eventide, cool hour of Rest," are not continuously interesting; were the work changed into a choral service altogether, I am not sure but it might become a success with the laity, as it long has been with the musician. The choruses themselves offer abundant contrasts, from the mighty power of the chorals to the fierce Turbæ, the harsh cries of the multitude. Not Wagner himself could have better pictured remorseless and dissonant unanimity than that wild shout of "Barabbas!" The melody of the chorals is always entirely singable, and the recurrent one which becomes "Oh, Sacred Head now Wounded," was at first a love song by Hassler, and began, "Mein G'mueth ist mir verwirret"—"My mind is all distracted." Bach took the tune because it was familiar to his congregation and he could rely upon their singing it with surety. Modern hymn composers also seem to believe in giving popular melodies to the congregations, but they do not take the trouble to attach such harmonies to their productions.

The soloists were great enough to make their thankless task seem more interesting than in preceding performances of the work. Such a list of performers has not been united in a Handel and Haydn concert in a very long while.

The place of honor belongs to Mr. Edward Lloyd, for he sang the frightfully difficult part of the Evangelist, made up altogether of modulations and with a minimum of melody, and it is safe to say that the part has never been sung so well in America. The artist was undoubtedly hoarse, but this seemed to interfere only with a few notes in middle register, and only temporarily at that, while the almost impossible phrases in the highest *tessitura* were always clear and the intonation true as steel. At times, too, the great singer managed to give an unexpected wealth of expression to the dry recitative, as for example, at the words—"Then went he out and wept bitterly," which were given with indescribable pathos, and the translation of the last words of the Saviour, which was delivered with befitting anguish; but the culmination was in the dramatic rending of the veil of the Temple. Few non-musicians could have known how difficult the entire thankless task was, or how bravely Mr. Lloyd overcame it.

Next to this phenomenal work one may rank the artistic singing of Mr. Henschel. His part was not a large one, but his presentation of the agony of the Passion was most effective, culminating properly, in a most beseeching delivery of the phrase—"Eli, Eli, lama, Sabachthani."

If Mme. Joachim flatted a little in "Look Down, Oh God," at least she sang with the loftiest spirit, the keenest intelligence, and phrased most artistically; all in all it was the most satisfactory work she has yet done in Boston, and her rendering of "Oh, Pardon Me, My God," was something to be remembered. This aria is only to be compared with Handel's "He Was Despised" (one must add that the latter gains by the comparison) where the alto also represents sobs and tears. In this number, however, the language of grief is largely given to the violin, and the *obbligato* was finely given by Mr. Kneisel, as also the subsequent one in "Give Me Back My Dearest Master." Mrs. Henschel was obliged to force her rather fragile voice, and the result was not always perfect, besides inspiring the auditor with that sense of insecurity which is always fatal to hearty enjoyment of any public work.

Mr. Parker was, as ever, secure and conscientious, just a trifle too explosive, perhaps, when heard in juxtaposition with Mr. Lloyd's even and unforced high passages, but entirely praiseworthy in the sweet "Behold, how still." Mr. Lamson is not suited to this kind of work and I fear that he felt this early in the evening; at first he "romanticized" his part in a manner that made Judas rather Schumannesque, and finally nervousness spoiled portions of "Give me back my dearest Master." But he redeemed the slip somewhat by better work in "At eventide, cool hour of Rest," in which the violin figure of the orchestra also deserved commendation.

But the orchestra as a whole was not good; not only was there a lack of shading, but there was roughness, irregular attack, and a generally poor ensemble. Of course one accepted without cavil, the lack of some of Bach's instruments; "Although my heart" and the subsequent aria, call for two *oboi d'Amore*, and "From Love unbounded," and "Ah Golgotha," were played with *oboi du Caccia* obbligatos in Bach's time, but clarinets have come in since his day, and these and English horns or oboes, can atone for the loss of a little antique tone color. The individual points in the orchestral work (in addition to the above mentioned obbligato work) were good; as, for example, the flute in "From love unbounded," the contrabasses in "Ye lightnings, ye thunders," and the oboe in "I'll watch with my dear Jesu"; but the crowning glory of all was the chorus work. The society and Mr. Zerrahn are to be congratulated on the steadiness and clearness with which almost every choral number was executed. The Turbæ and some of the double choruses are difficult things to achieve with good ensemble, yet that is what was conquered last night. Spite of all the excellent points chronicled, the chorus numbers are the glory of this work, and had every solo been omitted, one could still be well content with such grand numbers as these and so well executed. "Around thy tomb here sit we weeping" was the fitting crown of what began so grandly with "Come Ye Daughters," and one could only commiserate the members of the large procession which filed out before it was given. If only the directors of the society would prune the work some more before next season (not touching a single chorus number however) the Passion Music would find as permanent welcome as the at present more popular "Messiah."

LOUIS C. ELSON.

Boston Daily Globe.
SATURDAY, APRIL 16.

HANDEL AND HAYDN.

Second Evening Concert of the Society at Music Hall.

The second evening concert of the Handel & Haydn Society took place in Music Hall last evening, Bach's "St. Matthew Passion Music," the ninth performance by the organization, forming the programme. The date, Good Friday, April 15, had an anniversary feature, for it was on that day and date that this great religious work was first produced by the composer at Leipsic in 1729.

The oratorio was given in about the same form as last year. Some additions were made to the score to add continuity to the story, and nearly all the original chorals were sung, the audience joining in the singing at designated numbers on the programme, and making the performance very impressive.

Conductor Zerrahn made a very good choice in the solo singers. They were: Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, contralto; Mr. Edward Lloyd and Mr. G. J. Parker, tenors; Mr. Georg Henschel, Mr. G. S. Lamson and Mr. Thomas Hooper, basses.

The chorus was augmented by a large number of boys from Emanuel, St. Paul's and Harvard College choirs. The orchestra was composed of Symphony players, Mr. Kneisel principal. Mr. Lang officiated at the organ, and Mr. H. G. Tucker was the pianist.

The hall was crowded to its full capacity, the walls being lined with spectators who were unable to procure seats.

Of the chorus work it may be said it was excellent, and the assistance of the boyish voices in the double chorals made these numbers particularly effective.

The eight-part opening chorus is worthy of mention and "Ye lightnings, ye thunders" was given with grand results, the boy contingent augmenting the chorus with grand results.

The instrumental portion of the composition was well performed, the delicate interludes by the strings being beautifully played, and the work as rendered by chorus and orchestra was in a manner worthy of the interesting religious event.

The soloists of the evening were capable artists and they sang their numbers, which a prominent writer of music terms "archaic," in a generally meritorious manner.

Mr. Lloyd, as the Evangelist, has a long series of difficult recitatives to declaim and in this trying work he was thoroughly successful. His melodious voice was in better form than when he sang in "The Messiah" on Wednesday evening, and his distinct enunciation and dramatic delivery of the lines won every heart. His work was grandly done.

Mr. George J. Parker, tenor, and Mr. Gardner, basso, interpreted the music acceptably.

Mr. Georg Henschel sang with artistic skill and unaffectedly. His long declamations were judiciously managed.

Mrs. Georg Henschel's voice was not at its best, and sounded at times forced and clouded. The lady interpreted her music with expression and true artistic feeling, and many of the passages were exquisitely sung.

Mme. Joachim's contralto was quite effective and her voice easily filled the hall. Her most satisfactory number was the recitative "Look down, O God," in the second part. This artist, by the way, is never heard at her best in the earlier portion of a programme, and her voice seems to improve as she warms to her work.

Mr. Lang, Mr. Tucker and Mr. Hooper ably assisted in their various ways.

On Sunday evening Haydn's oratorio "The Creation" will be performed, with Mrs. Emma Albani, Mr. Edward Lloyd and Mr. Myron W. Whitney as soloists.

Mr. Eugen D'Albert's Beethoven recital will be given in Music Hall Monday afternoon, April 18. The other concerts are announced for Wednesday and Saturday afternoons of this week.

The third and last concert by Eugen D'Albert and the Kneisel quartet in Brattle Hall, Cambridge, will take place Tuesday evening, April 19.

Mrs. Georg Henschel will be the soloist at the Symphony concert in Music Hall this evening. Mr. Henschel's "Hamlet" will be given for the first time in America, the composer conducting the orchestra.

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PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 107.
SATURDAY, APRIL 16, 1892.

MUSICAL MATTERS.

The "Passion Music" of Bach by the Handel and Haydn.

The annual performance of selections from Bach's "Passion Music" by the Handel and Haydn Society, given at Music Hall last evening, called out an audience that filled every seat, and the presentation of the usual numbers was listened to with marked interest.

This was the ninth performance of the work by this society since its original production in this country in 1874, and it was made especially noteworthy by the introduction of the custom abroad of having the audience join in the singing of certain of the chorals, an innovation that met with a quick adoption, and one that will unquestionably be more and more generally followed here in future seasons.

The great chorus of the society has never shown to better advantage in the difficult work than on this occasion, the singing of the most difficult chorus numbers displaying a confidence on the part of the singers only made possible by the most faithful preparatory study. Mr. Zerrahn has good cause for satisfaction with the results of the society's singers last evening, and the public owes a debt of gratitude to the veteran conductor for making it possible to hear the great Bach choruses sung as they were last evening.

The chorus was assisted in the performance by Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, alto; Mr. Edward Lloyd, tenor; Mr. George J. Parker, tenor; Mr. Georg Henschel, bass; Mr. Gardner S. Lamson, bass; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; Mr. H. G. Tucker, pianist; Mr. Thomas Hooper, Jr., of the chorus, in the additional bass part; players from the Boston Symphony orchestra, Mr. Frank Kneisel, principal, and a large chorus of boys from the choirs of Emmanuel, St. Paul's and Harvard College, prepared by Mr. George L. Osgood and Mr. Warren A. Locke.

Mr. Henschel's singing of the numbers of the role of Jesus has never been approached by any other singer who has attempted this portion of the work, and he again charmed and delighted all who heard him last evening by his thoroughly artistic and intelligent delivery of the music assigned him in last evening's performance. Not a point escaped him, and the rare beauty of his phrasing of the recitatives was again a study for all who appreciate the difficulties incidental to such vocal work.

Mrs. Henschel was heard at some disadvantage in the "Although My Heart" and the following air, but the "From Love Unbounded" was sung in the most admirable fashion, the faultless purity and accuracy of intonation being equalled only by the tones of Mr. Mole's flute in his highly artistic obligato.

Mr. Lloyd was again far from satisfactory, his voice being in such a condition that his efforts to make it respond to the demands made upon it in the lengthy recitatives become almost tiresome. There were times when the turning of a phrase or some artistic touch showed the gifted singer to advantage, as in the concluding words, "Wept very bitterly," in No. 46; but the recitatives have been much better sung in former years by American singers.

Mme. Joachim proved a sad disappointment in the contralto music, her continuously faulty intonation destroying what pleasure was given by her intelligent delivery of her numbers.

Mr. Parker is to be commended for his earnest and artistic work in the second parts for tenor voice, and in the "I'll watch with my dear Jesu" he was highly satisfactory.

Mr. Lamson showed his usual good taste in the parts assigned him, and Mr. Kneisel, as the violin soloist, gave unqualified pleasure.

NOTES.

The first d'Albert piano recital at Music Hall on next Monday afternoon will be given to Beethoven exclusively.

Seats are now ready at Music Hall for the last concert by De Pachmann, the pianist, at Chickering Hall next Thursday afternoon.

Mr. Georg Henschel's "Hamlet" music will have its first hearing at the concert by the Boston Symphony orchestra in Music Hall this evening. Mr. Henschel will conduct its performance and Mrs. Henschel is to appear as soloist in the programme.

The Daily American
SATURDAY, APRIL 16, 1892.

LAWRENCE,

Eugen D'Albert is a pianist who is the wonder of the musical world even in this day of extraordinary performers. He is to give three final piano recitals in Boston Music Hall, on Monday, Wednesday and Saturday afternoons next, the last before his closing tour with the Boston Symphony Orchestra. D'Albert's special skill as an interpreter of Beethoven's music will be shown in the first recital which has an exclusively Beethoven program. The other programs are rich in the works of modern as well as the old classic composers and some of the most remarkable and magnificent exhibition of piano playing yet heard in Boston may be expected. Season and single tickets can be secured by addressing C. A. Ellis, manager, Boston, Mass.

THE MORNING HERALD
BALTIMORE.
SATURDAY, APRIL 16

NIKISCH.—Mr. and Mrs. Georg

HENSCHEL

AND THE

BOSTON SYMPHONY ORCHESTRA

ACADEMY CONCERT HALL,
APRIL 28.

The Sale of Seats Begins at ALBERT'S on THURSDAY, APRIL 21. No more than the seating capacity of the hall will be sold. C. A. ELLIS,
Manager.

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SATURDAY, APRIL 16, 1892.

HANDEL AND HAYDN SOCIETY.

The Handel and Haydn Society gave Sebastian Bach's "Saint Matthew-Passion" in the Music Hall last evening. The society was assisted by Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, contralto; Mr. Edward Lloyd, tenor; Mr. George J. Parker, tenor: Mr. Georg Henschel, bass: Mr. Gardner S. Lamson, bass; the Boston Symphony Orchestra (Mr. Franz Kneisel, leading first violin); a chorus of boys from the choirs of Emmanuel and St. Paul's churches, and of Harvard College; Mr. H. G. Tucker, pianist. Mr. Carl Zerrahn conducted, and Mr. B. J. Lang presided at the organ.

The great work was given, in some ways, on a better plan than ever before in this city; to be sure, we must own to a preference for its being given entire, in an afternoon and evening performance, as it has been once or twice here before; but, this scheme having been judged impracticable this year, the plan adopted was certainly the next best. The cuts made in the work consisted largely of airs; but little of the narrative part was omitted, and more of the chorals were given than at any previous partial performance. There was no lack of continuity in the story, and none of the purely meditative portions were left unexplained by the omission of pertinent narrative matter. Another vast improvement was giving nothing but the part of the Evangelist to Mr. Lloyd, and having the tenor airs sung by another singer, Mr Parker. There is hardly a tenor living who can do full justice to the Evangelist's recitatives and the taxing airs into the bargain; flesh and blood cannot stand the strain. The only improvement we could suggest in the whole arrangement would have been to have the violin obbligato to "Give me back my dearest Master" played by Mr. Roth (leading first violin of the second orchestra), who sat immediately behind Mr. Lamson, who sang the air, instead of by Mr. Kneisel, whose seat was a certain distance off, on the other side of the stage; it is always well to have an elaborate florid obbligato played from a position as near the singer as possible. Besides, this air is assigned in the score to the "*Basso solo del Coro II.*" and its obbligato belongs consequently in the second orchestra. Inviting the audience to join in singing some of the chorals was an idea in favor of which something is undoubtedly to be said; although we think that more is to be urged on the other side. Although proper respect is paid to the sacredness of the work and the season by there being no applause at performances of the "Saint Matthew-Passion" on Good Friday, one can hardly argue that these performances are really religious services; look at them in what light you may, they are and remain essentially concerts. With all the due respect paid to sacred associations, the best musical effect is what is primarily aimed at; they are concerts, if very reverent ones. Now the only thing to be gained by the audience joining in the chorals is, to our mind, its being an imitation of the congregational singing in Lutheran churches in Germany, and we think the musical value of such an imitation very problematical, at best. It is not as if the Lutheran choral had any specifically ecclesiastical associations for us New Englanders—as "Federal Street" and other familiar and long-loved psalm tunes have—for most of us know the Lutheran choral simply as music; it is no more associated in our minds with congregational singing at divine service than any other sacred music. If the value of the plan is supposed to lie in sacredness of association, we think it fails utterly; for there is an element of artificiality in it that is foreign to the idea of religious devotion. No more need, however, be urged against it at present, for last evening it was a total failure; continuous enjoyment of the music was sadly interrupted by the time lost in getting the audience upon its feet, and hardly anyone sang. The only singing by members of the audience that we could detect was done by a few men who *sang the bass part!* A more direct slap in the face to German methods of congregational singing could hardly be imagined. We hope this sort of thing will not be tried again.

That the "Saint Matthew-Passion" has well worked its way into the hearts of our Boston public was sufficiently evidenced by the enormous audience last evening; it is good, too, to hear, as we do on the best authority, that the Handel and Haydn Chorus take more and more unfeigned pleasure in "wrestling with old Bach's terrible choruses." They sang, for the most part, exceedingly well last evening; with firmness, accuracy, and vigor; slips, or blurred passages, were the exception. The boy choir was immensely effective both in the opening triple chorus, and in the great figured choral, "Man, bewail thy sin so great," in which latter it sang for the first time. The orchestra played excellently, and we are now beginning to feel the full value of Franz's additional accompaniments; the seating of the orchestra has been much improved, the wooden wind, especially Franz's quartet of clarinets and bassoons, being brought farther to the front than formerly. The thing they call an organ had the grip, complicated with asthma; an ode ought to be written to that wondrous instrument by the author of "Les Râles d'un Asphyxié."

Of the solo singers we would speak first of Mrs. Joachim. Let us admit at once that her voice has lost its freshness, and that she frequently sings out of tune; this is undeniable. If some singing-teacher tell us that her production of tone is bad, we must take his word for it, for we are no specialist; we can only wish, as a musician, that a good many other singers produced their tone just like her. In spite of all possible and impossible drawbacks, we found her singing last evening utterly superb. Here is a great and famous singer, absolutely the first one we can remember, who can actually do what any second violinist in an orchestra can do, namely, sing throughout exactly in time! She not only sings in time but, none the less, with the most poignant emotional expressiveness, such as most singers seem to think inseparable from exaggerated *rubato* and the devil-knows-what-not that is untimely. We heard a singer say the other day that Franz's accompaniments to Bach and Handel airs were musically beautiful, if you will, but they were not favorable to the singer; with all of which we agree heartily, with one reservation—they are unfavorable to the singer who sings wrong! Only sing strictly in time, as Mrs. Joachim does, and as Bach and Handel ought to be sung, and you will find that the accompaniment falls in with the voice as naturally and easily as possible. Note, too, that when Mrs. Joachim sings in exact time, she does so without any mere mechanical sing-song, but with the profoundest expressiveness. She has read us a lesson worth the learning. Mr. Henschel sang the part of Christ very beautifully and impressively. It is no mean tribute to his artistic force to say that we felt this throughout, for he conceives the music quite differently from ourselves; his is rather a sentimental, Carlo Dolci Christ, and such an one is not wholly to our liking. But Mr. Henschel imposed his conception upon the listener with a power that was irresistible; there was no gainsaying the deep beauty of the impression he produced. Mr. Lloyd was admirable at every point as the Evangelist; one can hardly imagine those wonderful recitatives more finely sung. Mrs. Henschel, albeit her voice is still a little slight for the Music Hall, sang the soprano airs almost to perfection; her singing of "From love, from love unbounded," with Mr. Molé's flut obligato, was a dream of purity and beauty. Mr. Parker, also, in the two tenor airs, was superb. Mr. Lamson has never done such fine singing in our hearing as last evening; in the recitatives he was full of dramatic fire (of the right sort), and he sang the bass airs capitally, with true expression and great effect. His one unlucky slip in "Give Me Back My Dearest Master," is to be attributable to nervousness and inexperience, rather than to want of musicianship; for he got out in so perfectly simple a place that the very surprise at finding himself astray at all must have been more confusing to him than the fact of his being out. It was just one of those little accidents that may happen to any one. Upon the whole it may be said emphatically that this was the best performance of the "Passion" yet given here.

The Handel and Haydn Society will close its season tomorrow night by a performance at the Music Hall of "The Creation," with Mrs. Emma Albani and Messrs. Edward Lloyd and Myron W. Whitney for solo singers.

Eugen D'Albert will give concerts of pianoforte music at the Music Hall on Monday, Wednesday and Saturday of next week. The first programme, made up of works by Beethoven, includes thirty-two variations, C minor; and the sonatas, op. 53, 90, 109 and 110. The other programmes are varied, covering a wide range of composers.

BOSTON HOME JOURNAL.
403 Washington Street, Boston, Mass.
SATURDAY, APRIL 16,

THE MESSIAH.

The Handel and Haydn society celebrated at Music Hall on Wednesday evening the 150th anniversary of Handel's first production of his oratorio "The Messiah." Those assisting in the performance were Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor; Mr. M. W. Whitney, basso; Mr. B. J. Lang, organist; players from the Symphony orchestra with Mr. Franz Kneisel at their head, Mr. Pierre Müller, trumpet soloist, and Mr. Carl Zerrahn, conductor. Of the soloists Mrs. Alves and Mr. Lloyd did the most satisfactory work of the evening. Mrs. Alves has a beautiful voice which she uses in an intelligent and musicianly manner. All her work was more than good, and her rendering of "Behold a virgin shall conceive," with the air following was one of the finest performances of the evening. Mrs. Alves' enunciation is clear, her attack clean, and she sings with much feeling. Mr. Lloyd is perhaps the most perfect interpreter of oratorio music now before the public, and when that has been said it is almost unnecessary to say that his performance was a fine one, notwithstanding the slight hoarseness from which he suffered. Mrs. Bishop's performance was unworthy the music allotted to her. She would probably appear to better advantage in music of another style, but on Wednesday night her voice was hard and unsympathetic, and she has a bad habit of slurring up to her notes instead of taking them squarely. She took the "I Know that My Redeemer Liveth" much too slowly, and "Rejoice Greatly" in a manner that was almost jiggy. Mr. Whitney's work was not quite up to his usual high standard, but an artist of his caliber may easily fall a little from grace, and yet do enjoyable work. The choral work of the society was on the whole most satisfactory. The attack was clean-cut, the slips from pitch very few, and the body of tone rich and full. The society's best efforts were "All we like sheep" and "For unto us a child is born," the latter being one of the best features of the performance. The orchestra, under the directorship of Mr. Zerrahn, did fine work.

VALENTINE.

Of Eugen D'Albert who is to give three recitals at Music Hall on Monday, Wednesday and Saturday afternoons, little can be said that is not already known. His remarkable career, stupendous power and great reputation are matters of which the public are thoroughly informed, and his playing has delighted and astonished them so recently that it is still fresh in their memory. D'Albert is pre-eminent as a Beethoven player and his first program will be entirely of this master's works. On Wednesday and Saturday they comprise selections from the time of Bach to Liszt and will show this "little giant" at his best.

At the third and last concert of its series at Brattle Hall, Cambridge, on Tuesday evening next, the Kneisel Quartet will have the co-operation of Mr. Eugen D Albert who will be heard in chamber music on this occasion for the only time in this vicinity.

The Morning Times
SATURDAY MORNING, APRIL 16.

LOWELL

Lowell lovers of music should not overlook an artistic attraction of the greatest merit which is to be presented next week in Boston Music hall. The renowned piano virtuoso, Mr. Eugen d'Albert, will give three recitals at Music hall—Monday, Wednesday and Saturday afternoons at 2 30. The great fame of the distinguished artist and the fact that this will be the only opportunity of hearing him will be likely to cause a large number to attend from Lowell. Tickets are sold at the very reasonable price of $1.50, and are now to be had at the box office.

THE COMMONWEALTH.
ESTABLISHED IN 1862.
BOSTON, SATURDAY, APRIL 16, 1892.

The season of the Handel and Haydn Society's concerts closes with the production of Haydn's 'Creation' tomorrow evening. In the week ending with this performance there have been produced Handel's 'Messiah' on Wednesday evening and Bach's Passion Music on Friday evening. Of the latter, we have no opportunity to speak in this issue, beyond the brief statement that the work was given with a perfection of choral singing not before equalled and with an ideal cast of soloists.

The 'Messiah' was given as an extra concert in the season of this Society, taking the form of a commemoration of the first production of the work in Dublin, one hundred and fifty years ago. When listening to the familiar choruses as given by mammoth choir of the Handel and Haydn Society and the wealth of instrumental resources added from the Boston Symphony Orchestra, it was possible to form some idea of the vast difference in conditions to-day and when the 'Messiah' was heard in Dublin with the small chorus and the meagre orchestra of that time. It was an object lesson in the advance of musical art.

There is little new that can be said of the choral performances. The work of the Handel and Haydn Society in this line is always admirable; it is the standard with which we compare other performances. The soloists—Mrs. Bishop, Mrs. Alves, Mr. Lloyd and Mr. Whitney—made a good impression, despite an evident hoarseness from which Mr. Lloyd suffered.

Tomorrow evening the 'Creation' will be produced for the first time in five years, with Mrs. Albani, Mr. Lloyd and Mr. Whitney as soloists.

The series of pianoforte recitals by Eugen d'Albert at Music Hall next week is exciting very pleasurable anticipations. Very few pianists have established such a gratifying reputation among the judicious as this gifted young player, and his return is welcome indeed. The programmes offered for these recitals are very attractive. That for the Monday concert is entirely Beethoven. It includes the '32 Variations' and four sonatas—Op. 53, 90, 109, 110. On Wednesday and Saturday afternoons, the programmes are varied, containing much of interest and ranging from Bach to Brahms and Rubinstein.

Boston Daily Globe.
MONDAY, APRIL 18.

HEARD THE CREATION.

Solos and Duets Executed With Perfection.

Interpretation of Sweet Airs by Albani Swayed the Audience.

Attaches of the Hollis and Columbia Given Benefits.

Haydn's oratorio, "The Creation," was given last night as the Easter offering of the Handel and Haydn Society, closing the society's season.

The first performance of the oratorio by this society was in 1819, and its last presentation previous to last night was five years ago. In the 68 years intervening this organization gave 62 performances of the composition.

"The Creation" requires a high grade of talents in the soloists and good material and thorough training in the chorus for worthy and adequate rendition, and for last night's production no pains had been spared in supplying these wants. The society was assisted by Mrs. Emma Albani, soprano; Mr. Edward Lloyd, tenor; Mr. Myron W. Whitney, bass; besides instrumentalists from the Boston symphony orchestra. Mr. Carl Zerrahn was the conductor, and Mr. B. J. Lang officiated at the organ.

The soloists all acquitted themselves with distinguished ability, a fact of which their names alone would be a sufficient voucher.

Mrs. Albani's voice is excellently adapted to oratorio. She sang last night most tastefully and effectively. Her interpretation of the sweet airs assigned to Gabriel was never wanting in expression, and the sympathy and feeling which she at the same time seemed to feel and to inspire would tempt one to a free use of superlatives in describing her work. Her singing was more admirable in the solos than in the trios and duets for the most part, but it was at no point careless or inaccurate.

The air "On Mighty Pens Uplifted" was vocal with the music of the woods, and it did not need the naming of the birds to give a vivid impression of the songs of nature as first heard on the fifth day of the creation.

In the duets in the third part, the joyful songs of praise of Adam and Eve, Mrs. Albani's melodious soprano blended to fine advantage with Mr. Whitney's bass, and it could only be with keen regret that any in the audience, dependent upon suburban trains, left the hall before the close of the oratorio.

Mr. Whitney, by the great range of his voice, its power coupled with flexibility and expressiveness, aided in making the evening's performance a memorable one. The ease with which he reached the low tones in the seventh and 22d numbers, and the beautiful quality of his voice rendered those numbers among the gems of the oratorio as heard last night.

He made a decided impression too in the duets and trios.

In the air "In native worth and honor clad," Mr. Phelps was heard to best advantage, and this was one of the most artistic features of the evening. In his previous solos there was a trace of hoarseness, but here it entirely disappeared, and the part was rendered with sincerity and with true musical quality. Mr. Phelps' work was of uneven merit, but it contained much to commend.

The choruses were much stronger than when "The Creation" was last rendered by the society. The fidelity with which the work was carried out, the precision in execution and the admirable [illegible]

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 107.

SATURDAY, APRIL 16, 1892.

MUSICAL MATTERS.

The "Passion Music" of Bach by the Handel and Haydn.

The annual performance of selections from Bach's "Passion Music" by the Handel and Haydn Society, given at Music Hall last evening, called out an audience that filled every seat, and the presentation of the usual numbers was listened to with marked interest.

This was the ninth performance of the work by this society since its original production in this country in 1874, and it was made especially noteworthy by the introduction of the custom abroad of having the audience join in the singing of certain of the chorals, an innovation that met with a quick adoption, and one that will unquestionably be more and more generally followed here in future seasons.

The great chorus of the society has never shown to better advantage in the difficult work than on this occasion, the singing of the most difficult chorus numbers displaying a confidence on the part of the singers only made possible by the most faithful preparatory study. Mr. Zerrahn has good cause for satisfaction with the results of the society's singers last evening, and the public owes a debt of gratitude to the veteran conductor for making it possible to hear the great Bach choruses sung as they were last evening.

The chorus was assisted in the performance by Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, alto; Mr. Edward Lloyd, tenor; Mr. George J. Parker, tenor; Mr. Georg Henschel, bass; Mr. Gardner S. Lamson, bass; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; Mr. H. G Tucker, pianist; Mr. Thomas Hooper, Jr., of the chorus, in the additional bass part; players from the Boston Symphony orchestra, Mr. Frank Kneisel, principal, and a large chorus of boys from the choirs of Emmanuel, St. Paul's and Harvard College, prepared by Mr. George L. Osgood and Mr. Warren A. Locke.

Mr. Henschel's singing of the numbers of the role of Jesus has never been approached by any other singer who has attempted this portion of the work, and he again charmed and delighted all who heard him last evening by his thoroughly artistic and intelligent delivery of the music assigned him in last evening's performance. Not a point escaped him, and the rare beauty of his phrasing of the recitatives was again a study for all who appreciate the difficulties incidental to such vocal work.

Mrs. Henschel was heard at some disadvantage in the "Although My Heart" and the following air, but the "From Love Unbounded" was sung in the most admirable fashion, the faultless purity and accuracy of intonation being equalled only by the tones of Mr. Mole's flute in his highly artistic obligato.

Mr. Lloyd was again far from satisfactory, his voice being in such a condition that his efforts to make it respond to the demands made upon it in the lengthy recitatives become almost tiresome. There were times when the turning of a phrase or some artistic touch showed the gifted singer to advantage, as in the concluding words, "Wept very bitterly," in No. 46; but the recitatives have been much better sung in former years by American singers.

Mme. Joachim proved a sad disappointment in the contralto music, her continuously faulty intonation destroying what pleasure was given by her intelligent delivery of her numbers.

Mr. Parker is to be commended for his earnest and artistic work in the second parts for tenor voice, and in the "I'll watch with my dear Jesu" he was highly satisfactory.

Mr. Lamson showed his usual good taste in the parts assigned him, and Mr. Kneisel, as the violin soloist, gave unqualified pleasure.

NOTES.

The first d'Albert piano recital at Music Hall on next Monday afternoon will be given to Beethoven exclusively.

Seats are now ready at Music Hall for the Liszt concert by De Pachmann, the pianist, at Chickering Hall next Thursday afternoon.

Mr. Georg Henschel's "Hamlet" music will have its first hearing at the concert by the Boston Symphony orchestra in Music Hall this evening. Mr. Henschel will conduct its performance and Mrs. Henschel is to appear as soloist in the programme.

The Daily American

SATURDAY, APRIL 16, 1892.

LAWRENCE,

Eugen D'Albert is a pianist who is the wonder of the musical world even in this day of extraordinary performers. He is to give three dual piano recitals in Boston Music Hall, on Monday, Wednesday and Saturday afternoons next, the last before his closing tour with the Boston Symphony Orchestra. D'Albert's special skill as an interpreter of Beethoven's music will be shown in the first recital which has an exclusively Beethoven program. The other programs are rich in the works of modern as well as the old classic composers and some of the most remarkable and magnificent exhibition of piano playing yet heard in Boston may be expected. Season and single tickets can be secured by addressing C. A. Ellis, manager, Boston, Mass.

THE MORNING HERALD
BALTIMORE.

SATURDAY, APRIL 16

NIKISCH.—Mr. and Mrs. Georg
HENSCHEL
AND THE
BOSTON SYMPHONY ORCHESTRA
ACADEMY CONCERT HALL,
APRIL 28.

The Sale of Seats Begins at ALBERT'S on THURSDAY, APRIL 21. No more than the seating capacity of the hall will be sold. C. A. ELLIS,
ap16&17 Manager.

Boston Transcript

SATURDAY, APRIL 16, 1892.

HANDEL AND HAYDN SOCIETY.

The Handel and Haydn Society gave Sebastian Bach's "Saint Matthew-Passion" in the Music Hall last evening. The society was assisted by Mrs. Georg Henschel, soprano; Mrs. Amalie Joachim, contralto; Mr. Edward Lloyd, tenor; Mr. George J. Parker, tenor: Mr. Georg Henschel, bass: Mr. Gardner S. Lamson, bass; the Boston Symphony Orchestra (Mr. Franz Kneisel, leading first violin); a chorus of boys from the choirs of Emmanuel and St. Paul's churches, and of Harvard College; Mr. H. G. Tucker, pianist. Mr. Carl Zerrahn conducted, and Mr. B. J. Lang presided at the organ.

The great work was given, in some ways, on a better plan than ever before in this city; to be sure, we must own to a preference for its being given entire, in an afternoon and evening performance, as it has been once or twice here before; but, this scheme having been judged impracticable this year, the plan adopted was certainly the next best. The cuts made in the work consisted largely of airs; but little of the narrative part was omitted, and more of the chorals were given than at any previous partial performance. There was no lack of continuity in the story, and none of the purely meditative portions were left unexplained by the omission of pertinent narrative matter. Another vast improvement was giving nothing but the part of the Evangelist to Mr. Lloyd, and having the tenor airs sung by another singer, Mr Parker. There is hardly a tenor living who can do full justice to the Evangelist's recitatives and the taxing airs into the bargain; flesh and blood cannot stand the strain. The only improvement we could suggest in the whole arrangement would have been to have the violin obbligato to "Give me back my dearest Master" played by Mr. Roth (leading first violin of the second orchestra), who sat immediately behind Mr. Lamson, who sang the air, instead of by Mr. Kneisel, whose seat was a certain distance off, on the other side of the stage; it is always well to have an elaborate florid obbligato played from a position as near the singer as possible. Besides, this air is assigned in the score to the "*Basso solo del Coro II.*" and its obbligato belongs consequently in the second orchestra. Inviting the audience to join in singing some of the chorals was an idea in favor of which something is undoubtedly to be said; although we think that more is to be urged on the other side. Although proper respect is paid to the sacredness of the work and the season by there being no applause at performances of the "Saint Matthew-Passion" on Good Friday, one can hardly argue that these performances are really religious services; look at them in what light you may, they are and remain essentially concerts. With all the due respect paid to sacred associations, the best musical effect is what is primarily aimed at; they are concerts, if very reverent ones. Now the only thing to be gained by the audience joining in the chorals is, to our mind, its being an imitation of the congregational singing in Lutheran churches in Germany, and we think the musical value of such an imitation very problematical, at best. It is not as if the Lutheran choral had any specifically ecclesiastical associations for us New Englanders—as "Federal Street" and other familiar and long-loved psalm tunes have—for most of us know the Lutheran choral simply as music; it is no more associated in our minds with congregational singing at divine service than any other sacred music. If the value of the plan is supposed to lie in sacredness of association, we think it fails utterly; for there is an element of artificiality in it that is foreign to the idea of religious devotion. No more need, however, be urged against it at present, for last evening it was a total failure; continuous enjoyment of the music was sadly interrupted by the time lost in getting the audience upon its feet, and hardly anyone sang. The only singing by members of the audience that we could detect was done by a few men who *sang the bass part!* A more direct slap in the face to German methods of congregational singing could hardly be imagined. We hope this sort of thing will not be tried again.

That the "Saint Matthew-Passion" has well worked its way into the hearts of our Boston public was sufficiently evidenced by the enormous audience last evening; it is good, too, to hear, as we do on the best authority, that the Handel and Haydn Chorus take more and more unfeigned pleasure in "wrestling with old Bach's terrible choruses." They sang, for the most part, exceedingly well last evening; with firmness, accuracy, and vigor; slips, or blurred passages, were the exception. The boy choir was immensely effective both in the opening triple chorus, and in the great figured choral, "Man, bewail thy sin so great," in which latter it sang for the first time. The orchestra played excellently, and we are now beginning to feel the full value of Franz's additional accompaniments; the seating of the orchestra has been much improved, the wooden wind, especially Franz's quartet of clarinets and bassoons, being brought farther to the front than formerly. The thing they call an organ had the grip, complicated with asthma; an ode ought to be written to that wondrous instrument by the author of "Les Râles d'un Asphyxié."

Of the solo singers we would speak first of Mrs. Joachim. Let us admit at once that her voice has lost its freshness, and that she frequently sings out of tune; this is undeniable. If some singing-teacher tell us that her production of tone is bad, we must take his word for it, for we are no specialist; we can only wish, as a musician, that a good many other singers produced their tone just like her. In spite of all possible and impossible drawbacks, we found her singing last evening utterly superb. Here is a great and famous singer, absolutely the first one we can remember, who can actually do what any second violinist in an orchestra can do, namely, sing throughout exactly in time! She not only sings in time but, none the less, with the most poignant emotional expressiveness, such as most singers seem to think inseparable from exaggerated *rubato* and the devil-knows-what-not that is untimely. We heard a singer say the other day that Franz's accompaniments to Bach and Handel airs were musically beautiful, if you will, but they were not favorable to the singer; with all of which we agree heartily, with one reservation—they are unfavorable to the singer who sings wrong! Only sing strictly in time, as Mrs. Joachim does, and as Bach and Handel ought to be sung, and you will find that the accompaniment falls in with the voice as naturally and easily as possible. Note, too, that when Mrs. Joachim sings in exact time, she does so without any mere mechanical sing-song, but with the profoundest expressiveness. She has read us a lesson worth the learning. Mr. Henschel sang the part of Christ very beautifully and impressively. It is no mean tribute to his artistic force to say that we felt this throughout, for he conceives the music quite differently from ourselves; his is rather a sentimental, Carlo Dolci Christ, and such an one is not wholly to our liking. But Mr. Henschel imposed his conception upon the listener with a power that was irresistible; there was no gainsaying the deep beauty of the impression he produced. Mr. Lloyd was admirable at every point as the Evangelist; one can hardly imagine those wonderful recitatives more finely sung. Mrs. Henschel, albeit her voice is still a little slight for the Music Hall, sang the soprano airs almost to perfection: her singing of "From love, from love unbounded," with Mr. Molé's flut obligato, was a dream of purity and beauty. Mr. Parker, also, in the two tenor airs, was superb. Mr. Lamson has never done such fine singing in our hearing as last evening; in the recitatives he was full of dramatic fire (of the right sort), and he sang the bass airs capitally, with true expression and great effect. His one unlucky slip in "Give Me Back My Dearest Master," is to be attributable to nervousness and inexperience, rather than to want of musicianship; for he got out in so perfectly simple a place that the very surpise at finding himself astray at all must have been more confusing to him than the fact of his being out. It was just one of those little accidents that may happen to any one. Upon the whole it may be said emphatically that this was the best performance of the "Passion" yet given here.

The Handel and Haydn Society will close its season tomorrow night by a performance at the Music Hall of "The Creation," with Mrs. Emma Albani and Messrs. Edward Lloyd and Myron W. Whitney for solo singers.

Eugen D'Albert will give concerts of pianoforte music at the Music Hall on Monday, Wednesday and Saturday of next week. The first programme, made up of works by Beethoven, includes thirty-two variations, C minor; and the sonatas, op. 53, 90, 109 and 110. The other programmes are varied, covering a wide range of composers.

BOSTON HOME JOURNAL.

403 Washington Street, Boston, Mass.

SATURDAY, APRIL 16,

THE MESSIAH.

The Handel and Haydn society celebrated at Music Hall on Wednesday evening the 150th anniversary of Handel's first production of his oratorio "The Messiah." Those assisting in the performance were Mrs. Genevra Johnstone Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor; Mr. M. W. Whitney, basso; Mr. B. J. Lang, organist; players from the Symphony orchestra with Mr. Franz Kneisel at their head, Mr. Pierre Müller, trumpet soloist, and Mr. Carl Zerrahn, conductor. Of the soloists Mrs. Alves and Mr. Lloyd did the most satisfactory work of the evening. Mrs. Alves has a beautiful voice which she uses in an intelligent and musicianly manner. All her work was more than good, and her rendering of "Behold a virgin shall conceive," with the air following was one of the finest performances of the evening. Mrs. Alves' enunciation is clear, her attack clean, and she sings with much feeling. Mr. Lloyd is perhaps the most perfect interpreter of oratorio music now before the public, and when that has been said it is almost unnecessary to say that his performance was a fine one, notwithstanding the slight hoarseness from which he suffered. Mrs. Bishop's performance was unworthy the music allotted to her. She would probably appear to better advantage in music of another style, but on Wednesday night her voice was hard and unsympathetic, and she has a bad habit of slurring up to her notes instead of taking them squarely. She took the "I Know that My Redeemer Liveth" much too slowly, and "Rejoice Greatly" in a manner that was almost jiggy. Mr. Whitney's work was not quite up to his usual high standard, but an artist of his caliber may easily fall a little from grace, and yet do enjoyable work. The choral work of the society was on the whole most satisfactory. The attack was clean-cut, the slips from pitch very few, and the body of tone rich and full. The society's best efforts were "All we like sheep" and "For unto us a child is born," the latter being one of the best features of the performance. The orchestra, under the directorship of Mr. Zerrahn, did fine work. VALENTINE.

Of Eugen D'Albert who is to give three recitals at Music Hall on Monday, Wednesday and Saturday afternoons, little can be said that is not already known. His remarkable career, stupendous power and great reputation are matters of which the public are thoroughly informed, and his playing has delighted and astonished them so recently that it is still fresh in their memory. D'Albert is pre-eminent as a Beethoven player and his first program will be entirely of this master's works. On Wednesday and Saturday they comprise selections from the time of Bach to Liszt aud will show this "little giant" at his best.

At the third and last concert of its series at Brattle Hall, Cambridge, on Tuesday evening next, the Kneisel Quartet will have the co-operation of Mr. Eugen D Albert who will be heard in chamber music on this occasion for the only time in this vicinity.

The Morning Times

SATURDAY MORNING. APRIL 16.

LOWELL

Lowell lovers of music should not overlook an artistic attraction of the greatest merit which is to be presented next week in Boston Music hall. The renowned piano virtuoso, Mr. Eugen d'Albert, will give three recitals at Music hall—Monday, Wednesday and Saturday afternoons at 2 30. The great fame of the distinguished artist and the fact that this will be the only opportunity of hearing him will be likely to cause a large number to attend from Lowell. Tickets are sold at the very reasonable price of $1.50, and are now to be had at the box office.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

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There is little new that can be said of the choral performances. The work of the Handel and Haydn Society in this line is always admirable; it is the standard with which we compare other performances. The soloists—Mrs. Bishop, Mrs. Alves, Mr. Lloyd and Mr. Whitney—made a good impression, despite an evident hoarseness from which Mr. Lloyd suffered.

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The choruses were much stronger than when "The Creation" was last rendered by the society. The fidelity with which the work was carried out, the precision in execution and the admirable balance maintained between the several parts leave little to criticise.

The instrumental music under Mr. Zerrahn's baton was well performed. There was an occasional defect, but such occasions were rare.

In general, the performance was as thoroughly enjoyable as any given by the Handel and Haydn Society which most devotees of oratorio can recall. The audience, as goes without saying, was as large as Music Hall can contain. Applause was hearty and judicious, and floral offerings added their silent tribute of appreciation.

Gazette
SUNDAY MORNING EDITION.

BOSTON, APRIL 17, 1892.

The Symphony Concert.

The audience at last night's concert by the Boston Symphony Orchestra filled every seat in the hall and all the available standing room. The special attraction was doubtless the reappearance of Mr. Georg Henschel at the conductor's stand which he occupied for the first three years of the Symphony Orchestra's existence. His reception was enthusiastically cordial when he came forward to conduct his Suite from the music he composed to Shakespeare's "Hamlet" for Mr. Beerbohm Tree's production of the tragedy in London. The suite opens with a prelude intended to typify the character of Hamlet. It is followed by another prelude meant to suggest the sweetness of Ophelia's nature. Then comes an interlude that deals again with Hamlet in a more resolute mode, and this in turn is followed by a pastorale, after which comes another prelude illustrating the death of Ophelia, the whole concluding with a Danish march. This music is all in the extreme modern school, is very chromatic in its harmonies, restless in its modulations and exceedingly rich in its orchestral coloring. It is musicianly, but it is not especially felicitous in invention, and it has no originality decided enough to give it the distinction of an individuality essentially the composer's. The themes are very brief and are reiterated and reiterated again until they become almost wearisomely monotonous. The hearer carries nothing away with him except the memory of a distant Wagnerian echo. The Ophelia prelude has a certain warmth and graceful flow, but the pastorale is the gem of the suite in its quaint and well rounded melody, its tender melancholy, its charming simplicity and its delicate orchestration. The music shows in all directions the skill and the taste of a thorough musician, and a fine artistic temperament; but it is music that has been laboriously "made," and is of the head rather than the heart. It was beautifully played, Mr. Henschel conducting firmly and without display, and obtaining with ease every shade of color and of expression that he desired. His method is clear and unostentatious, and judging by his success of last night, he has, since he last led this orchestra some eight seasons ago, become an able and a finished conductor. His music met with warm appreciation, and he was applauded with great enthusiasm and twice recalled. The other instrumental selections were Schumann's Symphony, No. 1, and Weber's "Oberon" overture. The first was read with immense vigor, but with that obstinate disregard of the composer's intentions that seems to be a mania with Mr. Nikisch, and of which it has become wearisome to complain. Mrs. Henschel was the soloist, and sang the air, "Lusinghe piu care," from Handel's "Alessandro," in which she has frequently been heard here, and the familiar air from Massenet's "Herodiade." The first she sang prettily and neatly, and with much grace of florid execution, though without great variety of expression. The second she sang with more warmth, but her voice is not large enough to do it full justice, especially in so vast a hall. She was applauded with immense fervor, and recalled three times after her first effort, and twice after her second. The season will close with this week's concert, the programme for which is: Symphony in G, Haydn; Concerto for violin, Paganini, and Brahms's Symphony No. 1. Mr. Franz Kneisel will be the soloist.

Music Notes.

On Wednesday evening the Handel and Haydn Society gave its memorial performance of "The Messiah," that date being the one hundred and fiftieth anniversary of the original production of the work. The society was assisted by Mrs. Genevra Johnstone Bishop, Mrs. Carl Alves, Mr. Edward Lloyd, Mr. Myron W. Whitney, and a full orchestra. The audience completely filled Music Hall, and was very enthusiastic. The best feature of the performance was the singing of the chorus, which was excellent in its steadiness, its invariably firm attack, its smoothness and its admirable tone color. In brief the success of the chorus on this occasion fully equalled that achieved by it in the same work some months ago, and reflected like credit on itself and on Mr. Zerrahn. We think, however, that Mr. Zerrahn was not as felicitous in his tempi last week as he was at the Christmas performance. Several of the choruses were taken somewhat too slowly and the effect was stiff and dry, notably in the first chorus, "And the Glory of the Lord," which moved heavily and thickly for lack of greater spirit in the movement. The pastoral symphony dragged somewhat from the same cause. The soloists appeared to be affected also by a tendency to sing their music at too slow a pace. "He was Despised," was a case in point. The tempo was so drawn out that the melody scarcely hung together. "He shall feed his flocks" and "I know that my Redeemer liveth," were likewise given with a slowness that deprived them not only of emphasis, but of spirit. As we have stated in this column on previous occasions, we could never understand why "I know that my Redeemer liveth" should be sung as if it were a dirge instead of the uplifting expression of faith in immortality that it is. Instead of exulting in the belief of a life to come, the singer generally moans and mourns over it, as if it were a thing to be lamented with tears and sighs. Handel, who was nothing if not dramatic, surely never meant the air to be sung regretfully, in defiance of both words and music. Of the soloists we may speak briefly. Mrs. Bishop has a voice of natural purity and sweetness, but her use of it cannot be praised. She attacks her notes from below and "scoops" up to them with unpleasing effect. Her tone production is faulty, inasmuch as it results too frequently in nasality. Her phrasing is not artistic, and her intonation is not always true. In "Rejoice greatly" she sang with flexible ease, but in a manner that was perfunctory rather than spontaneous; and in "I know that my Redeemer liveth" she was quite inadequate. In other words, Mrs. Bishop failed to justify her selection as the soprano soloist on this occasion. Mrs. Alves, on the other hand, acquitted herself admirably. She sang with taste, intelligence, and ability, and with excellent artistic judgment, and though now and then there was a harsh lower note, her efforts on the whole may be justly praised with but little reserve. Mr. Lloyd was manifestly laboring under a severe cold, and was therefore not heard at his best; but his fine skill and his thorough musicianly style made him always interesting, and in the air "Thou shalt break them" he was heard with a brilliant effect that won for him the most enthusiastic applause of the evening. Mr. Whitney sang the bass solos in which he has been heard here so often, and his singing of them drew forth as much applause as it has done at any time in the past.

On Friday evening Bach's Passion Music was given in the condensed form in which it has always been presented by the Society. It could have been curtailed still more with advantage, especially in the recitatives sung by the Evangelist, which though deeply interesting in the harmonies that accompany them, are dry, not to say wearisome in effect, when heard in the concert room, impressive and neccessary as they may be when the work is sung as a church service. The solos were sung by Mrs. Georg Henschel, Mrs. Amalie Joachim, Mr. Edward Lloyd, Mr George J. Parker, Mr. Georg Henschel, and Mr. Gardner S. Lamson. Mr. B. J. Lang presided at the organ and Mr. H. G. Tucker at the pianoforte. A boy choir assisted and Mr. Kneisel was the concert master. The audience filled the hall to overflowing. The chorus again distinguished itself by the steadiness and the precision of its performances. Now and then it was felt that the alto voices were not sufficiently numerous to produce their due balance of effect, but otherwise the results were wholly admirable. Mr. Lloyd, who sang the music of the principal Narrator, was again in bad voice, but this misfortune, though it somewhat marred his singing, did not cloud the truth and finish of his readings, the grace and purity of his style and the exquisite refinement of his taste. A fine dignity and sincerity marked his efforts throughout and won for them the chief honors of the occasion. Mr. Henschel acquitted himself in an impressively artistic manner in the music of Jesus, as far as its reading was concerned, and even while it was not easy to admire his method of singing and his roughness of voice, he was always interesting. Mr. Parker's interpretations of his solos were delightful in the appropriateness of sentiment and felicitous artistic intelligence he brought to bear on them. Nothing could have been more beautiful in expression and phrasing than his singing of "Behold how still." Mr. Lamson declaimed his recitatives broadly and effectively, though, perhaps, now and then with an excess of emphasis that was [illegible] His work, however, may be heartily commended for its sincerity and intelligence. Mrs. Henschel sang her solos with sympathetic tenderness and faultless taste; but she is not heard at her best in music of this deeply serious order, and her voice is somewhat too light to do it full justice, especially in so large an auditorium as that of Music Hall. Mrs. Joachim sang with large dignity of style and admirable phrasing, and in "O pardon me, my God," vouchsafed some of the most satisfying singing that she has done here, despite its lapses in intonation and technical shortcomings. The orchestral work was not all that it should have been, and was frequently ragged and rough; but the various solos were beautifully played, notably the obligati performed by Mr. Kneisel, the flute solo in "From love unbounded," played by Mr. Molé, and the oboe solo in "I'll watch," played by Mr. Sautet. The chorus singing, however, was the great triumph of the performance. The occasion was marked by much solemnity. The chorus singers were all clad in black. There was no applause, and the audience rose and joined in the singing of some of the chorales. This evening, Haydn's "The Creation" will be given, with Madam Albani, Mr. Lloyd, and Mr. Whitney in the solos.

On Tuesday evening the Adamowski Quartet gave the third and last in its this season's series of chamber concerts in Union Hall. The programme was: Quartette in G-minor, No. 4 (first time), Bazzini; Two movements from quartette (first time), C. M. Loeffler; Quartette, op. 18, No. 4, Beethoven. The Bazzini quartet is a charming work, written in a quartet style as pure as that of Haydn himself, and distinguished by much of the grace, clearness and delightful feeling that characterize the chamber music of the older master. It is worked out with great care and exquisite finish, but it is spontaneous in effect, and is thoroughly fascinating in the hearing. Its easy flow and its melodiousness are thoroughly Italian, but its development and its treatment generally are in a more serious vein. It was beautifully played. In fact, the playing of the organization through the whole concert may be frankly and cordially commended. It was much in advance of anything the Quartet has hitherto vouchsafed, and in nothing was this more satisfactorily emphasized than in the admirable balance of tone that was maintained. Even the 'cello kept within discreet artistic bounds. The movements from Mr. Loeffler's quartet afforded pleasing evidences of the composer's fine gifts, and reinforced the already strong impression of his talents that was made by his violin concerto earlier in the season. They are clearly written, are unimpeachable in point of taste, and their musicianship is as refined as it is able. They are eminently modern in style, and yet there is no straining after effect through extreme harmonies or rhythmical eccentricity. The theme and variations are specially interesting, the former by reason of its simplicity and pure harmony, the latter for their ingenuity and their refinement. They were heartily and deservedly applauded. The Beethoven Quartet was sympathetically read, and was played with a graceful smoothness and a genial warmth that excelled anything that the Quartet had previously achieved in those directions.

Tomorrow afternoon, Mr. Eugen D'Albert will give the first in his series of three piano recitals in Music Hall. His programme will be devoted wholly to Beethoven and is: 32 variations in C-minor; sonata in C, op. 53; sonata in E-minor, op. 90; sonata in E, op. 109; sonata in A-flat, op. 110. On Wednesday afternoon he will play works work by Bach, Beethoven, Mendelssohn, Raff, Schubert, Strauss-Tausig, and Liszt. On Saturday afternoon, selections from Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt will be given.

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MONDAY, APRIL 18, 1892.

The Handel and Haydn Ends Its Season with "The Creation.

The final performance of the 77th season of the Handel and Haydn Society, at Music Hall, last evening, consisted of Haydn's "Creation," the oratoria having its 65th performance by this organization on this occasion. Public interest in this event was unusually strong from the original announcement of the work as a part of the season's scheme, and every seat in the hall was sold a week ago, while even standing room could not be had last evening.

The society was assisted by Mrs. Emma Albani, soprano; Mr. Edward Lloyd, tenor; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; Mrs. Eleanor V. Tufts of the chorus in the final quartet, and Mr. H. E. Tucker as piano accompanist for the recitatives.

After the Bach "Passion," Haydn's simple melodious numbers sung themseves, and the chorus entered upon their evening's duties with evident enjoyment. The ladies of the society bedecked themselves in gay attire in honor of the church holiday, and there was an air of rejoicing thoughout the hall which was largely heightened by an absolutely reckless expenditure in the way of gas and electric lighting, which made it possible to recognize faces across the hall.

Detailed comment upon the work of the chorus, and, indeed, of the performance as a whole, is almost unnecessary. The singers under Mr. Zerrahn gave him their very best efforts, and the tuneful numbers were splendidly sung throughout the evening, the "Heavens are Telling" and "The Lord is Great" arousing the audience tofine bursts of enthusiastic applause as they were concluded.

Mme. Albani's singing of the soprano music was an exhibition of the pure oratorio style such as has seldom been given here. In the "With Verdure Clad" and again in the "On Mighty Pens," this gifted artist held her audience spellbound by the magic of her art, and her delivery of these numbers marked the highest degree of success attained during the evening. Every phrase was turned with an artistic grace and beauty of delivery that quite charmed all who heard her, and the approval of the audience was echoed in the most pronounced fashion from the chorus seats. The gracious manner in which Mme. Albani acknowledged the share of the chorus in the good work of the evening made a very pleasant feature of her appearance.

Mr. Lloyd had fortunately overcome to a large extent the physical causes which interfered with a full enjoyment of his work in the oratorios of last week, and a large measure of success rewarded his heroic efforts to completely master the results of a week spent in Boston's inhospitable climate. He is a great artist, an honest tenor singer, and a master of the oratorio style, and all these characteristics were plainly demonstrated in the united opportunities of last evening's appearance. His interpretation of the "In Native Worth" was a study in oratorio phrasing, and the masterly manner in which this number was delivered made amends for all the unpleasant results of climatic condition.

Mr. Whitney showed just a trace of his recent wrestling match with "La Grippe" in his opening number, but he quickly overcame the vocal difficulty and sung throughout the trying bass roll as no one but Myron W. Whitney has during the present generation. His exhibition of subcellar vocalization in depicting the unhappy "worm" called out the usual ovation, and he well deserved the applause which rewarded all his efforts.

The beautiful descriptive music given to the orchestra was played with admirable taste at all times, and Mr. Tucker gave excellent support at the piano in the recitatives.

In recalling the remarkable work of the society during the present season, the "Messiah," the Beach Mass, the Bach "Passion" in the "Creation," it is impossible to resist penning a tribute to Mr. Carl Zerrahn, the faithful conductor of the chorus for so many years. Where can his peer be found? At all times, and under all circumstances, the master of the situation, competent, devoted, and with an ardent love for all that is grand and beautiful in his chosen profession, may he live to see a result for his labors that shall be a just reward for the great work he has done in advancing the cause of music in America.

BOSTON DAILY ADVERTISER
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MONDAY MORNING, APRIL 18, 1892.

HAYDN'S "CREATION"

GIVEN BY THE HANDEL AND HAYDN SOCIETY.

Liberties Taken With the Composer by the Soloists—Mme. Albani Touched All Grades of Excellence and Mediocrity—The Orchestra Did Better Than in the Passion Music.

No greater contrast can be imagined in music than that between the two works presented in the last two concerts of the Handel and Haydn Society. Bach's "Passion Music," all earnestness and solemnity. Haydn's "Creation," all simplicity, melody and tone pictures: the one work the loftiest achievement of counterpoint, the other the beginning of programme music. It is easy enough to prove that realism in music is a very ancient affair; one can cite Bach's concerto on the departure of his brother, Kuhnau's "Bible Histories," or even the fact that an ancient Athenian played a representation of a tempest, on the kithara, to Dorian; but spite of this one may truthfully say that descriptive music had its real birth with this oratorio, as the programme symphony began with Beethoven's Pastoral symphony a dozen years later. The very beginning of the "Creation" is programme music pure and simple, for it represents Chaos in a number which is wholly instrumental, but not in any degree chaotic. To give fugal imitations in a tone picture of chaos is a solecism that causes one to wonder what form of music could possibly picture the subsequent evolution of things. When order is established Haydn takes refuge largely in tone pictures. The cooing of doves on wind instruments, the surging of the ocean on the strings, the tread of heavy beasts on contrabassoon, and a dozen other equally realistic touches show a new development in accompaniment, and prove the birth of objective music. The school is not the highest one, and it is not wonderful that the moderns have begun to recede from it. Perhaps it would be truer to state that, at this end of the century musical photography is kept in the background rather than abolished altogether, for the fire figure of Wagner's trilogy, the wave figure which begins "Rheingold," the whinneyings of the "Ride of the Walkyries" are all relatives of the martellato strokes which illustrate the snow, the sinuous contra bass phrase which portrays the worm, or the deep thrills which present the roarings of the lion, in this early piece of tonal realism. But, in the modern works, these are but accessories, while in the Haydn oratorio they seem to usurp the principal place in the solos, and, when the catalogue of the creation is done, the suave love-making of Adam and Eve comes in some degree as an anti-climax. The culmination of the work is in the chorus, "Achieved is the Glorious Work," and the subsequent scenes in Paradise are a trifle cloying. Yet who can avoid drawing some inspiration from the melodic grace of almost every number in the work! What ease and facility of construction are in every part of the choruses and concerted numbers! We may not go back to the simplicity of Haydn, but it is possible that the great composer of the 20th century may return to his tenderness and grace of melody and superpose it upon the breadth of treatment and power of orchestration which the world has learned from a Wagner, and thus banish the demon of unrest who has the entire modern school in his clutches. It is placidity after tumult, milk after Burgundy, to turn to the "Creation" after the Tschaikowskys, Dvoraks and Rubinsteins of the present, and so last night the auditor rested and put aside all the trouble of thinking, and simply listened and enjoyed. Yet if this music is simple to the comprehension, it is by no means a light task to the artist, for in its execution every error stands forth as a flaw in a crystal; it is a very difficult kind of simplicity for the singer. The soloists last night were adequate, but it must be stated that they took plenty of liberty with the composer. Mr. Whitney went travelling in search of low "D's" without any passport from Haydn, and Mme. Albani dwelt upon the fermate marks with a persistence that once or twice threatened total stagnation. Only Mr. Lloyd remained faithful to the composer's score. One cannot but admire this English fidelity to the music as written; nine times out of ten it succeeds better than the elaborations with which our artists try to catch the multitude. But Mr. Lloyd was, unfortunately, still hoarse, and the deep notes of his part were inaudible, the middle register unreliable; only in the high passages did he make the full effects of which he is capable, so that "In Native Worth," which he has sung better than any other living tenor, was labored and rather ineffective. The audience applauded him on faith, however, and he was made the recipient of a floral tribue from the chorus, as also was Mr. Zerrahn. Mme. Albani touched all grades of excellence and mediocrity in her work. She sang exceedingly well in "The Marvellous Work," and took a high C with much clearness; she began "With Verdure Clad" with excellent tone, and gave some beautiful legato phrases, doing the *fioriture* also with purity and good intonation, but she grew slower and slower in the tempo until at the end there was a drawling and a constant dwelling on single notes that made the number mawkish. This defect was still more pronounced in "On Mighty Pens" (in which the flute playing was very good), and from this time to the very end her work seemed labored, and an attempt at a high C was almost disastrous. Her intonation in the duets of the third part was slightly flat.

Mr. Whitney was in excellent voice and the splendid *timbre* of his tones suited the parts of Raphael and of Adam admirably. He sang "Rolling in Foaming Billows" in a perfect manner, and even the high F did not seem to trouble him in the least, but the deep Ds in this and in "Straight opening her fertile womb" were unnecessary, even if they did astonish the audience. Nevertheless his work as a whole was of the most artistic character, and proved him still the chief of American oratorio-basses. The orchestra did much better than in the Passion music, but there were still some rough attacks and irregular ensembles to condone. The oboe part deserves an especial word, Haydn uses it very freely in this work where a modern would have employed clarinet; it was well played in every number, and especially in the duet, "By Thee, with Bliss," where it has an important obligato. The choruses were sometimes taken in rather too slow a tempo, but the execution was good. In "The Marvellous Work" there could have been more precision, and in "The Heavens are Telling" there could have been more power in tenor and alto to advantage, but in such fugal work as "For He Hath Heaven and Earth," and in the double theme (or subject and counter-subject) of "Achieved in the Glorious Work," the singing was steady and well balanced. In the trio and chorus, "The Lord is Great," the latter was too forcible, the soloists not being heard, and no one could tell whether they sang their embellishments or not. At the passage "By heavy beast the ground is trod" the contra-bassoon was replaced by some brass instrument; it sounded as if pedal tones of the trombone were employed. But this is a minor fault. The performance was in the main a very enjoyable one, and if it teaches the ultra radicals that Wagner has not abolished Haydn, and that the old school ought to exert some influence on the new, its best purpose, educationally, will have been served. LOUIS C. ELSON.

The Symphony Concert.

Schumann's first symphony is even more a poem of spring than the spring symphony which had been given a week before, and it is so ineffably beautiful that it is almost impossible to spoil it entirely. If any symphony deserves the title of "the 10th" in the sense of continuing the series of Beethoven epics and idyls, it is surely this work. Mr. Nikisch certainly does not recede from his exaggerations because of criticism; the very first notes were as a gauntlet of defiance, and the call of trumpets and horns was rather like a summons to a tournament than a signal of approaching spring. It may not be generally known that Schumann originally wrote this opening phrase a third deeper, thereby committing an error of instrumentation, for the natural horns could only produce the sixth note of the figure by "stopping," thus producing a most hideous sound in the midst of a romantic figure, and causing great mirth among the musicians. Yet now that the keyed horn is used it would be well to restore the notes as the composer originally wrote them, as the effect is finer in every way. It is unpleasant to repeat the same tale week after week, and it must become decidedly tiresome to the reader; yet I can only reiterate that, in spite of many beauties in certain phrases, as for example the theme on the cellos in the second movement, and the oboe and horn work in scherzo and finale (and the individual players deserve much of the credit here) the spirit of exaggeration and of noise hung over almost everything, and the end was absolutely deafening. It may be urged that the large audience appreciated just this ending in the highest degree, but after all, would not Gilmore win as great applause for a noisy climax? And does not the vocalist who ends a badly sung aria with a chest "C" win the same popular approval? In the Oberon overture, which ended the concert, there were contrasts made that were the very *reductio ad absurdum* of tonal effect; the force of kettledrums could no further go, and Haydn's "Surprise Symphony" was entirely eclipsed.

Mr. Henschel was welcomed back to his old post as conductor with much enthusiasm. He directed his own suite of "Hamlet" music. He has gained greatly in his control of the orchestral forces, and in his reading of his own work there were no such extremes as we have recently been accustomed to. The music was noble in the highest degree, and while it was of the modern school, it was original in treatment and themes. The first movement, "Hamlet," was gloomy and brooding, and was too earnest to win an immediate popular success, but the sweetness of the succeeding "Ophelia" movement was the more delicious by contrast. It began with trumpet, but the reiterated tones on the instrument were not allowed to become too prominent. Throughout it all the balance of parts was well observed. The richness of melody of this movement, and the musicianly treatment of the subject matter, leading to a true and effective climax caused this to become one of the gems of the work.

The quaint melancholy of the pastorale (English horn and clarinet chiefly) was very attractive, and the ineffable tenderness of the muted violins against the soft strokes of kettledrum in "Ophelia's Death," reminded of the romantic style of Schumann. The final march had a true Danish flavor, and dealt largely in fanfares, and ended with a cymbal clash. The best numbers were the pastorale, the "Ophelia" movement and "Ophelia's Death," although I think that the "Hamlet", movement will grow more attractive with repeated hearing, and the entire suite is a work which stamps Mr. Henschel as a most poetic composer.

Mrs. Henschel also won a triumph at this concert, and deserved it. She wisely forebore to force her voice, and although it seemed too light for the large hall, it retained that sweet purity which is its chief charm, and the flexibility of the Handelian air was most gracefully presented, while the tenderness of Massenet's aria from "Herodiade" was commendable altogether. At the close of this, the artist was able to give a burst of power that was a very triumphant end of a most artistic effort, and recall after recall testified the appreciation of the large audience. Decidedly this was the best work Mrs. Henschel has recently done in Boston. LOUIS C. ELSON.

Notes.

This afternoon Eugen D'Albert begins a series of three piano recitals at Music Hall with a programme drawn entirely from the compositions of Beethoven. His fame as a Beethoven player caused a generally expressed desire for such a programme. It has been compiled with rare judgment and embraces striking specimens of the three distinct periods in which his compositions are classed, the first which shows the influence of musical traditions, the second when he displayed his individuality, and the last and profound period. The programme is: Thirty-two variations in C minor and four sonatas, C major op. 53, E minor op. 90, E major of 109 and A flat major op. 110. The recitals on Wednesday and Saturday afternoons have programmes drawn from the time of Bach to the present.

Gazette
SUNDAY MORNING
EDITION.

BOSTON, APRIL 17, 1892.

The Symphony Concert.

The audience at last night's concert by the Boston Symphony Orchestra filled every seat in the hall and all the available standing room. The special attraction was doubtless the reappearance of Mr. Georg Henschel at the conductor's stand which he occupied for the first three years of the Symphony Orchestra's existence. His reception was enthusiastically cordial when he came forward to conduct his Suite from the music he composed to Shakspeare's "Hamlet" for Mr. Beerbohm Tree's production of the tragedy in London. The suite opens with a prelude intended to typify the character of Hamlet. It is followed by another prelude meant to suggest the sweetness of Ophelia's nature. Then comes an interlude that deals again with Hamlet in a more resolute mode, and this in turn is followed by a pastorale, after which comes another prelude illustrating the death of Ophelia, the whole concluding with a Danish march. This music is all in the extreme modern school, is very chromatic in its harmonies, restless in its modulations and exceedingly rich in its orchestral coloring. It is musicianly, but it is not especially felicitous in invention, and it has no originality decided enough to give it the distinction of an individuality essentially the composer's. The themes are very brief and are reiterated and reiterated again until they become almost wearisomely monotonous. The hearer carries nothing away with him except the memory of a distant Wagnerian echo. The Ophelia prelude has a certain warmth and graceful flow, but the pastorale is the gem of the suite in its quaint and well rounded melody, its tender melancholy, its charming simplicity and its delicate orchestration. The music shows in all directions the skill and the taste of a thorough musician, and a fine artistic temperament; but it is music that has been laboriously "made," and is of the head rather than the heart. It was beautifully played, Mr. Henschel conducting firmly and without display, and obtaining with ease every shade of color and of expression that he desired. His method is clear and unostentatious, and judging by his success of last night, he has, since he last led this orchestra some eight seasons ago, become an able and a finished conductor. His music met with warm appreciation, and he was applauded with great enthusiasm and twice recalled. The other instrumental selections were Schumann's Symphony, No. 1, and Weber's "Oberon" overture. The first was read with immense vigor, but with that obstinate disregard of the composer's intentions that seems to be a mania with Mr. Nikisch, and of which it has become wearisome to complain. Mrs. Henschel was the soloist, and sang the air, "Lusinghe piu care," from Handel's "Alessandro," in which she has frequently been heard here, and the familiar air from Massenet's "Herodiade." The first she sang prettily and neatly, and with much grace of florid execution, though without great variety of expression. The second she sang with more warmth, but her voice is not large enough to do it full justice, especially in so vast a hall. She was applauded with immense fervor, and recalled three times after her first effort, and twice after her second. The season will close with this week's concert, the programme for which is: Symphony in G, Haydn; Concerto for violin, Paganini, and Brahms's Symphony No. 1. Mr. Franz Kneisel will be the soloist.

Music Notes.

On Wednesday evening the Handel and Haydn Society gave its memorial performance of "The Messiah," that date being the one hundred and fiftieth anniversary of the original production of the work. The society was assisted by Mrs. Genevra Johnstone Bishop, Mrs. Carl Alves, Mr. Edward Lloyd, Mr. Myron W. Whitney, and a full orchestra. The audience completely filled Music Hall, and was very enthusiastic. The best feature of the performance was the singing of the chorus, which was excellent in its steadiness, its invariably firm attack, its smoothness and its admirable tone color. In brief the success of the chorus on this occasion fully equalled that achieved by it in the same work some months ago, and reflected like credit on itself and on Mr. Zerrahn. We think, however, that Mr. Zerrahn was not as felicitous in his tempi last week as he was at the Christmas performance. Several of the choruses were taken somewhat too slowly and the effect was stiff and dry, notably in the first chorus, "And the Glory of the Lord," which moved heavily and thickly for lack of greater spirit in the movement. The pastoral symphony dragged somewhat from the same cause. The soloists appeared to be affected also by a tendency to sing their music at too slow a pace. "He was Despised," was a case in point. The tempo was so drawn out that the melody scarcely hung together. "He shall feed his flocks" and "I know that my Redeemer liveth," were likewise given with a slowness that deprived them not only of emphasis, but of spirit. As we have stated in this column on previous occasions, we could never understand why "I know that my Redeemer liveth" should be sung as if it were a dirge instead of the uplifting expression of faith in immortality that it is. Instead of exulting in the belief of a life to come, the singer generally moans and mourns over it, as if it were a thing to be lamented with tears and sighs. Handel, who was nothing if not dramatic, surely never meant the air to be sung regretfully, in defiance of both words and music. Of the soloists we may speak briefly. Mrs. Bishop has a voice of natural purity and sweetness, but her use of it cannot be praised. She attacks her notes from below and "scoops" up to them with unpleasing effect. Her tone production is faulty, inasmuch as it results too frequently in nasality. Her phrasing is not artistic, and her intonation is not always true. In "Rejoice greatly" she sang with flexible ease, but in a manner that was perfunctory rather than spontaneous; and in "I know that my Redeemer liveth" she was quite inadequate. In other words, Mrs. Bishop failed to justify her selection as the soprano soloist on this occasion. Mrs. Alves, on the other hand, acquitted herself admirably. She sang with taste, intelligence, and ability, and with excellent artistic judgment, and though now and then there was a harsh lower note, her efforts on the whole may be justly praised with but little reserve. Mr. Lloyd was manifestly laboring under a severe cold, and was therefore not heard at his best; but his fine skill and his thorough musicianly style made him always interesting, and in the air "Thou shalt break them" he was heard with a brilliant effect that won for him the most enthusiastic applause of the evening. Mr. Whitney sang the bass solos in which he has been heard here so often, and his singing of them drew forth as much applause as it has done at any time in the past.

On Friday evening Bach's Passion Music was given in the condensed form in which it has always been presented by the Society. It could have been curtailed still more with advantage, especially in the recitatives sung by the Evangelist, which though deeply interesting in the harmonies that accompany them, are dry, not to say wearisome in effect, when heard in the con-concert room, impressive and neccessary as they may be when the work is sung as a church service. The solos were sung by Mrs. Georg Henschel, Mrs. Amalie Joachim, Mr. Edward Lloyd, Mr George J. Parker, Mr. Georg Henschel, and Mr. Gardner S. Lamson. Mr. B. J. Lang presided at the organ and Mr. H. G. Tucker at the pianoforte. A boy choir assisted and Mr. Kneisel was the concert master. The audience filled the hall to overflowing. The chorus again distinguished itself by the steadiness and the precision of its performances. Now and then it was felt that the alto voices were not sufficiently numerous to produce their due balance of effect, but otherwise the results were wholly admirable. Mr. Lloyd, who sang the music of the principal Narrator, was again in bad voice, but this misfortune, though it somewhat marred his singing, did not cloud the truth and finish of his readings, the grace and purity of his style and the exquisite refinement of his taste. A fine dignity and sincerity marked his efforts throughout and won for them the chief honors of the occasion. Mr. Henschel acquitted himself in an impressively artistic manner in the music of Jesus, as far as its reading was concerned, and even while it was not easy to admire his method of singing and his roughness of voice, he was always interesting. Mr. Parker's interpretations of his solos were delightful in the appropriateness of sentiment and felicitous artistic intelligence he brought to bear on them. Nothing could have been more beautiful in expression and phrasing than his singing of "Behold how still." Mr. Lamson declaimed his recitatives broadly and effectively, though, perhaps, now and then with an excess of emphasis that was superfluously dramatic. His work, however, may be heartily commended for its sincerity and intelligence. Mrs. Henschel sang her solos with sympathetic tenderness and faultless taste; but she is not heard at her best in music of this deeply serious order, and her voice is somewhat too light to do it full justice, especially in so large an auditorium as that of Music Hall. Mrs. Joachim sang with large dignity of style and admirable phrasing, and in "O pardon me, my God," vouchsafed some of the most satisfying singing that she has done here, despite its lapses in intonation and technical shortcomings. The orchestral work was not all that it should have been, and was frequently ragged and rough; but the various solos were beautifully played, notably the obligati performed by Mr. Kneisel, the flute solo in "From love unbounded," played by Mr. Molé, and the oboe solo in "I'll watch," played by Mr. Sautet. The chorus singing, however, was the great triumph of the performance. The occasion was marked by much solemnity. The chorus singers were all clad in black. There was no applause, and the audience rose and joined in the singing of some of the chorales. This evening, Haydn's "The Creation" will be given, with Madam Albani, Mr. Lloyd, and Mr. Whitney in the solos.

On Tuesday evening the Adamowski Quartet gave the third and last in its this season's series of chamber concerts in Union Hall. The programme was: Quartette in G-minor, No. 4 (first time), Bazzini; Two movements from quartette (first time), C. M. Loeffler; Quartette, op. 18, No. 4, Beethoven. The Bazzini quartet is a charming work, written in a quartet style as pure as that of Haydn himself, and distinguished by much of the grace, clearness and delightful feeling that characterize the chamber music of the older master. It is worked out with great care and exquisite finish, but it is spontaneous in effect, and is thoroughly fascinating in the hearing. Its easy flow and its melodiousness are thoroughly Italian, but its development and its treatment generally are in a more serious vein. It was beautifully played. In fact, the playing of the organization through the whole concert may be frankly and cordially commended. It was much in advance of anything the Quartet has hitherto vouchsafed, and in nothing was this more satisfactorily emphasized than in the admirable balance of tone that was maintained. Even the 'cello kept within discreet artistic bounds. The movements from Mr. Loeffler's quartet afforded pleasing evidences of the composer's fine gifts, and reinforced the already strong impression of his talents that was made by his violin concerto earlier in the season. They are clearly written, are unimpeachable in point of taste, and their musicianship is as refined as it is able. They are eminently modern in style, and yet there is no straining after effect through extreme harmonies or rhythmical eccentricity. The theme and variations are specially interesting, the former by reason of its simplicity and pure harmony, the latter for their ingenuity and their refinement. They were heartily and deservedly applauded. The Beethoven Quartet was sympathetically read, and was played with a graceful smoothness and a genial warmth that excelled anything that the Quartet had previously achieved in those directions.

Tomorrow afternoon, Mr. Eugen D'Albert will give the first in his series of three piano recitals in Music Hall. His programme will be devoted wholly to Beethoven and is: 32 variations in C-minor; sonata in C, op. 53; sonata in E-minor, op. 90; sonata in E, op. 109; sonata in A-flat, op. 110. On Wednesday afternoon he will play works work by Bach, Beethoven, Mendelssohn, Raff, Schubert, Strauss-Tausig, and Liszt. On Saturday afternoon, selections from Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt will be given.

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MONDAY, APRIL 18, 1892.

The Handel and Haydn Ends Its Season with "The Creation.

The final performance of the 77th season of the Handel and Haydn Society. at Music Hall, last evening, consisted of Haydn's "Creation," the oratoria having its 65th performance by this organization on this occasion. Public interest in this event was unusually strong from the original announcement of the work as a part of the season's scheme, and every seat in the hall was sold a week ago, while even standing room could not be had last evening.

The society was assisted by Mrs. Emma Albani, soprano; Mr. Edward Lloyd, tenor; Mr. Myron W. Whitney, bass; Mr. Carl Zerrahn, conductor; Mr. B. J. Lang, organist; Mrs. Eleanor V. Tufts of the chorus in the final quartet, and Mr. H. E. Tucker as piano accompanist for the recitatives.

After the Bach "Passion," Haydn's simple melodious numbers sung themseves, and the chorus entered upon their evening's duties with evident enjoyment. The ladies of the society bedecked themselves in gay attire in honor of the church holiday, and there was an air of rejoicing thoughout the hall which was largely heightened by an absolutely reckless expenditure in the way of gas and electric lighting, which made it possible to recognize faces across the hall.

Detailed comment upon the work of the chorus, and, indeed, of the performance as a whole, is almost unnecessary. The singers under Mr. Zerrahn gave him their very best efforts, and the tuneful numbers were splendidly sung throughout the evening, the "Heavens are Telling" and "The Lord is Great" arousing the audience tofine bursts of enthusiastic applause as they were concluded.

Mme. Albani's singing of the soprano music was an exhibition of the pure oratorio style such as has seldom been given here. In the "With Verdure Clad" and again in the "On Mighty Pens," this gifted artist held her audience spellbound by the magic of her art, and her delivery of these numbers marked the highest degree of success attained during the evening. Every phrase was turned with an artistic grace and beauty of delivery that quite charmed all who heard her, and the approval of the audience was echoed in the most pronounced fashion from the chorus seats. The gracious manner in which Mme. Albani acknowledged the share of the chorus in the good work of the evening made a very pleasant feature of her appearance.

Mr. Lloyd had fortunately overcome to a large extent the physical causes which interfered with a full enjoyment of his work in the oratorios of last week, and a large measure of success rewarded his heroic efforts to completely master the results of a week spent in Boston's inhospitable climate. He is a great artist, an honest tenor singer, and a master of the oratorio style, and all these characteristics were plainly demonstrated in the united opportunities of last evening's appearance. His interpretation of the "In Native Worth" was a study in oratorio phrasing, and the masterly manner in which this number was delivered made amends for all the unpleasant results of climatic condition.

Mr. Whitney showed just a trace of his recent wrestling match with "La Grippe" in his opening number, but he quickly overcame the vocal difficulty and sung throughout the trying bass roll as no one but Myron W. Whitney has during the present generation. His exhibition of subcellar vocalization in depicting the unhappy "worm" called out the usual ovation, and he well deserved the applause which rewarded all his efforts.

The beautiful descriptive music given to the orchestra was played with admirable taste at all times, and Mr. Tucker gave excellent support at the piano in the recitatives.

In recalling the remarkable work of the society during the present season, the "Messiah," the Beach Mass, the Bach "Passion" in the "Creation," it is impossible to resist penning a tribute to Mr. Carl Zerrahn, the faithful conductor of the chorus for so many years. Where can his peer be found? At all times, and under all circumstances, the master of the situation, competent, devoted, and with an ardent love for all that is grand and beautiful in his chosen profession, may he live to see a result for his labors that shall be a just reward for the great work he has done in advancing the cause of music in America.

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MONDAY MORNING, APRIL 18, 1892.

HAYDN'S "CREATION"

GIVEN BY THE HANDEL AND HAYDN SOCIETY.

Liberties Taken With the Composer by the Soloists—Mme. Albani Touched All Grades of Excellence and Mediocrity—The Orchestra Did Better Than in the Passion Music.

No greater contrast can be imagined in music than that between the two works presented in the last two concerts of the Handel and Haydn Society. Bach's "Passion Music," all earnestness and solemnity. Haydn's "Creation," all simplicity, melody and tone pictures; the one work the loftiest achievement of counterpoint, the other the beginning of programme music. It is easy enough to prove that realism in music is a very ancient affair; one can cite Bach's concerto on the departure of his brother, Kuhnau's "Bible Histories," or even the fact that an ancient Athenian played a representation of a tempest, on the kithara, to Dorian; but spite of this one may truthfully say that descriptive music had its real birth with this oratorio, as the programme symphony began with Beethoven's Pastoral symphony a dozen years later. The very beginning of the "Creation" is programme music pure and simple, for it represents Chaos in a number which is wholly instrumental, but not in any degree chaotic. To give fugal imitations in a tone picture of chaos is a solecism that causes one to wonder what form of music could possibly picture the subsequent evolution of things. When order is established Haydn takes refuge largely in tone pictures. The cooing of doves on wind instruments, the surging of the ocean on the strings, the tread of heavy beasts on contrabassoon, and a dozen other equally realistic touches show a new development in accompaniment, and prove the birth of objective music. The school is not the highest one, and it is not wonderful that the moderns have begun to recede from it. Perhaps it would be truer to state that, at this end of the century musical photography is kept in the background rather than abolished altogether, for the fire figure of Wagner's trilogy, the wave figure which begins "Rheingold," the whinneyings of the "Ride of the Walkyries" are all relatives of the martellato strokes which illustrate the snow, the sinuous contra bass phrase which portrays the worm, or the deep thrills which present the roarings of the lion, in this early piece of tonal realism. But, in the modern works, these are but accessories, while in the Haydn oratorio they seem to usurp the principal place in the solos, and, when the catalogue of the creation is done, the suave love-making of Adam and Eve comes in some degree as an anti-climax. The culmination of the work is in the chorus, "Achieved is the Glorious Work," and the subsequent scenes in Paradise are a trifle cloying. Yet who can avoid drawing some inspiration from the melodic grace of almost every number in the work! What ease and facility of construction are in every part of the choruses and concerted numbers! We may not go back to the simplicity of Haydn, but it is possible that the great composer of the 20th century may return to his tenderness and grace of melody and superpose it upon the breadth of treatment and power of orchestration which the world has learned from a Wagner, and thus banish the demon of unrest who has the entire modern school in his clutches. It is placidity after tumult, milk after Burgundy, to turn to the "Creation" after the Tschaikowskys, Dvoraks and Rubinsteins of the present, and so last night the auditor rested and put aside all the trouble of thinking, and simply listened and enjoyed. Yet if this music is simple to the comprehension, it is by no means a light task to the artist, for in its execution every error stands forth as a flaw in a crystal; it is a very difficult kind of simplicity for the singer. The soloists last night were adequate, but it must be stated that they took plenty of liberty with the composer. Mr. Whitney went travelling in search of low "D's" without any passport from Haydn, and Mme. Albani dwelt upon the fermate marks with a persistence that once or twice threatened total stagnation. Only Mr. Lloyd remained faithful to the composer's score. One cannot but admire this English fidelity to the music as written; nine times out of ten it succeeds better than the elaborations with which our artists try to catch the multitude But Mr. Lloyd was, unfortunately, still hoarse, and the deep notes of his part were inaudible, the middle register unreliable; only in the high passages did he make the full effects of which he is capable, so that "In Native Worth," which he has sung better than any other living tenor, was labored and rather ineffective. The audience applauded him on faith, however, and he was made the recipient of a floral tribue from the chorus, as also was Mr. Zerrahn. Mme. Albani touched all grades of excellence and mediocrity in her work. She sang exceedingly well in "The Marvellous Work," and took a high C with much clearness; she began "With Verdure Clad" with excellent tone, and gave some beautiful legato phrases, doing the *floriture* also with purity and good intonation, but she grew slower and slower in the tempo until at the end there was a drawling and a constant dwelling on single notes that made the number mawkish. This defect was still more pronounced in "On Mighty Pens" (in which the flute playing was very good), and from this time to the very end her work seemed labored, and an attempt at a high C was almost disastrous. Her intonation in the duets of the third part was slightly flat.

Mr. Whitney was in excellent voice and the splendid *timbre* of his tones suited the parts of Raphael and of Adam admirably. He sang "Rolling in Foaming Billows" in a perfect manner, and even the high F did not seem to trouble him in the least, but the deep Ds in this and in "Straight opening her fertile womb" were unnecessary, even if they did astonish the audience. Nevertheless his work as a whole was of the most artistic character, and proved him still the chief of American oratorio-basses. The orchestra did much better than in the Passion music, but there were still some rough attacks and irregular ensembles to condone. The oboe part deserves an especial word, Haydn uses it very freely in this work where a modern would have employed clarinet; it was well played in every number, and especially in the duet, "By Thee, with Bliss," where it has an important obligato. The choruses were sometimes taken in rather too slow a tempo, but the execution was good. In "The Marvellous Work" there could have been more precision, and in "The Heavens are Telling" there could have been more power in tenor and alto to advantage, but in such fugal work as "For He Hath Heaven and Earth," and in the double theme (or subject and counter-subject) of "Achieved in the Glorious Work," the singing was steady and well balanced. In the trio and chorus, "The Lord is Great," the latter was too forcible, the soloists not being heard, and no one could tell whether they sang their embellishments or not. At the passage "By heavy beast the ground is trod" the contra-bassoon was replaced by some brass instrument; it sounded as if pedal tones of the trombone were employed. But this is a minor fault. The performance was in the main a very enjoyable one, and if it teaches the ultra radicals that Wagner has not abolished Haydn, and that the old school ought to exert some influence on the new, its best purpose, educationally, will have been served. LOUIS C. ELSON.

The Symphony Concert.

Schumann's first symphony is even more a poem of spring than the spring symphony which had been given a week before, and it is so ineffably beautiful that it is almost impossible to spoil it entirely. If any symphony deserves the title of "the 10th" in the sense of continuing the series of Beethoven epics and idyls, it is surely this work. Mr. Nikisch certainly does not recede from his exaggerations because of criticism; the very first notes were as a gauntlet of defiance, and the call of trumpets and horns was rather like a summons to a tournament than a signal of approaching spring. It may not be generally known that Schumann originally wrote this opening phrase a third deeper, thereby committing an error of instrumentation, for the natural horns could only produce the sixth note of the figure by "stopping," thus producing a most hideous sound in the midst of a romantic figure, and causing great mirth among the musicians. Yet now that the keyed horn is used it would be well to restore the notes as the composer originally wrote them, as the effect is finer in every way. It is unpleasant to repeat the same tale week after week, and it must become decidedly tiresome to the reader; yet I can only reiterate that, in spite of many beauties in certain phrases, as for example the theme on the cellos in the second movement, and the oboe and horn work in scherzo and finale (and the individual players deserve much of the credit here) the spirit of exaggeration and of noise hung over almost everything, and the end was absolutely deafening. It may be urged that the large audience appreciated just this ending in the highest degree, but after all, would not Gilmore win as great applause for a noisy climax? And does not the vocalist who ends a badly sung aria with a chest "C" win the same popular approval? In the Oberon overture, which ended the concert, there were contrasts made that were the very *reductio ad absurdum* of tonal effect; the force of kettledrums could no further go, and Haydn's "Surprise Symphony" was entirely eclipsed.

Mr. Henschel was welcomed back to his old post as conductor with much enthusiasm. He directed his own suite of "Hamlet" music. He has gained greatly in his control of the orchestral forces, and in his reading of his own work there were no such extremes as we have recently been accustomed to. The music was noble in the highest degree, and while it was of the modern school, it was original in treatment and themes. The first movement, "Hamlet," was gloomy and brooding, and was too earnest to win an immediate popular success, but the sweetness of the succeeding "Ophelia" movement was the more delicious by contrast. It began with trumpet, but the reiterated tones on the instrument were not allowed to become too prominent. Throughout it all the balance of parts was well observed. The richness of melody of this movement, and the musicianly treatment of the subject matter, leading to a true and effective climax caused this to become one of the gems of the work.

The quaint melancholy of the pastorale (English horn and clarinet chiefly) was very attractive, and the ineffable tenderness of the muted violins against the soft strokes of kettledrum in "Ophelia's Death," reminded of the romantic style of Schumann. The final march had a true Danish flavor, and dealt largely in fanfares, and ended with a cymbal clash. The best numbers were the pastorale, the "Ophelia" movement and "Ophelia's Death," although I think that the "Hamlet', movement will grow more attractive with repeated hearing, and the entire suite is a work which stamps Mr. Henschel as a most poetic composer.

Mrs. Henschel also won a triumph at this concert, and deserved it. She wisely forebore to force her voice, and although it seemed too light for the large hall, it retained that sweet purity which is its chief charm, and the flexibility of the Handelian air was most gracefully presented, while the tenderness of Massenet's aria from "Herodiade" was commendable altogether. At the close of this, the artist was able to give a burst of power that was a very triumphant end of a most artistic effort, and recall after recall testified the appreciation of the large audience. Decidedly this was the best work Mrs. Henschel has recently done in Boston. LOUIS C. ELSON.

Notes.

This afternoon Eugen D'Albert begins a series of three piano recitals at Music Hall with a programme drawn entirely from the compositions of Beethoven. His fame as a Beethoven player caused a generally expressed desire for such a programme. It has been compiled with rare judgment and embraces striking specimens of the three distinct periods in which his compositions are classed, the first which shows the influence of musical traditions, the second when he displayed his individuality, and the last and profound period. The programme is: Thirty-two variations in C minor and four sonatas. C major op. 53. E minor op. 90. E major of 109 and A flat major op. 110. The recitals on Wednesday and Saturday afternoons have programmes drawn from the time of Bach to the present.

Boston Journal.

MONDAY, APRIL 18, 1892.

CAUSERIE.

Mr. Henschel's Music to the Tragedy, "Hamlet."

Haydn's "Creation" as Sung by the Handel and Haydn.

The programme of the twenty-third Symphony concert in Music Hall Saturday evening was as follows:

Symphony No. 1, B flat, op. 38	Schumann
Aria, "Alessandro"	Handel
Suite from the music to Shakspeare's "Hamlet," op. 50	Henschel
Aria from "Herodiade"	Massenet
Overture, "Oberon"	Weber

Mrs. Henschel was the singer. Mr. Henschel conducted his suite, which was played for the first time in America.

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The suite was a disappointment. It does not seem well adapted to the purposes of the theatre, and its contents are not of such moment or individuality as to warrant performance in a symphony concert. The music is devoid of originality and spontaneity, nor is it so skillfully made that it excites respectful attention. The themes are neither striking nor melodious; the development of the themes is commonplace; the instrumentation is dry. The best of the numbers is the pastorale, which at the start is promising; this promise, however, is not fulfilled, and the constant use of the same instrumental effects brings monotony. The first prelude is called "Hamlet," the second is "Ophelia," and if the titles were interchanged, the hearer would not suffer, for the music of the one seems as appropriate, or inappropriate, to the character as that of the other. Hamlet and Ophelia in Mr. Henschel's music are twins of tender age; they are dressed alike, they speak with the same inflections, and it is impossible to distinguish the sex. The prelude, "Ophelia's Death," is devoid of pathos, and the Danish march is without a climax. In a word, the suite is manufactured music. It was well played by the orchestra. The composer was welcomed warmly and recalled after the march.

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Mrs. Henschel sang the aria "Lusing he piu Care" from Handel's "Alessandro" in a most delightful manner, and she was applauded with enthusiasm. The air was written for Faustina Bordoni, the reckless beauty who, at the age of 18, was called in Italy "the new siren" and "the tenth muse." The fame of her song was only equaled by the prodigality of her life. Medals were struck in her honor at Naples. Coarse and vindictive pamphlets were written against her in London. Not until she married Hasse did she assume the role of respectability. The learned Dr. Chrysander in his ponderous "Life of Handel," as yet unfinished, does not disdain to quote in foot notes the scandals of her London visit. She made her first appearance in that city in 1726 in "Alessandro," and the rivalry between "Madam Faustina, the rare singing woman," and Cuzzoni led to social dissension. Faustina, on account of her surpassing physical charms, was the favorite of the debauched nobility and the heroine of the masquerades. No wonder that protests were many and loud and fierce. From one of the least outrageous in its defiance of decency, the following lines may be quoted; for they show the temper of the time:

> "Cuzzoni can no longer charm,
> Faustina now does all allarm (sic)
> And we must buy her pipe so clear
> With hundreds twenty-five a year.
> Britons! For shame, give all these follies o'er,
> The ancient British nobleness restore."

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But how did Faustina sing? Her voice was a demi-soprano, and its compass was from B flat to G. She was mistress of the *cantar granito*, the firm and bound song. Her execution was brilliant, and she was able to enunciate with great rapidity. Her trill was without a flaw, and the most complicated passages were sung as easily as though they were played by a violinist. Her intonation was sure; her breathing was remarkable. She first introduced with success the rapid repetition of the same note. She improvised cadenzas with taste. She was a chanteuse legere. And so she was accused of a lack of passion, a want of soul. Sara Goudar, whose knack of being disagreeable on all occasions amonted to positive genius, refused to join in the general chorus of praise. According to her, Faustina was the first that sang sixteen eighth notes in a measure, and "this agility was the signal for the introduction of bad taste in song. Natural simplicity was soon changed into artificial gayety. There was no longer a question of singing well, but the chief thing desired was the ability to sing quickly." So Faustina prevailed against Cuzzoni, who moved the soul. Born in 1700, Faustina left the stage at the age of 53. Dr. Burney saw her in Vienna when she was 72. She was still beautiful, and her spirits were high. She would not sing for the Englishman, and he listened to her daughters. Her rival, Cuzzoni, died in Bologna in 1770 in abject poverty, having supported herself some time by making buttons.

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Mrs. Henschel sang the air from Massenet's "Herodiade" with taste, but the air itself demands a fuller, warmer voice, a broader style and a more pronounced personality. When the opera was produced at the Theatre de la Monnaie in Brussels Dec. 19, 1881, the air was sung by Duvivier, who was then receiving $400 a month. When it was first brought out in Paris at the Theatre-Italien in 1884, and in Italian, the air was sung by Fides Devries. It is interesting to note in this connection that Jean de Reszke then made his appearance in Paris as a tenor, and he was accused of wanting power.

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The Schumann B flat symphony and the "Oberon" overture are familiar numbers. The symphony started with blatant indecision, and it was played throughout with little regard for Schumann's dynamic marks. Coarse and undiscriminating as was the reading of Mr. Nikisch, the performance evidently gave pleasure to many in the audience. But neither the programme nor the performance as a whole was worthy of the reputation of the Symphony Orchestra.

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Haydn's "The Creation" was given last evening in Music Hall by the Handel and Haydn Society, under the direction of Mr. Zerrahn. The solo singers were Mrs. Albani and Messrs. Edward Lloyd and M. W. Whitney. The orchestra was made up of men from the Symphony Orchestra. The programme intimated that the first performance of this well-known work was March 19, 1799, under the direction of Haydn. According to Hanslick's "History of Concerts in Vienna," the first performance was on an earlier date, viz., the 19th of January, 1799, and the place was the Schwarzenberg Palace. It was then sung by a society of the nobility, and it was repeated on the 19th of March for Haydn's benefit. It was sung in the Burg Theatre by the "Tonkuenstlers Societaet the 22d and 23d of December of the same year, and the entrance fee was doubled for the first time in the history of the society. Nearly 4500 florins were taken in these two evenings, a most unusual sum in those days.

There were many who in their sincere devotion believe that even the longest works of the great masters should be given without cuts. They insist that "The Messiah" and Bach's St. Matthew Passion should be sung without the omission of a number. But the ear is only capable of receiving musical impressions for a certain time, and this time is of comparatively short duration. In the theatre the eyes are interested as well as the ears. Scenery, costumes, action divert the mind. It is different in the concert room. In this age of nerves the blue pencil is the hearer's friend. Now, in the case of "The Creation," the whole of the third part could easily be spared. Adam and Eve grow tiresome in their performance of the Benedicite. Their conjugal discussions, in spite of mutual compliments and assurances of everlasting delight in the companionship, are as long and unsatisfactory as any Caudle lecture. There is too much smirking, too little vigorous strength and no primeval simplicity. Haydn's Adam was an authority in matters of etiquette, and his Eve was not unacquainted with the coquetry of the fan.

⁂

The work of the chorus was excellent throughout. There was, perhaps, here and there a faint attack or a suspicion of false intonation, but such instances were rare. The choruses of long breath—and they are masterpieces—were given with unusual spirit, and with firmness and decision. In "Awake the Harp" the altos seemed weak, but in the other choruses the parts were well balanced. The society may well be congratulated on the general excellence of the work of the great body of singers.

⁂

The performance of two of the solo singers was of uneven worth. Mrs. Albani took "With Vendure Clad" at too slow a pace, and the phrases suffered at times in consequence of the liberties taken. It is true that the air is written in Italian style, and considerable license should be granted to such a well-equipped singer as Albani. But the treatment of holds and of the ornaments is one thing; the destroying of the broad, general effect of a phrase for the gain of several lesser effects is another. Last evening Mrs. Albani was at first inclined to reduce the airs to pretty mosaic work. Her performance of "On Mighty Pens" might be called a study in holds. For she exaggerated each fermata. At the same time there was so much that was thoroughly admirable in her work, and occasionally that which closely approached greatness, that it seems ungracious to refer to her occasional chopping of phrases or false intonation. Mr. Lloyd was still suffering from the rudeness of our climate, but his recitatives were declaimed and the famous "In Native Worth" was sung with nobility and unaffected tenderness. It is a great pleasure in these days of tone-eruptions and spasmodic delivery to hear a singer of such sincerity, taste and skill. Mr. Whitney was unfortunate in his intonation at the beginning, for he, too, is a sufferer on account of sudden climatic changes, but he delivered the "animal" recitative with effect, and sang "Now heaven in fullest glory shone" to the great satisfaction of the audience. Of the trios, "The Lord is great," with the accompanying chorus, was the most heartily to be commended. The hall was crowded, and the chorus, conductor and solo singers were frequently and loudly applauded.

PHILIP HALE.

CONCERTS OF THE WEEK.

Mr. Eugen D'Albert will give the first of his pianoforte recitals this afternoon in Music Hall at 2.30 o'clock. The programme will be devoted to works of Beethoven, and will include 32 variations, C minor and sonatas, op. 53, op. 90, op. 109, op. 110.

Mr. D'Albert will give the second of his pianoforte recitals in Music Hall Wednesday afternoon. The programme will include prelude and fugue, D major, Bach-D'Albert; sonata, op. 78, Beethoven; variations serieuses, Mendelssohn; suite, D minor, op. 91, Raff; impromptu, op. 90, No. 3, Schubert; "Man Lebt nur Einmal," Strauss-Tausig; Liebestraum No. 3, and Rhapsodie Espagnole, Liszt.

The programme of the last Symphony rehearsal and concert of the season, Friday afternoon and Saturday evening, will include Haydn's G major symphony (No. 13, B and H); Paganini's concerto for violin (Wilhelmj arrangement); and Brahms symphony No. 1, C major. Mr. Kneisel will be the solo violinist.

The third and last of the D'Albert pianoforte recitals will be given in Music Hall Saturday afternoon. This is the programme:

Mr. Eugen D'Albert will assist at the third and last concert of the Kneisel Quartette in Cambridge, Brattle Hall, Tuesday evening at 8.

Boston Sunday Globe.

SUNDAY, APRIL 17, 1892.

MUSICAL MATTERS.

Notable Programme by the Symphony Orchestra.

Handel and Haydn to Sing "The Creation" in Music Hall Tonight.

D'Albert's Recitals—Happenings Interesting to Music Lovers.

The audience at the last but one of this season's Symphony concerts was even larger than the average assemblage which has crowded Music Hall for the pleasure of hearing Director Nikisch's offerings.

The programme last evening was of more than common interest, affording as it did an opportunity of hearing for the first time in Boston a suite for orchestra by Mr. Georg Henschel, and again enjoying the singing of his charming wife.

The Henschels were so closely identified with the early history of the Symphony orchestra that their reappearance with this now unrivalled organization was naturally an event of exceeding interest.

There were enthusiastic plaudits to welcome both of these favorites, and their offerings were received with cordial favor.

The orchestral suit as given yesterday was arranged from the music which Mr. Henschel composed for Mr. Beerbohm Tree's production of "Hamlet." It consisted of the prelude, the entr'acte and the Danish march. The music incidental to the play was not given.

The music is for the most part of a scholarly nature and is rather of a more ambitious character than Mr. Henschel's previous works. He has generally employed the Wagnerian method of leit motif to express the various characters and ideas, and the work is throughout decidedly modern in style.

The overture is founded upon two delightful themes, the one identified with Hamlet being changeable and irresolute and the Ophelia subject most tender and pathetic. These subjects are repeated in the succeeding entr'actes with greater strength and more elaborate orchestral effects.

The entr'acte that precedes the fourth act is elegiac in character and is written solely for the strings of the orchestra, reinforced by the drums. It is a most effective and beautiful number and was exquisitely played. The final interlude is of pastorale nature, delicate and sympathetic, and is intended to represent Mr. Tree's idea of Ophelia's burial in a sunlit churchyard.

The Danish march, which concludes the suit, is suggestive of national airs and is treated in a vigorous but exceedingly simple style.

Mr. Henschel conducted with the masterly skill which is so pleasantly remembered here, and he was repeatedly and enthusiastically recalled at the conclusion of the performance.

Mrs. Henschel sang two arias from Handel's "Alessandro" and Massenet's "Herodiade." She sang the Handel number with much expression and a great deal of artistic finish. She was also very successful in Massenet's beautiful aria. Of course there were cordial pluadits unnumbered.

Schumann's Symphony No. 1, in B flat, was substituted for the promised D'Albert symphony. The performance of the latter was postponed on account of the non-arrival of the orchestral parts from Europe. Mr. Nikisch read the Schumann symphony very satisfactorily, and its performance by the orchestra afforded much pleasure to the audience. Weber's "Oberon" overture concluded the concert.

The last concert of the season will be given next Saturday. Franz Kneisel will be the soloist, and the programme promised is as follows: Symphony, G major, No. 13, B. & H., Haydn; concerto for violin, Paganini; symphony No. 1, C minor, Brahms.

D'Albert's Piano Recitals.

The often expressed desire to hear Eugen D'Albert in a Beethoven programme, in the interpretation of which no pianist ranks so high, is to be gratified tomorrow evening at Music Hall.

D'Albert has selected for this occasion several distinctive periods of the master's style and thought, and the listener can be assured that each will have its innermost beauties revealed and will be presented with the same power and skill that have made D'Albert's fame so great in this and in other countries.

The programme is the set of 32 variations in C minor and four sonatas, C major op. 53, E minor op. 90, E major op. 109, and A flat major op. 110.

Two other recitals with miscellaneous programmes selected from classic and modern sources, follow on Wednesday and Saturday afternoons. The wonderful technique and intellectual power of this "little giant of the pianoforte" will be heard at its best on these occasions.

—The Symphony rehearsal this week, which was Thursday afternoon instead of Friday on account of its being holy week, was very largely attended considering the number of regular habitues who are absent from town. Mrs. Henschel made her usual artistic success and was received with a warmth of enthusiasm which must have been most gratifying. She looked very attractive in a pearl gray cloth walking dress, studded with steel. The skirt was edged with fur of the same color. Her close bonnet was of white straw trimmed with yellow and black. She carried a cluster of "Jack" roses tied with long ribbons. Among the many well-known faces seen in the seats near the platform were those of Mrs. W. P. Fay and Miss Fay, Mrs. Nathaniel Walker and her daughter, Mrs. Oscar Iasigi, Mrs. Lang, Miss Virginia Stackpole, Mr. Francis Bartlett, Mr. and Mrs. Frank Zerrahn, Rev. Father Bodfish, Mr. Elliot Pratt, Mr. Arthur Foote and Mr. Heinrich Meyn.

—Bach's Passion Music attracted, as usual, an immense audience at the Music Hall, Friday night. Mme. Joachim and Mrs. Henschel, the two women soloists, were both gowned in black, the former with decollete sleeveless bodice of fine lace. Mrs. Henschel's dress was relieved by a white bodice, which was confined by a black girdle. In the audience among the throng of well-known people were Mr. and Mrs. Henry L. Higginson, Mr. and Mrs. Grafton Minot, Mr. and Mrs. Barthold Schlesinger,

and daughter, Mr. and Mrs. [illegible] Browne, Mrs. Nathaniel Walker, Mr. Pierson Beebe and Miss Beebe, Mrs. Julia Ward Howe and her daughter, Mrs. Elliott, Miss Charlotte Dana, Mr. G. A. Goddard, Miss Florence Lyman, Mr. Theodore Dwight, Mr. W. P. Blake, Mr. and Mrs. G. R. Minot and Mrs. Richard Olney, Mr. Clayton Johns, Dr. John Homans 2d, Dr. Richard Sprague, Mr. A. H. Pickering, Mr. Arthur Foote, Prof. and Mrs. Royce of Cambridge, Mr. and Mrs. Elliot Pratt and Mr. Krehbiel of the New York Tribune.

—The D'Albert recitals at Music Hall, Wednesday and Saturday afternoons of this week, should not be forgotten in the plethora of music. Mr. C. A. Ellis is Mr. D'Albert's manager.

SUNDAY HERALD.

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SUNDAY, APRIL 17, 1892.

THE SYMPHONY CONCERT.

Conductor Nikisch is making a memorable ending of the season's symphony concerts, and the 23d of the season's series, given at Music Hall last evening, will be an excellent model to follow in future years in the making of programmes. Schumann's tuneful symphony No. 1, in B flat, was played first, and its several movements were given a most interesting reading, the performance of the work as a whole commanding high praise for the orchestra and its conductor.

The orchestral novelty of the evening consisted of a suite of five movements, arranged by the composer, Mr. Georg Henschel, for the concert room, from the music composed for the recent London production of "Hamlet," by Manager Beerholm Tree. Mr. Henschel directed the performance of his own music, and his assumption of his old place at the conductor's desk called out quite an ovation in his honor. The music selected and arranged for the concert room by Mr. Henschel had its first American hearing on this occasion, and its merits were quickly and heartily appreciated by the audience.

The selections made were as follows: (a) Prelude (Hamlet), (b) prelude to act II. (Ophelia), (c) interlude (act III.) and pastorale (act V.), (d) prelude to act V. (Ophelia's death), (e) Danish March. Aside from the opening number, the several movements have characteristics which give them a distinct and definite value apart from their association with the play, and the suite will make a valuable addition to the concert music of the day.

Mr. Henschel's marked individuality shows itself in all his work, and the themes of his "Hamlet" music are as original and clear in their ideas and development as one would expect from this capable musician and born composer.

The admirably contrasted motives which are associated with the characters of Hamlet and Ophelia are among the evidences of the inspiration of the composer, and the use made of these themes is at all times masterly and artistic.

The prelude to act 2, the "interlude" in act 3 and the "Danish march" are compositions which will readily be accepted as standards of excellence in the modern style, and these numbers of the suite met with especial favor at their hearing last evening. The music is richly and skilfully scored for full orchestra, and can hardly fail of gaining a recognition of its merits wherever it is heard.

Mr. Henschel directed the orchestra in a masterly fashion, showing in his beat the same decisive and definite purpose as in the old days; but with this a degree of repose and self-command that has evidently resulted from his added years of experience since he first entered the field of the conductor in this city.

Mrs. Henschel was the soloist, and she sung in her own delightful fashion arias from Handel's "Alessandro" and Massenet's "Herodiade," winning a genuine appreciation of her charming gifts as a singer after both her contributions to the programme. The "Oberon" overture ended the evening's programme.

A somewhat curious misunderstanding necessitated the abandonment of the promised first American performance of Eugen D'Albert's symphony, No. 4. It is not often that a pianist of today becomes so identified with Beethoven as to have his compositions mixed up in the mind of a publisher with those of the man who wrote the "immortal nine." Such, however, has proved to be the case with D'Albert, for, in response to an order for D'Albert's fourth symphony, a leading European publisher forwarded to the manager of these concerts a full score and parts of Beethoven's fourth symphony. The error was not discovered in season to remedy it and give the performance of D'Albert's symphony in a proper fashion.

PIANO RECITALS THIS WEEK.

The appearances of Eugen D'Albert in recital programmes at Music Hall will occur tomorrow afternoon and on the afternoons of Wednesday, the 20th, and Saturday, the 23d inst. This great artist has made an especial feature of Beethoven's compositions in his concerts of the present season, and his first recital will be given exclusively to this composer, the programme being as follows: 32 variations in C minor, sonata in C major, Op. 53; sonata in E minor, Op. 90; sonata in E major, Op. 109, and sonata in A-flat major, Op. 110.

The Handel and Haydn Society ends its season, with "The Creation," at Music Hall, this evening, when the soloists will be Mme. Emma Albani, Mr. Edward Lloyd and Mr. M. W. Whitney.

Boston Post

MONDAY MORNING, APRIL 18, 1892.

MUSICAL MATTERS.

The twenty-third Symphony concert given at Music Hall Saturday evening was one of the most thoroughly enjoyable concerts of the course. Not only was the programme one of rare taste, but the soloist, Mrs. Henschel, was the personification of perfect musical taste.

Schumann's spring symphony was substituted for the promised D'Albert symphony, which was postponed on account of the non arrival of the orchestral parts. The rendition of the Schumann number was wholly satisfactory, appealing to the taste of the large audience in its finish of phrasing and its beauty of interpretation.

Mr. Henschel's orchestral suite from the music to Shakspere's "Hamlet," consisting of the prelude, the entr'acte and Danish march, is an ambitious work full of merit and worthy a place with Schumann's and Weber's best efforts. It is modern in style, but constructed on the principles of strict beauty in orchestration; it is founded upon two delightful themes—the restlessness and instability of Hamlet and the tenderness of Ophelia. These themes are repeated in the succeeding movements with greater elaboration. The entr'acte preceding the fourth act is written solely for strings, with occasional aid from the drums. It is a beautiful movement, calling forth the best powers of the strongest part of the orchestra. The final movement is a pastoral, quaint and pathetic in nature, contrasting strongly with the vigorous measure of the Danish march. Its interpretation was as nearly like the composer's conception as his complete mastery of the orchestra could command.

Had there been sufficient time the audience would have more vigorously expressed its appreciation of the grand manner in which Mr. Nikisch and his men gave the "Oberon" overture. It is true art to arrange a programme with the view of making each number more interesting, and certainly Weber's work was a fitting close to a fine performance.

Mrs. Henschel sang two arias with orchestral accompaniment—Handel's aria, "Alessandro," and an aria from Massenet's "Herodiade," with rare taste. The orchestration of the last number was a trifle heavy for her voice, but the skill of execution, the delicate finish of the phrases, the clear enunciation, which characterized her former appearances, were all present.

"The Creation."

The miracle o' the creation set to the pulse throbs of the Easter world, new created of nature every year, was told last night at Music Hall in the majestic music of Haydn's famous oratorio.

The Handel and Haydn Society were assisted by Mme. Emma Albani, soprano; Edward Lloyd, tenor; Myron W. Whitney, bass, with Carl Zerrahn as conductor, B. J. Lang as organist, and players from the Boston Symphony Orchestra, with Franz Kneisel as principal.

In the parts of Gabriel and Eve, Mme. Albani did a great deal of thorough, conscientious work, though her voice was scarcely suited to the peculiar requirements of the parts, flexibility and lightness being more desirable than the dramatic qualities which Mme. Albani's voice possesses. At times she seemed to force her voice, thereby obtaining a nasal quality of tone far from agreeable. She took liberties with the score, but her work was artistic and enjoyable from the earnestness which marked her whole performance.

Mr. Lloyd's vocalization was better than that of any other performance, for the huskiness which has taken hold of his voice since he reached Boston was apparent only at intervals and his representation of Uriel was characteristically artistic. His solo, "In Native Worth," was a masterpiece in regard to phrasing, enunciation and expression. He was heartily applauded at the close of the number.

Mr. Whitney's "Raphael" and "Adam" were well done. He was in better voice than on Wednesday, and seemed more familiar with the music. His deep tones were very effective. The chorus work was admirable throughout, and the orchestration all that could be desired. "Creation" has not been given by this society for five years.

Musical Notices.

A Beethoven programme by the noted Beethoven player, D'Albert is the musical attraction this afternoon at Music Hall. The First period that marked the master's style will be represented by his thirty-two variations in C minor; the second period by his sonatas in C major, op. 53, and E minor, op. 90; the third by his later sonatas in E major, op. 109, and A flat major, op. 100. D'Albert is perhaps the best equipped pianist both intellectually and technically to present these great works to the satisfaction of musicians and the entertainment of the public. The other recitals on Wednesday and Saturday will have miscellaneous programmes.

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 17, 1892.

THE SYMPHONIES.

TWENTY-SECOND CONCERT.

The twenty-second Symphony concert was given in Music hall Saturday evening, April 9. This was the programme:

Goldmark. Overture. "Sakuntala."
J. K. Paine. Symphony No. 2, in A major. "In the Spring."
1. Introduction. Adagio sostenuto. The Departure of Winter. Allegro ma non troppo. The Awakening of Nature.
2. Scherzo. Allegro. May Night Fantasy.
3. Adagio. A Romance of Springtime.
4. Allegro giojoso. The Glory of Nature.
Beethoven. Overture. "Egmont."

The overture is a remarkably fine one, and is by one of the very best of modern composers. It is happily conceived, ingeniously worked out, richly orchestrated and quite fascinating. As it is music after Mr. Nikisch's own heart, it was faultlessly performed.

The symphony, a noble, manly composition, would be so considered in any country; and emanating from an American it should receive the warmest commendation and praise from our people which it is possible to bestow. It is not a fascinating piece; is not interesting as music, to the musical world at large, but to the musically educated and refined, it shines out with glowing colors, resplendent with beauties of the art divine. All credit and praise is due the composer, Mr. J. K. Paine. It received good treatment at the hands of Mr. Nikisch. More regard for American composers would have a tendency to encourage those who are now lost in oblivion for the want of patronage and kindly sympathy.

The Beethoven overture was remarkably well played.

JAMES M. TRACY.

The renowned pianist, Eugen D'Albert, will give recitals in Music hall on Monday, Wednesday and Saturday at 2.30 p. m. It is now generally conceded that D'Albert is the greatest living exponent of piano music and the worthiest successor of Tausig, Liszt, Rubenstein and VonBülow. No player has attained such super-eminence as this young artist, who unites with a degree of technique that knows no limit a comprehension of musical sentiment, and entrancing in its expression. He is the wonder of the musical world, and his concert will carry the musical season, already rich in great performers and celebrities, to a superb climax.—Ex.

The time is approaching when thoughts of the "Pop" concerts in Music hall will fill many minds. These concerts are of great benefit during the summer in many ways, and their re-inauguration this season will be heartily welcomed. It is understood that Mr. Ellis has already made arrangements with the board of police to this end.

THE HANDEL AND HAYDN CONCERTS.

The annual concerts for the Lenten season by the Handel and Haydn society began in Music hall on Wednesday and the immortal choruses of "The Messiah" were given out with the well-known promptness of attack, unanimity of phrasing, and general accuracy to which the society has accustomed us in past seasons. The solo singers were Mrs. Genevra Johnstone-Bishop, soprano; Mrs. Carl Alves, alto; Mr. Edward Lloyd, tenor; and Mr. Myron Whitney, bass. Mrs. Bishop was unfortunate in not being adequately prepared to do justice to the great recitative and aria of "The Messiah." Her tones were in a somewhat drawling fashion, as if to affect a portamento, which, however, was in no instance artistically employed. From the interpreter's point of view she also erred, there being a constant void in her performance of depth of feeling and musical intelligence. Mrs. Alves sang in a very sincere and fervent spirit and with much beauty of tone, excepting her tendency now and then to a somewhat explosive tone-production. Mr. Lloyd, while not in good voice, was yet enabled to give all the more welcome evidence of his splendid ability as an oratorio singer. He occasionally deviated from the literal requirements of Handel's music, yet in this respect he at no time offended. Mr. Myron W. Whitney was the same unrivalled interpreter as ever for his rôle, and sang admirably throughout.

Friday evening the society gave Bach's Passion Music according to St. Matthew. Mrs. Georg Henschel was the soprano; Mrs. Amalie Joachim, alto; Mr. Edward Lloyd was the chief narrator; Mr. George J. Parker, tenor; Mr. Georg Henschel sang the music of Jesus; and other bass parts were assigned to Mr. Gardner S. Lamson. Mr. Lang was the organist and Mr. Tucker the pianist. There was also a chorus of boys from the choirs of Emmanuel, Saint Paul's, and Harvard college. The performance by the chorus was one of striking merit, and the numerous difficulties that the vocal score presented were wonderfully well mastered. Mr. Lloyd, although again not at his best as regards voice, sang so expressively, and with such a refined mastery that he could but have won the admiration of all present, as was indeed testified by the heartiest of plaudits which never seemed more worthily bestowed. His singing throughout was of an irreproachably artistic and elevating standard. As regards Mr. Henschel, the impassioned and dramatic character of his singing was as conspicuous as ever, yet with much the same faults of vocalization to which attention has heretofore been called. Mr. Lamson, despite he is one of the most conscientious and refined of our resident artists, was quite unjust to his abilities and his performance failed of that favorable impression which it might otherwise have attained. Mrs. Henschel and Mr. Parker were both admirable, and Mrs. Joachim was also heard to better advantage than at her recent appearance at the Symphony violin concert. The part to the alto solo was played with delightful effect by Mr. Kneisel.

The Handel and Haydn society will close its season tonight by a performance at Music hall of "The Creation," with Mrs. Emma Albani and Messrs. Edward Lloyd and Myron W. Whitney for solo singers. This work has not been sung for five years. The chorus and admirable soloists will doubtless give a performance which will fittingly close this season's remarkable series.

KNEISEL QUARTETTE AND D'ALBERT IN BRATTLE HALL.

Brattle hall, Cambridge, will be the scene of an important concert next Tuesday evening. It will be the third and last concert of the series by the Kneisel quartette—Franz Kneisel, Otto Roth, L. Svecenski, Alwin Schroeder—and a splendid programme of chamber music is arranged, headed by Mozart's string quartette in C major. The quartette will have the assistance of the pianist, Eugen D'Albert, who will be heard in chamber music for the only time in this vicinity. He will play twice, taking part in Beethoven's "Kreutzer" sonata with Mr. Kneisel, and in Schumann's E-flat piano quartette. That many will go to Cambridge from Boston and vicinity is assured.

EUGEN D'ALBERT'S RECITALS.

That "little giant" of the pianoforte, Eugen D'Albert, will give three recitals in Music hall on Monday, Wednesday, and Saturday afternoons of this week, April 18, 20 and 23, tickets for which are now on sale at Music hall. The opening recital is by special request devoted to the music of Beethoven, this artist's forte. The others contain selections from many composers, as will be seen from the subjoined programmes.

Monday afternoon, April 18, at 2.30—Beethoven programme:

32 Variations in C minor.
Sonata in C major, Op. 53.
  Allegro con brio—Introduzione e Rondo.
Sonata in E minor, Op. 90.
  Allegro moderato—Moderato cantabile.
Sonata in E major, Op. 109.
  Introduzione. Prestissimo. Aria con Variazione.
Sonata in A-flat major, Op. 110.
  Moderato. Presto non tanto. Aria e Fuga.

Wednesday afternoon, April 20:

Prelude and Fugue in D major..Bach-D'Albert
Sonata, Op. 78..........................Beethoven
  Allegro non troppo—Presto assai.
15 Variations sérieuses, Op. 54....Mendelssonn
Suite in D minor, Op. 91 ....Raff
  Introduzione e Fuga. Giga con Variazioni. Cavatina. Marcia.
Impromptu, Op. 90, No. 3 ....Schubert
Valse, "Man lebt nur einmal"...Strauss-Tausig
Liebestraum, No. 3, } ....Liszt
Rhapsodie Espagnole }
  (Folies d'Espagne e Jota Arragonesa.)

Saturday afternoon, April 23:

Suite Anglaise, No. 6.........................Bach
  Prelude—Allemande—Courante. Sarabande—Gavotte—Gigue.
Rondo in A minor.............................Mozart
Rhapsodie, Op. 79, No. 2....................Brahms
Sonata in B minor, Op. 58...................Chopin
  Allegro—Scherzo—Largo—Finale.
Barcarolle in A minor...................Rubinstein
Sonetto di Petrarca }
"Feux Follets" Etude, } ....Liszt
Tarentelle, "Napoli," }

Boston Transcript

MONDAY, APRIL 18, 1892.

Music Hall: Boston Symphony Orchestra.

The programme of the twenty-third Symphony concert, given in the Music Hall last Saturday evening, was as follows:

Schumann............Symphony No. 1, in B-flat, op. 38.
Handel.............................Aria from "Alessandro."
Henschel. Suite from the music to Shakspere's "Hamlet."
Massenet.........................Aria from "Hérodiade."
Weber...........................Overture to "Oberon."
Mrs. Georg Henschel was the singer.

We had been promised a symphony by Eugen d'Albert, but it seems the orchestral parts did not arrive in time to have the work put through the due rehearsal, so the ever welcome Schumann symphony was substituted for it. The beautiful *Larghetto* was admirably played, and we cannot remember hearing the Finale given with such perfection before. In this *Allegro animato e grazioso*, which has now and then moments of the most tremendous energy and seriousness, Mr. Nikisch had some wonderful inspirations in the way of making sharp contrasts, without in the least impairing the musical coherence of the movement; some of the accents he brought out were a new revelation. We have so often had to differ with Mr. Nikisch on matters of "interpretation," that we are doubly glad now to express our hearty admiration of his conducting of this symphony; it may have been a "reading," but it sounded to us very like the Schumann-pure.

Mr. Henschel's suite from his music to "Hamlet" has a history which it is well to know. The five movements played on Saturday evening were taken from the prelude, entr' actes and incidental music written by Mr. Henschel for Mr. Beerbohm-Tree's production of the tragedy at the Haymarket in London. They comprise—1, Prelude (a tone painting of Hamlet); 2, Prelude to act ii. (tone picture of Ophelia); 3. Interlude before the play scene in act iii. and Pastorale before act v.; 4, Prelude to act iv. (Ophelia's death); 5, Danish March (for the entrance of king and court in act i. and introduced afterward in other scenes). In writing these several numbers Mr. Henschel has made unstinted use of the *Leitmotiv*, in the Wagnerian sense, almost every theme in the music being associated either with a character or incident in the play. Naturally this quasi-dramatic element falls out, when the suite is given as concert music, as it was last Saturday; but one little touch, which some old theatre-goers may have noticed, is worth speaking of here: in the music descriptive of Ophelia's death, the composer has woven in the themes of some of the songs that stage Ophelias have sung, time out of mind, in the mad scene in act iv. It is not often that music, written with so purely dramatic a purpose as this of Mr. Henschel's, for a special production of a play, can hold its own in the concert room; the meaning of the various themes, which may be perfectly plain to the listener at the theatre, is too liable to be a sealed book to a concert audience. But there is enough of purely musical beauty and strength in this dramatic suite of Mr. Henschel's to make it worth listening to for its own sake. What struck us particularly at this first hearing was the general likeness it bears, in style, melodic character, and sentiment, to much of the quasi-dramatic music that has been written of late by French composers; it is French in the cut of its melody and harmony, French in its grace and poignancy of expression, more than all French in its knowing when it has said what it has to say. But one thing separates it from anything of the sort we have heard lately by French composers, and this is its solidity of musical construction, the admirable workmanship it shows. One finds in it none of that mere "Song without Words" spirit, none of that mere melody with accompaniment, that is the bane of contemporary French music; on the contrary, the themes are often worked out almost contrapuntally, the bass takes cognizance of and responds to what the treble has said, and the middle parts have something to say. It is music that not only pleases, but also interests you; it has consistency and something more than a merely emotional purpose. In a word, it is music worth writing. Mr. Henschel conducted the suite as only a composer can conduct his own music. It was not uninteresting to see him once more at the head of his old orchestra, changed in its membership though it is. The greeting by the audience showed that all present remembered him as the first conductor of the Boston Symphony Orchestra.

Weber's overture to "Oberon" has surely never had a more brilliant performance here than that under Mr. Nikisch on Saturday evening. It went to a charm; not only was there no fault to be found, but there was everything to praise—and that, too, roundly. Mrs. Henschel sang the Handel air beautifully; Massenet's "*Il est bon, il est beau*," from "Hérodiade," a little overweighs her vocally, but her singing of it is admirable; she was loudly recalled time after time.

The next programme is: Haydn, Symphony in G major (No. 13, B. and H.); Paganini, Concerto for violin; Brahms, Symphony No. 1, in C minor. Mr. Franz Kneisel will be the violinist. With this concert the season will be brought to a close.

Handel and Haydn Society: "The Creation."

Haydn's "Creation" was the oratorio in the Music Hall last evening; the solos were sung by Mrs. Emma Albani, soprano, Mr. Edward Lloyd, tenor, and Mr. Myron W. Whitney, bass. Mr. Carl Zerrahn conducted, and Mr. B. J. Lang presided at the organ. "The Creation" seems to have lost none of its drawing power, for the hall was not only full last evening, but all the standing room had been taken a week beforehand. The performance was excellent, the chorus singing with great firmness and spirit, and the orchestra doing very well indeed. Mrs. Albani sang grandly throughout the concert. It is not often that one hears "With verdure clad" and "On mighty pens" so superbly given; and her florid work in "The Lord is great" was tellingly brilliant. Mr. Lloyd's singing was fine, artistic and effective as ever; one might find his *tempo* in the last pages of "In native worth" perhaps a trifle over-slow, but Mr. Lloyd has tradition on his side in this matter. Mr. Whitney sang with his wonted dignity and power, and his low D at the end of the worm's sinuous trace brought down the house as usual. We could not, however, help wishing that the "Creation" were given here, as it now is in England, without the third part; not that the third part is especially weak, but that it is certainly weaker than what has gone before, and seems weak by contrast. Those love-duets between Adam and Eve are to be really enjoyed only when one is fresh. The performance, taken as a whole, was very fine. The music wears remarkably well, say what you please against it; only now and then, as in the trite contrapuntal writing of "Achieved is the glorious work," with its eternal "He, sole on high, exalted reigns," does it provoke a not unkindly smile. There is genius enough in it and to spare.

The Kneisel Quartet will give the third and last in the series of chamber concerts at Brattle Hall, Cambridge, tomorrow night. Eugen d'Albert will take part in a work with the quartet and will play pianoforte solos.

Music Hall, Wednesday afternoon, Eugen d'Albert, pianoforte music.
Sanders Theatre, Thursday night, last of series by Boston Symphony Orchestra, Eugen d'Albert assisting.
Music Hall, Saturday afternoon, Eugen d'Albert, pianoforte music, last of the series here.

Boston Daily Traveller

MONDAY, APRIL 18. 1892.

The Twenty-third Symphony Concert.

The programme of the 23d Symphony concert, at the Music Hall, on Saturday evening, embraced the following numbers: Schumann's Symphony in B flat, No. 1; Aria from "Alessandro," Handel; Suite from the music to Shakespeare's "Hamlet," Henschel; Aria from "Herodiade," Massenet; Overture to "Oberon," Weber. Mrs. Georg Henschel was the soloist. The feature of the programme was the first performance in America of Mr. Henschel's "Hamlet" Suite and the conducting of the work by the composer. The music of the Suite, if lacking in spontaneity, is nevertheless of a high character, and the treatment is that of a composer of marked skill and invention.

The orchestration is also of commendable richness and variety. There were points of melodic value in the "Ophelia" movement and in the "Pastorale" that made the hearer wish the composer had been more prolific in this direction in all the movements. Still, however, if it does lack the vital spark the "Suite" must interest the musician and cause a desire for a further hearing. It is infinitely above and beyond the majority of programme pieces that are dispensed so liberally by the rising generation of composers, for it is not exaggerated in the working out and has much that is reposeful within its borders. It is a work that requires just such masterly playing as it received from the Boston Symphony orchestra, and this in turn was the result of the fine conducting of Mr. Henschel.

Had the representation of the work fallen to the hands of Mr. Nikisch for a rendering it would have no doubt wearied the audience, for it is music that must be accurately and artistically given if the intended effect is to be gained. The coarse, blatant style that characterizes all that Mr. Nikisch conducts would have extinguished what there is that is commendable in its construction. How wonderfully Mr. Henschel has improved in his conducting since he last wielded the baton here. What a fine presence he has before the players; in his face can be traced the ever-varying moods of the music; how graceful, how simple, how reposeful are his movements while conducting. His musical stature and his conducting ability are sufficiently exalted not to require that he poses himself upon two boxes. He stood upon his feet as Gericke did, and was not perched on stilts in an apparent effort to emulate the altitude of the Beethoven statue.

This performance of the orchestra under Mr. Henschel's conducting is the only one, with one exception, that has shown that our orchestra is still the unrivalled body of musicians that it was when Mr. Gericke left us. For five years Gericke had drilled and disciplined the Boston Symphony orchestra, until there was nothing to be desired in its wonderfully perfect playing. At the very first concert under Mr. Nikisch's conducting a demoralization of this discipline was plainly evident, and the degeneration following was of rapid growth, until the playing of this formerly fine body became, as it is today, coarse, careless and unworthy such a combination of skilful performers. How charming it was on Saturday evening to listen to the beautiful expression that Mr. Henschel obtained from the players. The delightful contrasts of tone, the precision in every department of the orchestra, the repose, the real pianissimo, and the gratifying gradations of tone were apparent. We know now where the blame can be laid for all the mediocrity that is identical with the playing of our local orchestra. It isn't with the players themselves. The exception mentioned above, that goes hand in hand with Mr. Henschel's fine effort as a conductor, was the occasion of Mr. Kneisel's conducting last season when Mr. Nikisch was absent from sickness. It is an ill wind that blows no one good, and the critical listeners were benefited by Mr. Kneisel's appearance as conductor if but for once only.

The playing of the orchestra, under Mr. Nikisch, on Saturday evening, was, as usual, rough and without contrast. There was one notable event, however, and that is when the second violins in the last movement of the Symphony got to see-sawing with the first violins in the figure that characterizes that movement, Mr. Nikisch turned towards them and really looked disturbed, and vigorously beat the time at them. I have never seen him recognize similar fumbling with the music before in all the three years he has been here.

The opera overture was played in the now familiar Nikisch style. Mrs. Henschel sang the "Handel" aria in a clear, brilliant manner and was warmly recognized for her happy effort.

The orchestra accompanied her in a most discreet and charming manner. The Massanet aria was a little overheavy for her style and capacity, and the effort with it brought forth the incessant tremolo that marred her singing at the oratorio the evening before. Still, however, Mrs. Henschel is a capable musician, and shows it in her singing. She should keep within her scope, and profit thereby.

Haydn's "Creation" Given by the Handel and Haydn Society.

The Handel and Haydn Society gave Haydn's "Creation" at the Music Hall last evening, with the assistance of Mrs. Albani, Mr. Edward Lloyd, and Mr. M. W. Whitney. The orchestra was composed of the Boston Symphony players, with Mr. Kneisel as leader. Mr. Lloyd was still laboring with his hoarseness, but, of course, sang his part in the true artistic manner that marks his style. Mr. Whitney was also suffering from a cold, but, regardless of this drawback, repeated the success he has always attained in his fine rendering of the bass solos and recitatives of this beautiful creation of Haydn's. Mrs. Albani is a noble singer, but much of the effect in both of her solos, "With Verdure Clad" and "On Mighty Pens," was lost in the slow pace at which the movements were taken.

This caused her to drag her voice about at times, to the detriment of her style, which is usually perfect. The effort made for effects, and the pouncing on notes in the middle and lower part of her voice, and thereby forcing the tone out of them, also served in detracting from a complete excellence in her rendering of the soprano part. The majority of her work, however, was done in that broad, noble style that renders her without a rival in the oratorio field.

The chorus singing was admirable, and Conductor Zerrahn should be proud of the success he gained in handling the forces. The slow tempo, however, in some of the numbers, is questionable.

The Music Hall was crowded to the doors, and the society have to rejoice that their Easter festival has proved such a grand success.

WARREN DAVENPORT.

Boston Journal.

TUESDAY, APRIL 19, 1892.

EUGEN D'ALBERT.

Mr. Eugen D'Albert gave yesterday afternoon in Music Hall the first of three pianoforte recitals. The programme was made up of the following compositions of Beethoven: Thirty-two variations in C minor; sonatas op. 53, op. 90, op. 109, op. 110. In response to a recall at the end of the concert, he played the scherzo from op. 31, No. 3.

In 1847 Mortier de Fontaine made a name for himself by playing in public the B flat sonata op. 106 of Beethoven. For the last sonatas of Beethoven were neglected or openly laughed at. They were regarded as the wild experiments of the man who said to Karl Holz that he was through with the pianoforte, "a most unsatisfactory instrument." But in 1881 Dr. Hans Guido Von Buelow went to and fro in Germany playing the last five of the sonatas in one programme. And now it is not unusual to find at least one of these stupendous works in the repertoire of newly fledged pianists.

To play such a programme as that presented yesterday by Mr. D'Albert taxes the strength of pianist and audience. A rich and generous host invites you to dine with him. The courses are served with ceremony, and lo, and behold each course is rare roast beef. Or again there have been men in the world's history with whom a prolonged interview is said to have inspired a certain terror. A long sitting with Gen. Washington is reported to have humbled the spirits of brave men. To hear the sonatas of Beethoven that are compounded of the strangely beautiful, the overwhelmingly solemn, and the perplexing and the enigmatical affects speedily the nerves and the mind of even the most hardened musician. The hearer sympathizes with Artemus Ward, who, having watched for a few minutes the House of Peers, was tempted to call on "the gent in the chair for a comic song." Nor can Mr. D'Albert's programme be considered as educational; for there was no attempt to trace the sonata-growth in Beethoven's career.

D'Albert's playing of the variations was a disappointment. There was a monotony of tone color, an apparent defiance of legitimate effects. The performance of the sonatas was characterized throughout by intense thoughtfulness and by subordination of self. Intellectuality frowned on sensuousness. But this intellectuality grew dry at times, and the tenderness of Beethoven was the sternness of D'Albert. From the mechanical standpoint there was much to wonder at; and yet the pianist was occasionally careless in the use of the pedals, and he was not altogether free from the reproach of thumping.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 110.

TUESDAY, APRIL 19, 1892.

THE D'ALBERT RECITAL.

The first of the three piano recitals, announced by Eugen d'Albert, was given at Music Hall yesterday afternoon, when the programme was confined to the compositions of Beethoven.

The 32 variations in C minor were put down as the opening number, though the choice was not altogether a wise one, for, despite the masterly manner in which they were played, they are poorly adapted for engaging the attention of an incoming audience.

The sonata in C major, op. 53 followed, and by the time he had concluded this composition, D'Albert had his audience with him, and he held their attention from that on by the wonderful skill, intelligence and good taste displayed in the remaining numbers of the programme.

The sonatas E minor, op. 9; E major, op. 109, and A-flat major, op. 110, completed the afternoon's list, and in their interpretation the pianist displayed all the depth of feeling, breadth of style and the intellectual qualities demanded for a full realization of all the beauties of the Beethoven repertoire. D'Albert is unquestionably the most honestly competent Beethoven player now before the public, and his audience yesterday readily realized this fact.

The second recital of the series, tomorrow afternoon, will have as its programme a list made from the compositions of Bach, Beethoven, Mendelssohn, Raff, Schubert, Straus-Tausig and Liszt.

BOSTON DAILY ADVERTISER
Established 1813.

TUESDAY MORNING, APRIL 19, 1892.

The D'Albert Recital.

Before the echoes of Paderewski and De Pachmann have fairly died away, there comes the announcement of a series of piano recitals by Eugen D'Albert, and although we have had a surfeit of choice musical programmes this season, Boston is equal to the emergency and turns out in force to enjoy an afternoon with Beethoven, with the accomplished French musician as master of ceremonies.

A glance at the programme shows the inevitable Volkstein sonata (opus 53) in the second place. Why is it that every pianist feels it his bounden duty to include that beautiful but dreadfully familiar work in his list? Boston audiences have patiently endured its rendition by artists without number, and judging from the enthusiasm with which it was received yesterday, it still holds a warm place in their estimation, but for the sake of novelty, if nothing else, it should be given the rest to which it is so justly entitled.

The balance of the programme consisted of variations in C minor—with which the recital opened, and which served as a fitting introduction of the pianist to those who heard him for the first time—and movements from the sonatas in E minor, op. 90; E major, op. 109, and A flat major, op. 110. Beethoven has few if any better interpreters than D'Albert, and the recital of yesterday afternoon was doubly enjoyable from a knowledge of that fact, and the generous, if somewhat ill-timed applause, showed that the audience appreciated both the music and its rendition.

The next recital is announced for tomorrow afternoon, and the programme is made up of selections from Bach, Mendelssohn, Raff, Schubert, Strauss-Tausig, Liszt and Beethoven.

Boston Daily Globe.

TUESDAY, APRIL 19.

D'ALBERT'S PIANO RECITALS.

Beethoven Music Only Played in Music Hall Yesterday Afternoon.

Eugen D'Albert gave the first of three recitals in Music Hall, yesterday afternoon. The audience was not nearly so large as on the previous appearance here of the distinguished pianist, but those present were all intelligent admirers of music and derived exceeding pleasure from his interpretation of a programme devoted wholly to Beethoven music.

Bostonians have had such a feast of piano playing this year that it is not surprising that attendance at this class of concerts should show a decided decrease in these, the last weeks of the musical season.

D'Albert, however, is a genius in his way, and his playing differs so materially from that of the other notable pianists who have recently been heard here that the earnest musician can ill afford to miss these opportunities for studying the art of his wonderful performances.

Yesterday's programme consisted of Beethoven's 32 variations in C minor and four sonatas, C major, op. 53; E minor, op. 90; E major, op. 109; A flat major, op. 110.

D'Albert is heard to better advantage in the compositions of Beethoven than in those of any other composer; by many he is considered the ablest of all exponents of the great master of the sonata.

There has been no material change in his playing since he was last heard here, and to give an extended review of his performance at this time would necessitate a repetition of the praises which have in the past been so lavishly bestowed.

The dignity and intelligence of his readings from Beethoven deservedly win the most cordial admiration of all his listeners. There is a welcome lack of affectation in his playing. He is always sincere, and thoroughly artistic. He may seem at times to lack the magnetic qualities and delicate sentimental tone-producing power which are such notable possessions of some other master pianist, but in the matter of technique and mental equipment he is almost unrivalled.

His second recital will be given tomorrow afternoon. The programme will be as follows:

Prelude and fugue in D major	Bach-D'Albert
Sonata, op. 78	Beethoven
15 variations serieuses, op. 54	Mendelssohn
Suite in D minor, op. 91	Raff
Impromptu, op. 90, No. 3	Schubert
Valse, Man lebt nur einmal	Strauss-Tausig
Liebestraum, No. 3	Liszt
Rhapsodie Espagnole	

Boston Post

TUESDAY MORNING, APRIL 19, 1892.

Eugen D'Albert's first pianoforte recital was given at Music Hall, yesterday afternoon, with a Beethoven programme consisting of the thirty-two variations, and the sonatas in C minor, C major, Op. 53; E minor, Op. 90; E major, Op. 109, and A flat major, Op. 110.

It was a grave mistake to begin the series of recitals with such a heavy programme. Beethoven is D'Albert's specialty, and the works chosen were interesting as studies, but as a concert programme it was tiring.

His playing was technically fine, admirable in execution, intelligent in interpretation and excellent as an exhibition of skill. He is an artist, but not a successful programme maker.

The next recital will occur on Wednesday afternoon, at 2:30 o'clock, and the programe promises to give greater opportunities for his powers of expression. He will play his own arrangement of Bach's prelude and fugue in D major, Beethoven's sonata, Op. 78; Mendelssohn's fifteen variations serieuses; Schubert's impromptu, Tausig's arrangement of Strauss's valse, "Man lebt nur einmal," and Liszt's Liebestraum, No. 3, and "Rhapsodie Espagnole."

Boston Transcript

TUESDAY, APRIL 19, 1892.

Music Hall: The D'Albert Recitals.

Mr. Eugen d'Albert gave the first of his three pianoforte recitals in the Music Hall, yesterday afternoon, the programme being made up wholly of works by Beethoven; it was as follows:

XXXII. Variations on an original theme, in C minor.
Sonata in C major Op. 53 ("Waldstein").
Sonata in E minor, Op. 90.
Sonata in E major, Op. 109.
Sonata in A-flat major, Op. 110.

It seems a little curious that, when it comes to playing Beethoven sonatas, all the great pianists pitch upon about the same ones. Perhaps pianists do not follow each other's movements very closely, and it is quite possible that neither Pachmann, Paderewski nor D'Albert is aware of how nearly to death the "Waldstein" sonata has been ridden this winter in Boston. One actually trembles when one sees it down on a programme. Luckily each one of these excellent artists uses a different brand of pianoforte; had they all played on the same instrument, one might have looked for something like what happened to the famous Erard in Berlioz's "Soirées de l'orchestre," and have seen a pianoforte going about playing the "Waldstein" sonata all by itself. The two sonatas, opus 109 and 110, too, have not enjoyed much rest of late; beautiful as they are, one begins to feel that one would almost prefer to hear some others in their place, say the mighty one in B-flat, opus 106, the so-called "Hammer-Klavier" sonata, or the one in A major, opus 101. Our recent comparative immunity from the variations in E-flat on a theme from the "Eroica" symphony is, to be sure, something to be grateful for, and no one is ever otherwies than pleased to listen to the C-minor variations; still one could wish to hear the great 33 variations in C major on a waltz by Diabelli, opus 120, oftener than one now has a chance of doing.

But, much as three of the four sonatas on the programme have been dinned into our ears of late, to listen to them once more played by a man like D'Albert can not rightly be called a hardship. His playing of them yesterday afternoon was simply stupendous; except that the closing *Prestissimo* of the "Waldstein" was taken, to our thinking, rather too slow and heavily, nothing but admiration could be felt. The exquisite sonata in E minor, opus 90, was a boon indeed; it is not often that one hears its bewitching rondo now-a-days. This, too, was played to perfection. We have heard good judges complain of D'Albert's playing of the C minor variations as a thought too monotonous; but with this we can hardly agree. There is a sort of persistency of mood inherent in the very form of variations on an eight-measure theme which demands an even, little varied style of performance. Great variety in touch and *tempo* might easily do more harm than good.

Coming Concerts.

Eugen d'Albert will give at the Music Hall, tomorrow afternoon, the second of his series of pianoforte concerts. This is the programme: Prelude and fugue, D major, Bach-d'Albert; sonata, op. 78, Beethoven; Serious Variations, Mendelssohn; suite, D minor, op. 91, Raff; impromptu, op. 90, No. 3, Schubert; "Man Lebt nur Einmal," Strauss-Tausig; Love's Dream, No. 3, and Spanish Rhapsody, Liszt.

Sanders Theatre, Thursday night, last of series by Boston Symphony Orchestra, Eugen d'Albert assisting.

Music Hall, Friday afternoon, public rehearsal, Saturday night, concert. Boston Symphony Orchestra, close of the season.

Music Hall, Saturday afternoon, Eugen d'Albert, pianoforte music, last of the series here.

CITIZEN, Brooklyn, N. Y.

Date 4/14

5

Boston Symphony Orchestra Concert.

The programme of the Boston Symphony Orchestra for April 29 and 30 will be as follows: Overture to "Flying Dutchman," Wagner; aria from "Herodiadi," Massenet, Mrs. Henschel; Symphony No. 8, in B minor—unfinished (allegro moderato, andante con moto), Schubert; fantasy from Act 2, "Tannhauser," "Blick ich umher," Wagner, Mr. Henschel; duet from "Taming of the Shrew," Goetz, Mr. and Mrs. Henschel; Symphony No. 4, in G minor (allegro con brio, adagio, finale—allegro ma non troppo—first time in Brooklyn), Dvorak.

PUBLIC LEDGER, Philadelphia, Penn.

Date 4-15

The programme for the last, this season, of the Boston Symphony Concerts, which will be given at the Academy of Music, on Monday, April 25, is as follows:

Overture, "Sakuntala" .... Goldmark
Air from "Herodiade" .... Massenet
Mrs. Henschel.
Symphony No. 8 in F, op. 93 .... Beethoven
Allegro vivace e con brio.
Allegretto scherzando.
Temps di minuetto.
Allegro vivace.
Fantasy from Act II, Tannhauser, "Blich ich Umher" .... Wagner
Mr. Henschel.
Duet from "Taming of the Shrew" ...... Goetz
Mr. and Mrs. Henschel.
Symphonic Poem, "Les Preludes" .... Liszt

A concert matinée is to be given in the Walnut Street Theatre, April 19th, under the direction of Henry F. Greim. Among the numbers on the programme will be a serenade (in three parts), by Frederick Wink, of this city, and a new overture by the same composer.

[illegible]
LOWELL.

TUESDAY MORNING, APRIL 19.

BEETHOVEN RECITAL.

Lowell was fairly represented at the piano recital of the renowned artist Eugen d'Albert, at Music hall, Boston, yesterday afternoon, and all marveled at the power over the instrument shown by the wiry little man. He played Beethoven's most difficult compositions with great skill and effectiveness, and thoroughly charmed and delighted a large and critical audience. His final appearances are to be at the same hall to-morrow and Saturday afternoons, when the programmes will be rich in the works of modern as well as classic composers. Tickets can be secured by addressing C. A. Ellis, manager, Boston.

Boston Transcript

WEDNESDAY, APRIL 20, 1892.

The Kneisel Quartet at Cambridge.

The third and last concert by the Kneisel Quartet in Cambridge was given at Brattle Hall last evening with the assistance of Eugen d'Albert, before a representative musical Cambridge audience, and nothing more can be said. The programme consisted of Mozart's Quartet in C major, the Kreutzer Sonata and the E-flat Quintet by Schumann. The quartet was played as only the Kneisel Quartet can play when in their best form. The playing of the Kreutzer Sonata by Messrs. d'Albert and Kneisel was a revelation, and the superb rendering of Schumann's quintet was inspiring to the highest degree. The enthusiasm of the audience was something beyond anything shown in Cambridge in years, if ever, by such a cultured audience. In both the sonata and the quintet the applause after each movement was so continued that the players were called up three and four times before they were allowed to go on. It was a most brilliant occasion, in all respects, and one that the fortunate hearers are not likely soon to forget.

The Boston Symphony Orchestra will bring the Sanders Theatre series of concerts to a close tomorrow night. Eugen d'Albert will appear.

Music Hall, Friday afternoon, public rehearsal Saturday night, concert, Boston Symphony Orchestra, close of the season.

Music Hall, Saturday afternoon, Eugen d'Albert, pianoforte music, last of the series here.

The Lowell Daily Courier.

FRIDAY, APRIL 15, 1892.

PIANO RECITALS.

Eugen D'Albert, who may be fitly termed the great light of the impressionist school of pianists, and whose playing has been productive of extraordinary exhibitions of musical enthusiasm, will give three piano recitals at Boston Music hall previous to his final trip with the Symphony orchestra. The first recital takes place Monday afternoon, April 18, and an entire programme of Beethoven's compositions will be given; the others, on the 20th and 23d, are selected from a great range of composers and are among the most magnificent specimens of piano music and ones that only a master could perform. Season and single tickets are to be had at the Boston Music hall.

Boston Post.

THURSDAY MORNING, APRIL 21, 1892.

Eugen D'Albert gave his second pianoforte recital in Music Hall yesterday afternoon, with a programme of greater interest and an audience more in sympathy with the player. His own arrangement of Bach's prelude and fugue, in D major, was followed by Beethoven's Sonata, Op. 78; Mendelssohn's fifteen variations serieuses, Op. 54, Raff's suite in D minor, Schubert's Impromptu, Op. 90, No. 3, Tausig's arrangement of Strauss's valse "Man libt nur einmal," and Liszt's Lieberstraum, No. 3, and "Rhapsodie Espagnole."

Technique is D'Albert's strong point. He recognizes no difficulties. His execution is brilliant, but his playing at times lacks feeling. He sacrifices delicacy of shading and beauty of expression to vigor of treatment, decision of touch and brilliancy of execution. Raff's suite was just suited to his powers, and its excellent interpretation called forth great enthusiasm. Schubert's impromptu was a revelation. In it he appeared to feel the marvel'ous beauty of the theme, and its rendition was characterized by all the delicacy of touch and shading which his previous numbers lacked. The Strauss valse was equally well done.

Saturday's programme will be the best of the series, containing Bach's Suite Anglaise, No. 6, Mozart's rondo in A minor; Brahms' rhapsodie, Op. 79, No. 2: Chopin's sonata in B minor, Op. 58; Rubinstein's barcarolle in A minor; Liszt's "Sonetto di Petrarca," "Feux Follets" etude, and "Napoli" tarantelle.

Music Notices.

The programme for the eighth and last symphony concert of the Cambridge series, which will take place in Sanders Theatre tonight at 7:45 o'clock, contains Wagner's overture to the "Flying Dutchman;" Chopin's concerto for pianoforte in E minor; Saint-Saens's Symphonic Poem, "Le Rouet d'Omphale;" soli for pianoforte, and Schumann's fourth symphony in D minor.

[illegible] Journal.

THURSDAY, APRIL 21, 1892.

The Second Pianoforte Recital of Eugen D'Albert.

Mr. Eugen D'Albert gave the second of his pianoforte recitals yesterday afternoon in Music Hall. The programme was as follows:

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Valse, "Man Lebt Nur Einmal"	Strauss-Tausig
Liebestraum, No. 3, Rhapsodie Espagnole	Liszt

The prelude and fugue in D major by Bach for the organ show the influence of Dietrich Buxtehude of Lubeck, whom Bach visited in 1705. And indeed he might have been Buxtehude's successor, if he had wedded the daughter of his host; for it was the tradition in Lubeck that the new organist should marry the daughter of his predecessor. The girl was much older than the student, and, according to report, she was as ill-favored as the kine of Pharaoh's dream. Bach could no more stomach the condition than could Handel or Mattheson before him. The organ works of Buxtehude are unfortunately little known in this country; they are original, learned, and at the same time full of tumultuous passion. The toccatas abound in brilliant passages: recitatives are contrasted with surprising chords and polyphonic combinations. The fugues are often composed of several parts, separated by dazzling episodes in which the theme is ingeniously varied. The Bach fugue arranged by D'Albert is generally disdained by German organists. Haupt in his latter years would not give it to his pupils, but it is a favorite concert piece of such organists as Guilmant and Best. As it is originally written the prelude is more difficult than the fugue. It may be said of arrangements of organ compositions for the pianoforte, that as a rule they lose greatly in effect. Bach wrote many preludes and fugues for the pianoforte; and however great the virtuosoship of the player may be, giant strength and digital dexterity cannot bring from pianoforte keys the overwhelming tones of deep chested organ pipes. Mr. D'Albert's arrangement is ingenious and tasteful, and he played it with infinite strength and spirit; but a prelude and a fugue from "The well-tempered Clavichord" would have been more to the purpose.

We know Mendelssohn's opinion of a certain species of variations from a letter written in 1832 to Moscheles. "They give me as little pleasure as rope dancers or acrobats; for with them at least there is the barbarous attraction that one is in constant dread of seeing them break their necks, though they do not do so, after all; but the pianoforte tumblers do not as much as risk their lives, only our ears." Surely his own "Variations serieuses" were not written as a technical exercise, nor is it easy to imagine him, with his poetic and perhaps too sentimental nature, playing the different variations with little observance of the nuances. Mr. D'Albert's reading of the fourteenth variation was one of marvelous beauty, but it seemed yesterday from his performance that in the desire to avoid sentimentalism and ladylike effects he went to the other extreme. For he often disdained the use of colors; certain passages were not clearly defined; and there was occasional harshness. In these variations, as in other numbers of the programme, there was at times an over-employment of the "loud pedal."

On the other hand, how much there was yesterday to wonder at and applaud! It might, therefore, be ungracious to complain of his choice of the sonata or his selection of the Raff suite in its entirety. His performance of the waltz was an astounding feat of virtuosoship, but it was something more than merely the display of bravura. In the Raff jig and in the Schubert impromptu he showed that, when he was so inclined, he could skillfully mix his tone colors. Earnestness, sincerity, and other characteristics of the noblest pianoforte playing were present, even when he met the virtuoso, pure and simple, on his own ground. The Rubinstein study, which he played in response to a recall, was taken at a furious pace, but when it was over there was a recollection left of something more than mere speed and strength. In beauty of tone, in sensuous expression, Mr. D'Albert is not the equal of certain pianists that have visited us. In mental grasp, in virile expression, he is undoubtedly their superior. His individuality may be paradoxically expressed as consisting in his artistic subordination of self to the idea of the composer; and yet, such is his rugged nature, that in the purely sentimental, the graceful and the elegant, he is not as successful as in the intellectual, the abstruse and the heroic. Then enters the old, the eternal question, is music a sensuous or an intellectual enjoyment? This question must be answered by each individual according to his temperament. The harshness and the apparently deliberate dryness that occasionally appear in the playing of Mr. D'Albert and repel one man may give another a strange and a genuine pleasure. In deciding the rival claims of great pianists there is no universally approved Procrustean bed.

PHILIP HALE.

Boston Symphony Orchestra.

Sixth Annual Tour, * 1892.

ITINERARY.

BOSTON HERALD.

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VOL. XCI., NO. 112.

THURSDAY, APRIL 21, 1892.

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Beginning with his own arrangement of the Bach prelude and fugue in D major, the pianist had again to overcome some difficulties not incidental to his own share in the performance, its accompaniment being the restlessness incidental to the incoming of a belated audience.

The Beethoven sonata op. 78, was, however, played to an attentive audience, and the rare gifts of the player as an interpreter of this composer again held his hearers spellbound. The 15 variations serieuses by Mendelssohn followed, and in the performance of the stupendous difficulties in which the set culminates the player fairly astonished even those familiar with his absolute mastery of the keyboard. It was an exhibition of virtuosity that rose to the greatest heights and commanded the most enthusiastic applause as the task was completed.

Raff's suite in D minor, op. 91, followed, and the playing of each of the four movements caused rare pleasure to the audience, which found such expressions in applause that an encore number was graciously added.

The final group of compositions included the "Impromptu, op. 90, No. 3," Schubert; the valse, "Man Lebt Nur Einmal," Strauss-Tausig; the "Liebestraum, No. 3," and the "Rhapsodie Espagnole," Liszt, in the last of which D'Albert fairly surpassed all his playing during the programme and aroused his audience to the top pitch of enthusiasm. In response to the ovation following this exhibition, a Chopin waltz was played in a fashion to send his hearers away full of admiration for this great player. The last recital is on Saturday.

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Beethoven's Sonata in F sharp, op. 78, is not often given in public, nor is it quite worth the giving; beyond the beauty of the first presentation of the chief theme in each of the two movements, there is nothing impressive in the work. Here, at least, all the commentators agree, and even the Beethoven-mad Marx ceases his fetish-worship to except this work from the examples of the master's genius. Technically, however, it was a wonderful performance. Mendelssohn's *Variations Serieuses* were nobly played. It is a high tribute in these days of hysterical emotion, to be able to say that D'Albert never sentimentalizes; this fact, together with a not over-romantic personality, may prevent his winning a wildly ecstatic female following, but it gives a musicianly value to his work that cannot be overestimated. These *Variations Serieuses* are among the best piano variations ever written; only Schumann's *Etudes Symphoniques* can surpass them, and even the great piano-variations of Beethoven or Brahms are less effective than the Mendelssohnian work. The different presentations of the theme were given in a straightforward, manly fashion, without any attempt to weep over the keyboard just because the work had a sombre tint.

Ruff's Suite was a triumph from beginning to end; the long episodes of the fugue were given in a masterly fashion, and the organ point had a splendid breadth. The Gigue was taken at a slow pace, as if it had been a *Loure*, but its variations were the more clear in consequence. The Cavatina is not so tuneful as the more celebrated one for violin by the same master, but was attractive, nevertheless, and the final march contained a magnificent crescendo and some bravura octave passages which won the pianist an encore, to which he responded with a most brilliant performance of Rubinstein's Etude in C.

The final group of works was lighter and more romantic, but the Strauss-Tausig waltz was full of bravura, as was also the Spanish rhapsody by Liszt, but the *Liebestraum* was the gem of this part of the concert, for it was not in the slightest degree mawkish, and yet was infinitely tender; the perfection of legato work. Of course a final encore must be accepted,—that is the latter-day fashion, without which no piano recital would be considered successful. In this case it was Chopin's Waltz in A flat, well played, of course, but the audience was not so wildly insistent upon it that its playing could not have been avoided.

On Saturday afternoon the last of this series will be given, and it is to be hoped that a larger audience than the fair-sized one of yesterday will be present. The recitals certainly deserve abundant recognition.

LOUIS C. [illegible]

Boston Symphony Orchestra.

Sixth Annual Tour, * 1892.

ITINERARY.

The Morning Times LOWELL.

TUESDAY MORNING, APRIL 19.

BEETHOVEN RECITAL.

Lowell was fairly represented at the piano recital of the renowned artist Eugen d'Albert, at Music hall, Boston, yesterday afternoon, and all marveled at the power over the instrument shown by the wiry little man. He played Beethoven's most difficult compositions with great skill and effectiveness, and thoroughly charmed and delighted a large and critical audience. His final appearances are to be at the same hall to-morrow and Saturday afternoons, when the programmes will be rich in the works of modern as well as classic composers. Tickets can be secured by addressing C. A. Ellis, manager, Boston.

Boston Transcript

WEDNESDAY, APRIL 20, 1892.

The Kneisel Quartet at Cambridge.

The third and last concert by the Kneisel Quartet in Cambridge was given at Brattle Hall last evening with the assistance of Eugen d'Albert, before a representative musical Cambridge audience, and nothing more can be said. The programme consisted of Mozart's Quartet in C major, the Kreutzer Sonata and the E-flat Quintet by Schumann. The quartet was played as only the Kneisel Quartet can play when in their best form. The playing of the Kreutzer Sonata by Messrs. d'Albert and Kneisel was a revelation, and the superb rendering of Schumann's quintet was inspiring to the highest degree. The enthusiasm of the audience was something beyond anything shown in Cambridge in years, if ever, by such a cultured audience. In both the sonata and the quintet the applause after each movement was so continued that the players were called up three and four times before they were allowed to go on. It was a most brilliant occasion, in all respects, and one that the fortunate hearers are not likely soon to forget.

The Boston Symphony Orchestra will bring the Sanders Theatre series of concerts to a close tomorrow night. Eugen d'Albert will appear.

Music Hall, Friday afternoon, public rehearsal Saturday night, concert, Boston Symphony Orchestra, close of the season.

Music Hall, Saturday afternoon, Eugen d'Albert, pianoforte music, last of the series here.

The Lowell Daily Courier.

FRIDAY, APRIL 15, 1892.

PIANO RECITALS.

Eugen D'Albert, who may be fitly termed the great light of the impressionist school of pianists, and whose playing has been productive of extraordinary exhibitions of musical enthusiasm, will give three piano recitals at Boston Music hall previous to his final trip with the Symphony orchestra. The first recital takes place Monday afternoon, April 18, and an entire programme of Beethoven's compositions will be given; the others, on the 20th and 23d, are selected from a great range of composers and are among the most magnificent specimens of piano music and ones that only a master could perform. Season and single tickets are to be had at the Boston Music hall.

Boston Post

THURSDAY MORNING, APRIL 21, 1892.

Eugen D'Albert gave his second pianoforte recital in Music Hall yesterday afternoon, with a programme of greater interest and an audience more in sympathy with the player. His own arrangement of Bach's prelude and fugue, in D major, was followed by Beethoven's Sonata, Op. 78; Mendelssohn's fifteen variations serieuses, Op. 54, Raff's suite in D minor, Schubert's Impromptu, Op. 90, No. 3, Tausig's arrangement of Strauss's valse "Man libt nur einmal," and Liszt's Lieberstraum, No. 3, and "Rhapsodie Espagnole."

Technique is D'Albert's strong point. He recognizes no difficulties. His execution is brilliant, but his playing at times lacks feeling. He sacrifices delicacy of shading and beauty of expression to vigor of treatment, decision of touch and brilliancy of execution. Raff's suite was just suited to his powers, and its excellent interpretation called forth great enthusiasm. Schubert's impromptu was a revelation. In it he appeared to feel the marvellous beauty of the theme, and its rendition was characterized by all the delicacy of touch and shading which his previous numbers lacked. The Strauss valse was equally well done.

Saturday's programme will be the best of the series, containing Bach's Suite Anglaise, No. 6, Mozart's rondo in A minor; Brahms' rhapsodie, Op. 79, No. 2: Chopin's sonata in B minor, Op. 58; Rubinstein's barcarolle in A minor; Liszt's "Sonetto di Petrarca," "Feux Foilets" etude, and "Napoli" tarantelle.

Music Notices.

The programme for the eighth and last symphony concert of the Cambridge series, which will take place in Sanders Theatre tonight at 7:45 o'clock, contains Wagner's overture to the "Flying Dutchman;" Chopin's concerto for pianoforte in E minor; Saint-Saens's Symphonic Poem, "Le Rouet d'Omphale;" soli for pianoforte, and Schumann's fourth symphony in D minor.

Boston Journal.

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LOUIS C. ELSON.

Boston Symphony Orchestra.

Sixth Annual Tour, * 1892.

ITINERARY.

Leave Boston Sunday, April 24, at 7 P.M. New York and New England Depot.
Arrive Philadelphia Monday, April 25, at 7, A.M., Broad Street Station Penna. R. R.
Continental Hotel.
✓Concert at Academy of Music, 8 P.M.
Leave Philadelphia Tuesday, April 26, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Street.
Arrive in New York at 11.55 A.M.
Park Avenue Hotel.
✓Concert at Chickering Hall, 8.00 P.M.
Leave New York Wednesday, April 27, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.
Arrive Baltimore 2.05 P.M.
Carrollton Hotel.
Leave Baltimore, Camden Street Station, at 6 P.M.
Arrive Washington 7.05 P.M.
✓Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.
Leave Washington at 10.45 P.M.
Arrive Baltimore at 11.30 P.M. Supper at Carrollton Hotel.
Rehearsal at Academy Concert Hall, Thursday April 28, at noon.
✓Concert at Academy Concert Hall. at 8 P.M.
Leave Baltimore, Thursday, April 28, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.
Arrive New York Friday, April 29, at 7 A.M.
Park Avenue Hotel.
✓Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.
✓Concert at Academy of Music, Brooklyn, Saturday, April 30, 8.15 P.M.
✓Concert at Madison Square Garden Concert Hall, New York, Monday, May 2, at 8.15 P.M.
Leave New York Monday, May 2, directly after the concert, *via* Delaware, Lackawanna and Western R.R. Depot at Hoboken. Ferry at foot of Christopher Street.
Breakfast at Elmira, at 8.30 A.M.
Arrive Buffalo Tuesday, May 3, at 12.30 P.M.
✓Genesee Hotel.
✓Concert at Star Theatre, at 8 P.M.
Leave Buffalo Wednesday, May 4, at 8 A.M. Nickel Plate Depot.
Arrive Cleveland Thursday, May 4, at 2 P.M.
Hollenden Hotel.
Concert at Music Hall, at 8 P.M.
Leave Cleveland Thursday, May 5, at 8 A.M. Valley R.R. Depot.
Arrive Columbus Thursday, May 5, at 2 P.M.
Chittenden Hotel.
Concert at Grand Opera House, at 8 P.M.
Leave Columbus, Friday, May 6, at 9 A.M. Baltimore and Ohio Depot.
Arrive Cincinnati Friday, May 6, at 1 P.M.
Grand Hotel.
Concert at Odeon, at 8 P.M.
Leave Cincinnati directly after the concert, *via* Monon Route. Union Depot.
Arrive Chicago Saturday, May 7, at 9 A.M.
Tremont Hotel.
Concert at Central Music Hall, at 8 P.M.
Leave Chicago Monday, May 9, at 8 A.M. Michigan Central Depot.
Arrive Grand Rapids Monday, May 9, at 1.30 P.M.
Morton Hotel.
Concert at Hartman Hall, at 8 P.M.
Leave Grand Rapids Tuesday, May 10, at 1.20 P.M.
Arrive Ann Arbor Tuesday, May 10, at 5.30 P.M.
Supper at Grangers Hall, South State Street.
Concert at University Hall, at 8 P.M.
Leave Ann Arbor directly after concert.
Arrive Detroit Tuesday, May 10, at midnight.
Russell and Wayne Hotels.
Concert at Lyceum Theatre, Wednesday, May 11, at 8 P.M.
Leave Detroit directly after concert *via* Detroit and Cleveland Steamship Line. Pier at foot of Wayne Street.
Breakfast on board Steamer.
Arrive Cleveland Thursday, May 12, at 8 A.M.
Leave Cleveland directly on arrival of Steamer. Valley R. R. Depot.
Arrive Pittsburg Thursday, May 12, at 2 P.M.
Seventh Avenue Hotel.
Concert at Old City Hall, Thursday, May 12, at 8 P.M.
Concert at Old City Hall, Friday, May 13, at 8 P.M.
Concert at Old City Hall, Saturday, May 14, at 8 P.M.
Leave Pittsburg Saturday, May 14, directly after concert, *via* Baltimore and Ohio R.R.
Breakfast at Baltimore at 10 A M. Sunday, May 15.
Arrive at New York Sunday, May 15, at 3.30 P.M.
Leave New York Sunday, May 15, *via* Fall River Line, 5.30 P.M.
Arrive Boston Monday, May 16, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*
F. R. COMEE, *Assistant Manager.*

Saturday, April 23, 1892.

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Music Notices.

The programme for the eighth and last symphony concert of the Cambridge series, which will take place in Sanders Theatre tonight at 7:45 o'clock, contains Wagner's overture to the "Flying Dutchman;" Chopin's concerto for pianoforte in E minor; Saint-Saens's Symphonic Poem, "Le Rouet d'Omphale;" soli for pianoforte, and Schumann's fourth symphony in D minor.

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passages were not clearly defined; and there was occasional harshness. In these variations, as in other numbers of the programme, there was at times an over-employment of the "loud pedal."

On the other hand, how much there was yesterday to wonder at and applaud! It might, therefore, be ungracious to complain of his choice of the sonata or his selection of the Raff suite in its entirety. His performance of the waltz was an astounding feat of virtuosoship, but it was something more than merely the display of bravura. In the Raff jig and in the Schubert impromptu he showed that, when he was so inclined, he could skillfully mix his tone colors. Earnestness, sincerity, and other characteristics of the noblest pianoforte playing were present, even when he met the virtuoso, pure and simple, on his own ground. The Rubinstein study, which he played in response to a recall, was taken at a furious pace, but when it was over there was a recollection left of something more than mere speed and strength. In beauty of tone, in sensuous expression, Mr. D'Albert is not the equal of certain pianists that have visited us. In mental grasp, in virile expression, he is undoubtedly their superior. His individuality may be paradoxically expressed as consisting in his artistic subordination of self to the idea of the composer; and yet, such is his rugged nature, that in the purely sentimental, the graceful and the elegant, he is not as successful as in the intellectual, the abstruse and the heroic. Then enters the old, the eternal question, is music a sensuous or an intellectual enjoyment? This question must be answered by each individual according to his temperament. The harshness and the apparently deliberate dryness that occasionally appear in the playing of Mr. D'Albert and repel one man may give another a strange and a genuine pleasure. In deciding the rival claims of great pianists there is no universally approved Procrustean bed.

PHILIP HALE.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 112.

THURSDAY, APRIL 21, 1892.

The Second of the Eugen D'Albert Piano Recitals.

The second of the series of piano recitals by Eugen D'Albert had for its programme a list of compositions well calculated to test the versatility of this great artist, and included about all schools of compositions.

Beginning with his own arrangement of the Bach prelude and fugue in D major, the pianist had again to overcome some difficulties not incidental to his own share in the performance, its accompaniment being the restlessness incidental to the incoming of a belated audience.

The Beethoven sonata op. 78, was, however, played to an attentive audience, and the rare gifts of the player as an interpreter of this composer again held his hearers spellbound. The 15 variations serieuses by Mendelssohn followed, and in the performance of the stupendous difficulties in which the set culminates the player fairly astonished even those familiar with his absolute mastery of the keyboard. It was an exhibition of virtuosity that rose to the greatest heights and commanded the most enthusiastic applause as the task was completed.

Raff's suite in D minor, op. 91, followed, and the playing of each of the four movements caused rare pleasure to the audience, which found such expressions in applause that an encore number was graciously added.

The final group of compositions included the "Impromptu, op. 90, No. 3," Schubert; the valse, "Man Lebt Nur Einmal," Strauss-Tausig; the "Liebestraum, No. 3," and the "Rhapsodie Espagnole," Liszt, in the last of which D'Albert fairly surpassed all his playing during the programme and aroused his audience to the top pitch of enthusiasm. In response to the ovation following this exhibition, a Chopin waltz was played in a fashion to send his hearers away full of admiration for this great player. The last recital is on Saturday.

BOSTON DAILY ADVERTISER

Established 1813.

THURSDAY MORNING, APRIL 21, 1892.

The D'Albert Recital.

D'Albert's playing charms by its virility, and this manly quality was put in evidence in almost every number of yesterday's programme; but amidst all the crashing of heavy chords and thundering of octave passages, one never felt that the pianist was overforcing the instrument, or that he had used up all his reserve force. The only number in which one could find any objection to his masculine vigor was the Bach Fugue in D, which seemed to be modernized in too great a degree by the power and fury with which it was invested. Nevertheless, the long subject was always clear, and the force never degenerated into mere roaring.

Beethoven's Sonata in F sharp, op. 78, is not often given in public, nor is it quite worth the giving; beyond the beauty of the first presentation of the chief theme in each of the two movements, there is nothing impressive in the work. Here, at least, all the commentators agree, and even the Beethoven-mad Marx ceases his fetish-worship to except this work from the examples of the master's genius. Technically, however, it was a wonderful performance. Mendelssohn's *Variations Serieuses* were nobly played. It is a high tribute in these days of hysterical emotion, to be able to say that D'Albert never sentimentalizes; this fact, together with a not over-romantic personality, may prevent his winning a wildly ecstatic female following, but it gives a musicianly value to his work that cannot be overestimated. These *Variations Serieuses* are among the best piano variations ever written; only Schumann's *Etudes Symphoniques* can surpass them, and even the great piano-variations of Beethoven or Brahms are less effective than the Mendelssohnian work. The different presentations of the theme were given in a straightforward, manly fashion, without any attempt to weep over the keyboard just because the work had a sombre tint.

Ruff's Suite was a triumph from beginning to end; the long episodes of the fugue were given in a masterly fashion, and the organ point had a splendid breadth. The Gigue was taken at a slow pace, as if it had been a *Loure*, but its variations were the more clear in consequence. The Cavatina is not so tuneful as the more celebrated one for violin by the same master, but was attractive, nevertheless, and the final march contained a magnificent crescendo and some bravura octave passages which won the pianist an encore, to which he responded with a most brilliant performance of Rubinstein's Etude in C.

The final group of works was lighter and more romantic, but the Strauss-Tausig waltz was full of bravura, as was also the Spanish rhapsody by Liszt, but the *Liebestraum* was the gem of this part of the concert, for it was not in the slightest degree mawkish, and yet was infinitely tender;

Sanders Theatre, Cambridge.

ELEVENTH SEASON,—1891–92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

VIII. CONCERT.

(LAST OF THE SERIES.)

THURSDAY EVENING, APRIL 21, AT 7.45.

PROGRAMME.

WAGNER.	OVERTURE. "Flying Dutchman."
CHOPIN.	CONCERTO for PIANOFORTE in E minor, op. 11. Allegro maestoso.—Romance; larghetto.—Rondo vivace.
SAINT-SAËNS.	SYMPHONIC POEM. "Le Rouet D'Omphale."
	SOLI for PIANO.
a) RUBINSTEIN,	BARCAROLLE.
b) STRAUSS-TAUSIG.	VALSE. "Man lebt nur Einmal."
SCHUMANN.	SYMPHONY No. 4, in D minor, op. 120. Introduction (adagio non troppo).—Allegro.— Romance (adagio non troppo).—Scherzo.— Finale (allegro).

SOLOIST:

MR. EUGEN D'ALBERT.

The Piano used is a Knabe.

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D'Albert executed a trio of Chopin's compositions in a way that richly illustrated his versatility as a thorough artist, and excited in the assemblage sensations of electric pleasure. Some fancied that the player did not do so well, artistically, as Paderewski. The difference between the work of the two accomplished virtuosos is so little that the ordinary critic would hardly be liable to perceive or be disturbed by it. D'Albert is indisputably a wonderfully true and intelligent interpreter. He reads music, whether written by Chopin, Beethoven, Schumann or any other of the celebrated masters of score construction, as it is expressed in the notes, and gives to his treatments breadth and brilliance that make his playing so artistically perfect. His other selections were rendered dexterously and ably, and from them the audience gleaned the most exquisite and intensive pleasure.

The quartet performed an Intermezzo by Bazzini, as it always succeeds in doing, minus the minutest flaw in action or the least approach to a deviation from pure and absolute harmony. The Kneisels are without peers in this country as a string quartet.

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The two numbers by the quartet alone were given with the exquisite finish, fine blending and delicate expression which have put this rare combination of artists at the head of all similar organizations. The variations from the Haydn quartet were upon the melody of the so-called "Emperor's Hymn," or Austrian National Anthem. The Intermezzo was a charming bit of quiet harmony with a touch of originality in its quaint and totally unexpected ending. A vigorous attempt at an encore was made, but the gentlemen, with an evident eye to the time of their train's departure, declined to do more than to repeatedly bow their thanks.

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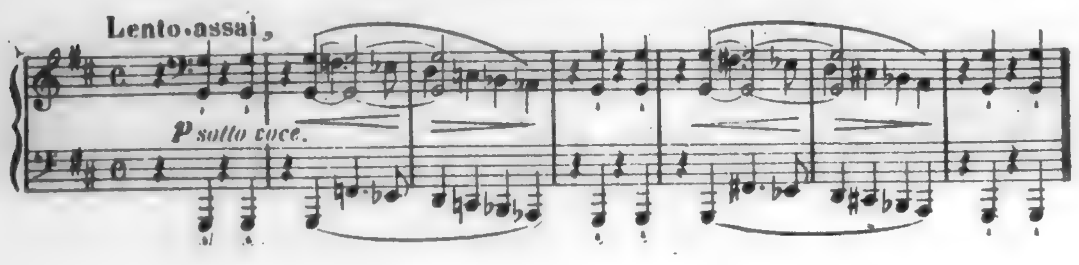
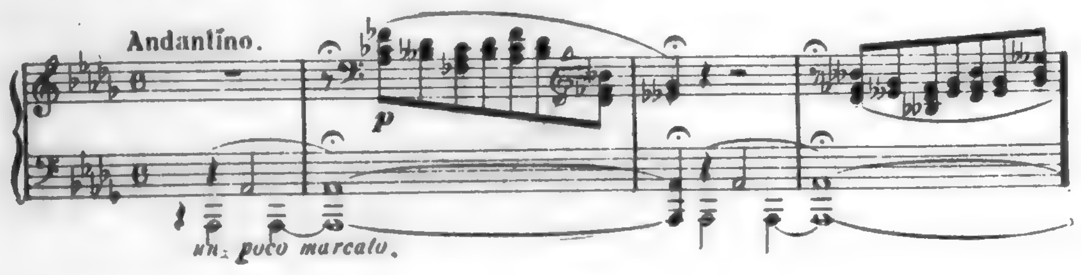
PROGRAMME:

1—SONATA .... LISZT

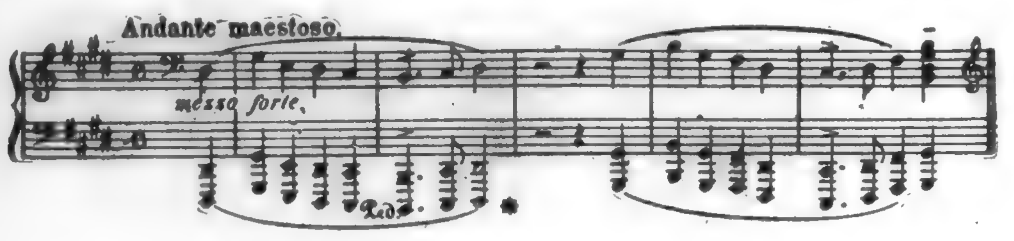
(Dedicated to Robert Schumann.)



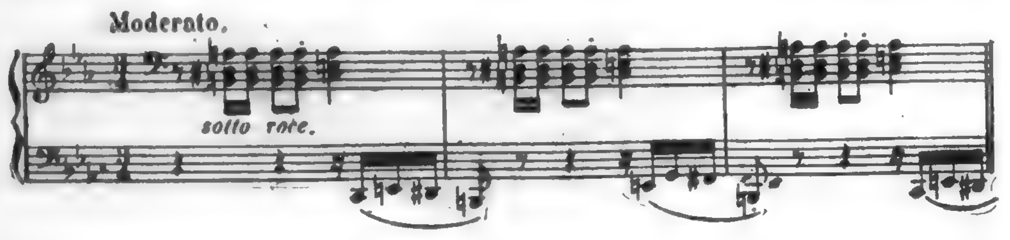
2—"HARMONIES DU SOIR." (Etudes d'Exécution Transcendante) ..... LISZT



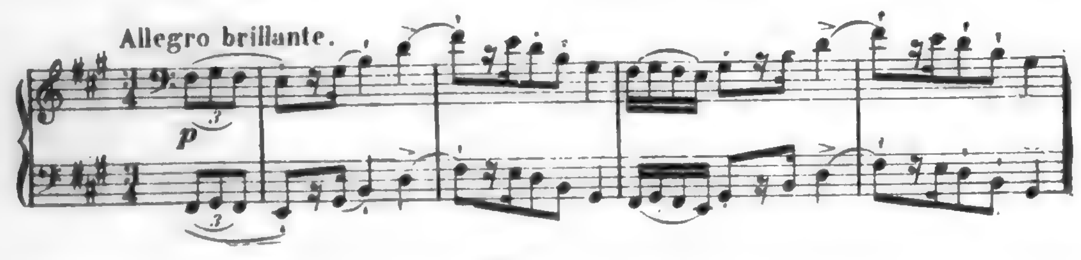
3—LEGENDE, No. 2, "St. François de Paule marchant sur les flots,". .. LISZT



4—POLONAISE, No. 1 .... LISZT

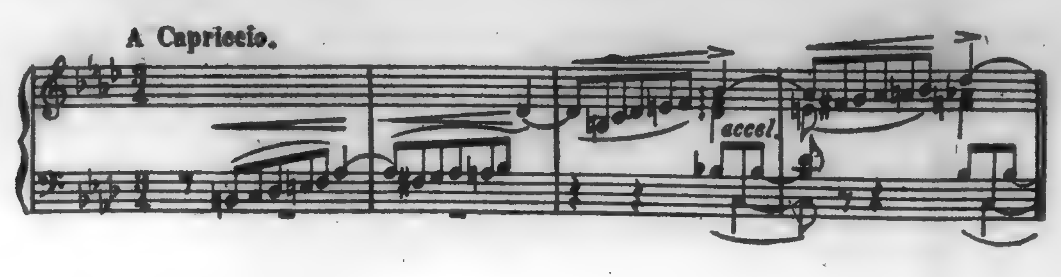


5—MAZURKA BRILLANTE .... LISZT

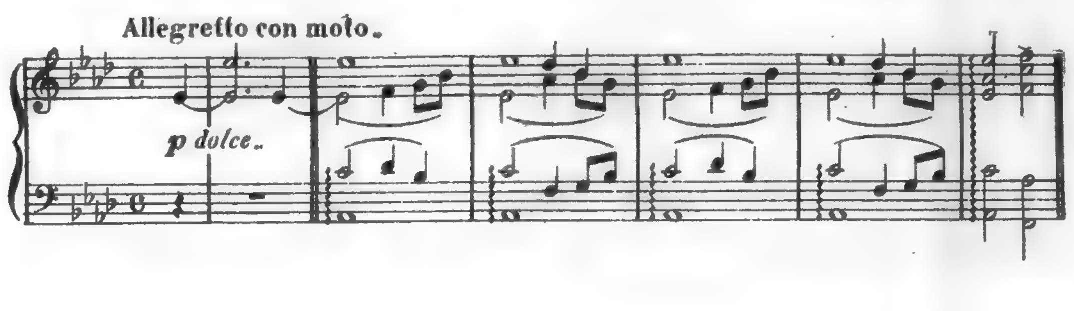


THE CHICKERING PIANO USED EXCLUSIVELY.

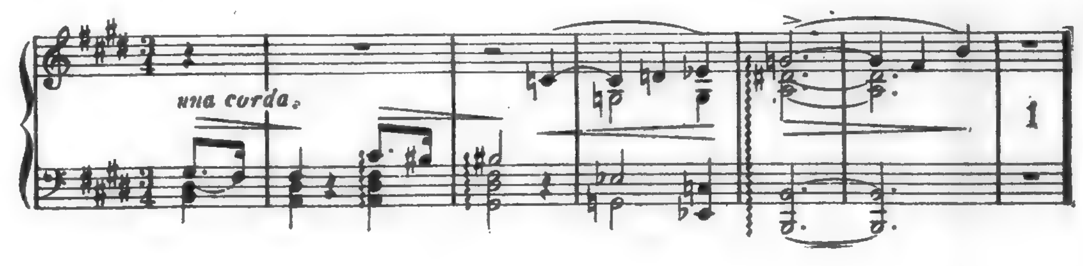
9—ETUDE DE CONCERT, No 2.. ....LISZT



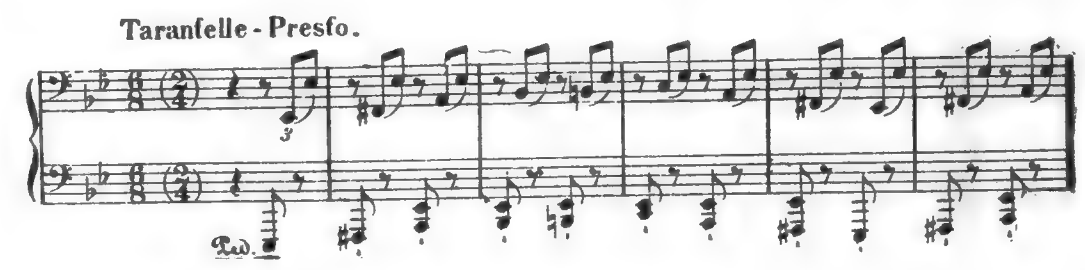
7—EGLOGUE, (Années de Pélérinage) ....LISZT



8—CANTIQUE D'AMOUR, (Harmonies Poétiques) .... LISZT



9—TARANTELLE, "Venezia e Napoli," .... LISZT



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Some natures must express themselves upon the emotional side, others upon the intellectual. The favored sons of genius, will be governed by both, and the one who holds them in most perfect balance will wear the crown. Mr. D'Albert is clearly a player whose conceptions of music are controlled by the intellectual side of his temperament. He plays with the most finished perfection, none more so, his readings are those of a cultivated and thorough musician, he is master of all the nuances of expression, but the final touch of a poetic and emotional nature is lacking. He can compel your admiration, but he cannot draw you with the gracious and winning personality of a Paderewski nor can he play the music of Chopin with a mingled sentiment and abandon of De Pachmann. It is easy to see why he has gained a special reputation as an interpreter of Beethoven. The music of that composer is of the intellectual rather than of the emotional type, and as a matter of fact, Mr. D'Albert's best playing last night was done in the "Kreutzer Sonata."

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5—MAZ

The CHICKERING PIANO and VLADIMIR DE PACHMANN

Having given upward of one hundred concerts with the Chickering Piano, and tested its merits in every way, the world-renowned virtuoso wrote to Chickering & Sons as follows :

" The Chickering Piano rightfully stands alone, for on this earth it is not only unsurpassed but unequalled. I can give logical and esthetic proofs of my assertion. When one asks : why do these unique manufacturers attain perfection? the answer is : because they have endeavored to secure (as no others have done) and have succeeded in securing the nearest possible approach to the tone of nature, to what is known as the human voice ; the Chickering Piano sings like a lovely voice. This is no compliment, but the expression of my innermost conviction, if I may harbor an opinion on this subject."

CHICKERING & SONS

130 Fifth Avenue, New York.

C. C. HARVEY & CO.,

152 Tremont Street, Boston.

THURSDAY, APRIL 21, 1892.

[illegible] Hall the Scene of Another of His Conquests Last Night.

The audience that attended Eugen D'Albert's chamber recital in Blackstone hall last night was repaid by one of the prettiest entertainments to which an audience could listen. Mr. Eugen D'Albert, the now reigning pianist, was heard at his best and most interesting work, and, so far as an exhibition of his own particular abilities are considered, to better advantage than in his late appearance with the Boston Symphony orchestra.

He played Beethoven's "Kreutzer Sonata," with Violinist Kneisel and with the Kneisel quartet accompanying, and Schuman's quintet in E flat. In each performance every hearer found points of beauty without measure to admire.

D'Albert executed a trio of Chopin's compositions in a way that richly illustrated his versatility as a thorough artist, and excited in the assemblage sensations of electric pleasure. Some fancied that the player did not do so well, artistically, as Paderewski. The difference between the work of the two accomplished virtuosos is so little that the ordinary critic would hardly be liable to perceive or be disturbed by it. D'Albert is indisputably a wonderfully true and intelligent interpreter. He reads music, whether written by Chopin, Beethoven, Schumann or any other of the celebrated masters of score construction, as it is expressed in the notes, and gives to his treatments breadth and brilliance that make his playing so artistically perfect. His other selections were rendered dexterously and ably, and from them the audience gleaned the most exquisite and incisive pleasure.

The quartet performed an intermezzo by Bazzini, as it always succeeds in doing, minus the minutest flaw in action or the least approach to a deviation from pure and absolute harmony. The Kneisels are without peers in this country as a string quartet.

THURSDAY, APRIL 21, 1892.

D'Albert and the Kneisel Quartet at Blackstone Hall.

The unusual combination of one of the world's greatest pianists with the finest string quartet in America was the attraction offered last night at Blackstone Hall. That it failed to attract an audience even large enough to fill the small hall was probably due to the lateness of the season, the many other musical events of importance occurring just at this time, and the increased demands which society makes upon its devotees with the close of the Lenten season. But the audience, if not large, was a thoroughly appreciative one, composed as it chiefly was of professional musicians and other genuine music lovers, who felt that they could ill afford to lose such a treat. The programme given ran as follows: "Kreutzer Sonata," Beethoven, Mr. d'Albert and Mr. Kneisel; variations from quartet in G major, Haydn, and intermezzo from quartet No. 2, Bazzini, Kneisel Quartet; soli for pianoforte, "Berceuse," Op. 57, "Valse," Op. 42, "Polonaise," Op. 53, Chopin, Mr. d'Albert; quintet in E-flat, Schumann, Mr. d'Albert and the Kneisel Quartet.

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Boston Transcript

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Mr. Eugen D'Albert gave the second in his course of three pianoforte recitals in the Music Hall yesterday afternoon, the programme being as follows:

Prelude and Fugue in D major	Bach-D'Albert
Sonata in F-sharp major, Op. 78	Beethoven
XV. Variations sérieuses, in D minor, Op. 54	Mendelssohn
Suite in D minor, Op. 91	Raff
Impromptu, Op. 90, No. 3	Schubert
Valse-Caprice, "Man lebt nur einmal."	Strauss-Tausig
Liebestraum, No. 3	Liszt
Rhapsodie espagnole (Folies d'Espagne et Jota Aragonesa)	Liszt

A memorable recital! The great pianist must have felt himself well in the mood for playing, for, great things as he did in Beethoven's E-flat concerto, at a recent symphony concert, he surpassed himself yesterday afternoon. Bach's organ prelude and fugue in D major stands, in a certain sense, apart from most of his organ works that are best known to concert-goers. The subject of the fugue seems more pregnant with opportunities for the display of virtuosity than big with the germs of a great composition. It is even curious to note, in the course of the development of the work, how Bach was content to get no more out of his theme than lay in it, how unsuggestive it was to him of brilliant episodes, and how he kept hammering away at it, with harder and harder strokes, to be sure, but still without finding much that was new to say about it. This fugue reminds one of a trait that is more than once apparent in Schumann's writing; a certain quasi-physical delight in whacking and hammering away at a brilliant theme, as if for sheer love of the hard fight, but without making that theme move one inch forward. Were it not for the enormous and dazzling brilliancy of the thing, one might almost incline to think Bach's treatment of this fugue a trifle monotonous; but his fire and vigor carry it all through triumphantly. Of the real excellence of D'Albert's transcription one cannot judge after a single hearing; but of its brilliancy there cannot be the slightest doubt. It gives the player an opportunity for the display of the most transcendent virtuosity, of the most astounding staying power. D'Albert's playing of it was simply stupendous; it took away your breath! We can remember few things in our experience so thrilling.

Beethoven's sonata in F-sharp, opus 78, is one of the least often heard of its whole family. We cannot remember ever hearing it in public before, except, perhaps, in a "Beethoven-Cyclus." It belongs to the period of the full bloom of his second manner; but there are strong hints in it of his third manner, of that new musical essence, the birth of which we generally date roughly with the eighth symphony. D'Albert played it wonderfully. Here was a "novelty" well worth the hearing. But where the great pianist had his greatest triumph was in the Mendelssohn D minor variations. His playing of these was not only wonderful throughout, but at one point (in the slow variation in D major), he made one of the grandest, the most Titanic "strokes" that we can remember in our whole concert-going experience. When an artist does a thing of that sort, there is no need of talking about musical right or wrong; it may have been purely Mendelssohnian, or inveterately unMendelssohnian, for all that we know, or care. It was stupendously grand playing of a passage that is already great in itself, and, as such, can stand against any criticism whatsoever. It was a flash of true genius!

Of D'Albert's playing of the rest of the programme, splendid as it was, we do not care to write; his playing of these three numbers was enough to fill a memorable afternoon *full to the brim* for us, and for what came after we had no power of appreciation left. Absolutely unalloyed delight it certainly was not. The man has certain habits in playing that we not only think vicious, but do not like. To our mind, he plays the pianoforte—to a certain extent as Beethoven often wrote for it—with too little regard for its special character, with too little care for beauty of tone, and for that sensuous charm which is an important element in the impression all music legitimately makes upon us. He uses the pedal, too, we will not say too recklessly, but too much and unintermittently for our taste; he seems to us too fond of *"tachiste"* effects, so to speak; in many passages his playing sounds somewhat blurred, as if the brass and wood-wind in an orchestra held their sustained chords too forcibly, and did not allow the figuration in the strings to show the outline of the music with quite enough distinctness. But with and in spite of this, he is a grand and noble player, one fit to cope triumphantly with the greatest, the most sublime, tasks that composers have imposed upon a pianist. For one thing, he has given us, personally, a tremendous sensation; and that, too, at a time when—after a pretty wearing season—we had thought ourselves tolerably blasés.

The programme of the last symphony rehearsal and concert of the season, tomorrow afternoon and Saturday night, includes Haydn's G major symphony (No. 13, B and H); Paganini's concerto for violin (Wilhelmj arrangement); and Brahms's symphony No. 1, C major. Mr. Kneisel will be the violinist.

The third and last of the D'Albert pianoforte concert recitals will be given in Music Hall Saturday afternoon. This is the programme: Suite Anglaise No. 6, Bach; Rondo, A minor, Mozart; Rhapsodie, op. 79, No. 2, Brahms; Sonata, B. minor, op. 58, Chopin; Barcarolle, A minor, Rubinstein; Sonetto di Petrarca, "Feux Follets:" Study and tarantelle, "Napoli," Liszt,

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 20, 1892.

BOSTON NEWS.

Boston Office of The Musical Courier,
157 Tremont Street, April 16, 1892.

THE program for the twenty-third Symphony concert this evening was:

Symphony No. 1, in B flat, op. 38	Schumann
Aria, "Alessandro"	Händel
Suite from the music to Shakespeare's "Hamlet," op. 50	Henschel
Prelude ("Hamlet").	
Prelude to Act. II. ("Ophelia")	
Interlude, Act III., and pastorale, Act V.	
Prelude to Act IV. ("Ophelia's" death).	
Danish March.	
(First performance in America. Conducted by the composer.)	
Aria from "Herodiade"	Massenet
Overture, "Oberon"	Weber

The soloist was Mrs. Georg Henschel.

The performance of the d'Albert symphony, announced for this concert, was postponed on account of the non-arrival of the orchestral parts from Europe.

Although the Schumann symphony, selected by Mr. Nikisch as a substitute for the d'Albert work, is and will ever be a favorite, there was considerable disappointment expressed because of the unfortunate circumstance which precluded all possibility of hearing the d'Albert symphony this season.

The Schumann symphony was given an animated and energetic reading by Mr. Nikisch. The orchestra, however, was somewhat rough, particularly in the first two movements. On the other hand, the "larghetto" was smoothly and carefully performed and may be considered quite as satisfactory as any playing during the evening.

Owing to its novelty the Henschel suite from the "Music to Shakespeare's 'Hamlet'" was the feature of the program in which was centred the greater interest.

Although the composition is artistically conceived, fully, effectively and even richly scored, it could not be called original by the composer's most enthusiastic admirer. The short and commonplace themes were repeated again and again, and but for the colored instrumentation would have been tiresome to a degree. The pastorale seemed to be the only bit unsuggestive of "midnight oil," and gave evident pleasure to its hearers. The orchestra played each movement excellently well. Mr. Henschel conducted, and in a firm, graceful, dignified manner. That he had improved since his absence from Boston was seen at once, and the increased control which he had acquired, both over himself and his men, was plainly apparent.

Mrs. Henschel, however, has not improved. Not that there was a deal of room for it at the time she was last heard here, as her singing was ever finished and satisfying as far as the limitations of voice permitted. In her second selection, the Massenet aria from "Herodiade," these limitations were especially noticeable. Though cleverly sung it sadly needed the breadth and impressive force which this aria requires in order to be most effective.

The last concert of the present season will be given next Saturday evening, and the program as announced will be: Symphony in G, Haydn; concerto for violin, Paganini, and Brahms' symphony No. 1. Mr. Franz Kneisel will be the soloist.

* * * *

D'Albert.

D'ALBERT'S second recital, which took place on Thursday afternoon, April 7, was certainly a crusher! The "little giant" was in his best form, and the way he went at it was enough to do one's heart good. At the first recital on Tuesday we were still too much under the sweet, hypnotic influence of Paderewski to be able immediately to become absorbed in a personality so entirely opposite to his. But by Thursday the transition was made, and we were all ready to enjoy the prodigious talent of his successor. *Le roi est mort, vive le roi!* It is no use trying to be faithful to one idol; life is too full for that, particularly in New York, where there is so much to claim our attention.

Paderewski and d'Albert are as wide asunder as the poles (no pun intended) in their playing, as in their appearance and manner before the public. Paderewski steals out with slow and languid grace, as if he had scarce strength enough to move, while d'Albert comes on like a little soldier, with quick and energetic tread and with a directness of purpose that is unmistakable. Paderewski inclines his head gently many times in response to the applause of the audience, while d'Albert gives one abrupt bow and then seats himself instantly at the piano. Paderewski plunges into a few powerful chords, and then waits till all is quiet before he begins his piece, while d'Albert does not seem to be in the least incommoded by late comers, but preludes in the most exquisite way for a long time and looks around at the people as they come down the aisles. Before they are in their seats finally he begins to play. Originality, variety and deep feeling are the three great points in Paderewski's playing, whereas in d'Albert's they are freshness, virility and sincerity. D'Albert has grandeur, immense tone and dazzling brilliancy; at times also great poetry and sentiment, but these last are not the predominating qualities of his playing. It is his power and his magnificent way of doing things that take hold of one. One feels in him the splendor of youth and strength, and it seems as if he had an inexhaustible reservoir to draw upon, and as if he could not contain himself for very richness and abundance. The public has no scruples in making him play any number of encores, for he is perfectly able to stand it. The idea that he can be fatigued seems absurd.

The first number on the program of Thursday afternoon was to me the most delightful. It was Bach's prelude and fugue in D major, arranged by d'Albert, and it was absorbingly interesting. How old Bach could make himself sound so young and fresh after 200 years is a mystery, and it reminds one of Longfellow's acute remark in "Hyperion," that "geniuses of the first rank are in advance not only of their own age but of all ages." No doubt the modern dress into which d'Albert put the prelude and fugue and his vigorous handling of it contributed to its effect. The deep basses made it very grand and were as good as organ pedals.

Following the Bach was Beethoven's sonata, op. 78, in F sharp major. This was Tausig's favorite, and indeed Beethoven himself thought a good deal of it, for speaking one day of the "Moonlight" sonata he remarked impatiently, "People are always talking about the 'Moonlight' sonata. I have done better things than that. The F sharp major sonata is something very different." D'Albert played it magnificently, and it was the finest Beethoven playing he did, except the op. 109 in the preceding concert.

Mendelssohn's "Variations sérieuses" were the third number, and although Paderewski has played them a great deal this season and in a manner that seemed unapproachable, d'Albert's rendering of them was equally good. If lacking in Paderewski's tenderness of touch he made up for it in breadth and nobility. His playing of the simple variation in chords was so earnest that it called out a burst of applause from the audience.

Raff's suite in D major gave d'Albert full opportunity to show his immense virtuosity and brilliancy, while not specially interesting as a composition. In sharp contrast to this overpowering brilliancy, at the close of the second movement he made a pianissimo the delicacy of which could not be excelled. It was really gossamery in texture, and was a surprise, coming from him.

Schubert's impromptu, op. 90, No. 3, was a disappointment, and sounded cold and monotonous. D'Albert played it very slowly and with big tone in the melody, but it was destitute of charm and was too coarse. The lovely water-like accompaniment which should murmur softly beneath the melody he made nothing of. In the Strauss-Tausig waltz, "Man Lebt nur Einmal," he was again at home as a virtuoso, and Liszt's little gem, the "Liebestraum," a veritable "dream of love," was exquisite—all feeling and warmth. The difficult cadenza just rippled off d'Albert's finger ends in the most delicious way.

Liszt's rarely heard "Spanish Rhapsody" closed a program which was beautifully arranged and of great variety. The "Spanish Rhapsody," as its name denotes, is composed on Spanish themes, instead of Hungarian ones. It is fascinating, as all Liszt's rhapsodies are, and d'Albert played it with such terrific fire and rush that his audience was nearly carried off its feet and recalled him again and again. Truly he is amazing.

Amy Fay.

The Last Nikisch Concert.—The last concert this season of the Boston Symphony Orchestra, Arthur Nikisch conductor, takes place next Tuesday evening, the 26th inst., at Chickering Hall. Mr. and Mrs. Georg Henschel will be the soloists.

Music in Baltimore.

Baltimore, April 17, 1892.

THE recital of Eugene d'Albert on Monday last was an important event in the estimation of every true lover of music in this city. The honesty of purpose, the sincerity and devotion to his work, and the technical perfection of his performance were the chief characteristics of d'Albert on this occasion. This was his program:

Prelude and fugue, D major	Bach-D'Albert
Sonata, op. 109	Beethoven
Variations sérieuses, op. 54	Mendelssohn
Nocturne, op. 9, No. 3 Valse, op. 42	Chopin
Suite, op. 91	Raff
"Sonetta di Petrarca" 'Feux Follets" etude 'Rhapsodie Espagnole	Liszt

The recital was a great success, and everyone hopes for an early return of the wonderful pianist.

The Auditorium Company, with a capital stock of $200,000, has been incorporated here for the purpose of building a large music hall—just what is needed here.

Hans Slick.

Boston Transcript

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Liebestraum, No. 3	Liszt
Rhapsodie espagnole (Folies d'Espagne et Jota Aragonesa)	Liszt

A memorable recital! The great pianist must have felt himself well in the mood for playing, for, great things as he did in Beethoven's E-flat concerto, at a recent symphony concert, he surpassed himself yesterday afternoon. Bach's organ prelude and fugue in D major stands, in a certain sense, apart from most of his organ works that are best known to concert-goers. The subject of the fugue seems more pregnant with opportunities for the display of virtuosity than big with the germs of a great composition. It is even curious to note, in the course of the development of the work, how Bach was content to get no more out of his theme than lay in it, how unsuggestive it was to him of brilliant episodes, and how he kept hammering away at it, with harder and harder strokes, to be sure, but still without finding much that was new to say about it. This fugue reminds one of a trait that is more than once apparent in Schumann's writing; a certain quasi-physical delight in whacking and hammering away at a brilliant theme, as if for sheer love of the hard fight, but without making that theme move one inch forward. Were it not for the enormous and dazzling brilliancy of the thing, one might almost incline to think Bach's treatment of this fugue a trifle monotonous; but his fire and vigor carry it all through triumphantly. Of the real excellence of D'Albert's transcription one cannot judge after a single hearing; but of its brilliancy there cannot be the slightest doubt. It gives the player an opportunity for the display of the most transcendent virtuosity, of the most astounding staying power. D'Albert's playing of it was simply stupendous; it took away your breath! We can remember few things in our experience so thrilling.

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The Musical Courier.

NEW YORK, WEDNESDAY, APRIL 20, 1892.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 TREMONT STREET, April 16, 1892.

THE program for the twenty-third Symphony concert this evening was:

Symphony No. 1, in B flat, op. 38	Schumann
Aria, "Alessandro"	Händel
Suite from the music to Shakespeare's "Hamlet," op. 50	Henschel
Prelude ("Hamlet").	
Prelude to Act. II. ("Ophelia")	
Interlude, Act III., and pastorale, Act V.	
Prelude to Act IV. ("Ophelia's" death).	
Danish March.	
(First performance in America. Conducted by the composer.)	
Aria from "Herodiade"	Massenet
Overture, "Oberon"	Weber

The soloist was Mrs. Georg Henschel.

The performance of the d'Albert symphony, announced for this concert, was postponed on account of the non-arrival of the orchestral parts from Europe.

Although the Schumann symphony, selected by Mr. Nikisch as a substitute for the d'Albert work, is and will ever be a favorite, there was considerable disappointment expressed because of the unfortunate circumstance which precluded all possibility of hearing the d'Albert symphony this season.

The Schumann symphony was given an animated and energetic reading by Mr. Nikisch. The orchestra, however, was somewhat rough, particularly in the first two movements. On the other hand, the "larghetto" was smoothly and carefully performed and may be considered quite as satisfactory as any playing during the evening.

Owing to its novelty the Henschel suite from the "Music to Shakespeare's 'Hamlet'" was the feature of the program in which was centred the greater interest.

Although the composition is artistically conceived, fully, effectively and even richly scored, it could not be called original by the composer's most enthusiastic admirer. The short and commonplace themes were repeated again and again, and but for the colored instrumentation would have been tiresome to a degree. The pastorale seemed to be the only bit unsuggestive of "midnight oil," and gave evident pleasure to its hearers. The orchestra played each movement excellently well. Mr. Henschel conducted, and in a firm, graceful, dignified manner. That he had improved since his absence from Boston was seen at once, and the increased control which he had acquired, both over himself and his men, was plainly apparent.

Mrs. Henschel, however, has not improved. Not that there was a deal of room for it at the time she was last heard here, as her singing was ever finished and satisfying as far as the limitations of voice permitted. In her second selection, the Massenet aria from "Herodiade," these limitations were especially noticeable. Though cleverly sung it sadly needed the breadth and impressive force which this aria requires in order to be most effective.

The last concert of the present season will be given next Saturday evening, and the program as announced will be: Symphony in G, Haydn; concerto for violin, Paganini, and Brahms' symphony No. 1. Mr. Franz Kneisel will be the soloist.

* * * *

D'Albert.

D'ALBERT'S second recital, which took place on Thursday afternoon, April 7, was certainly a crusher! The "little giant" was in his best form, and the way he went at it was enough to do one's heart good. At the first recital on Tuesday we were still too much under the sweet, hypnotic influence of Paderewski to be able immediately to become absorbed in a personality so entirely opposite to his. But by Thursday the transition was made, and we were all ready to enjoy the prodigious talent of his successor. *Le roi est mort, vive le roi!* It is no use trying to be faithful to one idol; life is too full for that, particularly in New York, where there is so much to claim our attention.

Paderewski and d'Albert are as wide asunder as the poles (no pun intended) in their playing, as in their appearance and manner before the public. Paderewski steals out with slow and languid grace, as if he had scarce strength enough to move, while d'Albert comes on like a little soldier, with quick and energetic tread and with a directness of purpose that is unmistakable. Paderewski inclines his head gently many times in response to the applause of the audience, while d'Albert gives one abrupt bow and then seats himself instantly at the piano. Paderewski plunges into a few powerful chords, and then waits till all is quiet before he begins his piece, while d'Albert does not seem to be in the least incommoded by late comers, but preludes in the most exquisite way for a long time and looks around at the people as they come down the aisles. Before they are in their seats finally he begins to play. Originality, variety and deep feeling are the three great points in Paderewski's playing, whereas in d'Albert's they are freshness, virility and sincerity. D'Albert has grandeur, immense tone and dazzling brilliancy; at times also great poetry and sentiment, but these last are not the predominating qualities of his playing. It is his power and his magnificent way of doing things that take hold of one. One feels in him the splendor of youth and strength, and it seems as if he had an inexhaustible reservoir to draw upon, and as if he could not contain himself for very richness and abundance. The public has no scruples in making him play any number of encores, for he is perfectly able to stand it. The idea that he can be fatigued seems absurd.

The first number on the program of Thursday afternoon was to me the most delightful. It was Bach's prelude and fugue in D major, arranged by d'Albert, and it was absorbingly interesting. How old Bach could make himself sound so young and fresh after 200 years is a mystery, and it reminds one of Longfellow's acute remark in "Hyperion," that "geniuses of the first rank are in advance not only of their own age but of all ages." No doubt the modern dress into which d'Albert put the prelude and fugue and his vigorous handling of it contributed to its effect. The deep basses made it very grand and were as good as organ pedals.

Following the Bach was Beethoven's sonata, op. 78, in F sharp major. This was Tausig's favorite, and indeed Beethoven himself thought a good deal of it, for speaking one day of the "Moonlight" sonata he remarked impatiently, "People are always talking about the 'Moonlight' sonata. I have done better things than that. The F sharp major sonata is something very different." D'Albert played it magnificently, and it was the finest Beethoven playing he did, except the op. 109 in the preceding concert.

Mendelssohn's "Variations sérieuses" were the third number, and although Paderewski has played them a great deal this season and in a manner that seemed unapproachable, d'Albert's rendering of them was equally good. If lacking in Paderewski's tenderness of touch he made up for it in breadth and nobility. His playing of the simple variation in chords was so earnest that it called out a burst of applause from the audience.

Raff's suite in D major gave d'Albert full opportunity to show his immense virtuosity and brilliancy, while not specially interesting as a composition. In sharp contrast to this overpowering brilliancy, at the close of the second movement he made a pianissimo the delicacy of which could not be excelled. It was really gossamery in texture, and was a surprise, coming from him.

Schubert's impromptu, op. 90, No. 3, was a disappointment, and sounded cold and monotonous. D'Albert played it very slowly and with big tone in the melody, but it was destitute of charm and was too coarse. The lovely water-like accompaniment which should murmur softly beneath the melody he made nothing of. In the Strauss-Tausig waltz, "Man Lebt nur Einmal," he was again at home as a virtuoso, and Liszt's little gem, the "Liebestraum," a veritable "dream of love," was exquisite—all feeling and warmth. The difficult cadenza just rippled off d'Albert's finger ends in the most delicious way.

Liszt's rarely heard "Spanish Rhapsody" closed a program which was beautifully arranged and of great variety. The "Spanish Rhapsody," as its name denotes, is composed on Spanish themes, instead of Hungarian ones. It is fascinating, as all Liszt's rhapsodies are, and d'Albert played it with such terrific fire and rush that his audience was nearly carried off its feet and recalled him again and again. Truly he is amazing.

AMY FAY.

The Last Nikisch Concert.—The last concert this season of the Boston Symphony Orchestra, Arthur Nikisch conductor, takes place next Tuesday evening, the 26th inst., at Chickering Hall. Mr. and Mrs. Georg Henschel will be the soloists.

Music in Baltimore.

BALTIMORE, April 17, 1892.

THE recital of Eugene d'Albert on Monday last was an important event in the estimation of every true lover of music in this city. The honesty of purpose, the sincerity and devotion to his work, and the technical perfection of his performance were the chief characteristics of d'Albert on this occasion. This was his program:

Prelude and fugue, D major	Bach-D'Albert
Sonata, op. 109	Beethoven
Variations sérieuses, op. 54	Mendelssohn
Nocturne, op. 9, No. 3	Chopin
Valse, op. 42	
Suite, op. 91	Raff
"Sonetta di Petrarca"	Liszt
'Feux Follets" etude	
'Rhapsodie Espagnole	

The recital was a great success, and everyone hopes for an early return of the wonderful pianist.

The Auditorium Company, with a capital stock of $200,000, has been incorporated here for the purpose of building a large music hall—just what is needed here.

HANS SLICK.

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SEASON 1891-92
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F. R. COMEE, Assistant Manager.

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Chickering Hall, - - New York,

Tuesday Evening, April 26, at 8.

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SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

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UNDER THE AUSPICES OF THE MUSIC COMMITTEE.

Wednesday Evening, April 27, at 8 o'clock.

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SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

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C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets, with reserved seats, on sale at J. F. ELLIS & Co.'s, 937 Penna. Avenue.

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Academy of Music, - Brooklyn.

Friday Afternoon, April 29, at 3 o'clock.
Saturday Evening, April 30, at 8.15 o'clock.

Under the auspices of the
PHILHARMONIC SOCIETY OF BROOKLYN.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

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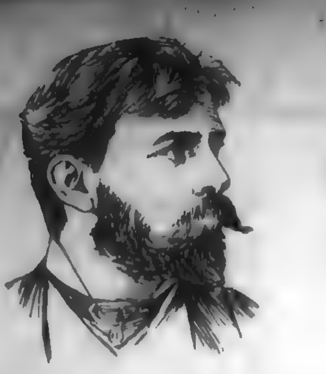

NIKISCH.

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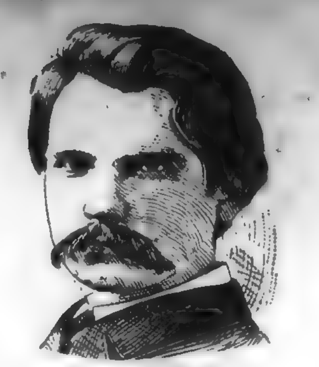
Tuesday Evening, May 3,
AT EIGHT.



D'ALBERT.

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ALWIN SCHROEDER, Violoncellist,

. . . AND . . .

EUGEN · D'ALBERT,

The Renowned Piano Virtuoso.

PROGRAMME.

BERLIOZ, ... Overture, "Benvenuto Cellini"
CHOPIN, ... Concerto for Pianoforte in E minor, Op. 11
Allegro maestoso.
Romance — larghetto.
Rondo vivace.
Mr. D'ALBERT.

WAGNER, ... Prelude, "Lohengrin"
TSCHAIKOWSKY, Last Movement (Theme with Variations) from Suite, Op. 55
Soli for Violoncello.
a CHOPIN. Nocturne.
b SCHUBERT. Moment Musical.
c KLENGEL. Capriccioso.
Mr. SCHROEDER.

DVORAK, ... Symphony No. 4, in G major
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

Tickets, $1.50 and $1.00, and analytical programme books at the Star Theatre, on and after Monday, April 25.

BOSTON HOME JOURNAL.
403 Washington Street, Boston, Mass.
SATURDAY, APRIL 23,

THE D'ALBERT RECITALS.

The success of the D'Albert pianoforte recitals this week has been of the worthiest kind. Eugen D'Albert represents the art of pianoforte playing in a manner that especially commends itself to the most conscientious class of students. True, he is not so note perfect in his performances as was Tausig, the only one of the great pianists of whom it is possibly true that "he was never known to strike a wrong note in public," as Bernsdorf once wrote of him. In this respect Arthur Friedheim is more of a Tausigean than any contemporaneous pianist, but Eugen D'Albert's fidelity to the composers of his choice is of a far more interesting and even worthier kind. He never aims at absolute literalness at an expense of any such higher qualities of performance as a pianist of his genius is any time justified in assuming. Therefore his playing of the 32 variations, the sonata, op. 53, and other works of Beethoven in Music Hall at his first recital on Monday afternoon was just such playing as artists who prefer a conservatively subjective treatment of classical works most enjoy. He seemed as if invariably compelling the spirit of the work to follow his own feelings, while he was none the less constant in reciprocating the composer.

The manly heart and bright, glowing, burning fancy of the pianist were seldom observed in the nobler qualities of the interpreter. With the sonata opus 90, he seemed more or less influenced by the humor of the moment, yet there was no investing the "conversation with the beloved one," of which Marx tells us, with the slightest sentimentality, and the "struggle between head and heart" was exceptionally well set forth. Perhaps the worthiest performances of the recital were with the opus 109 and op. 110, both of which works were marvelously well played, and with an absolute void of any such psychical *importations* as would doubtless have misdirected popular attention from the music as Beethoven wrote it to the mere individualism of the performer.

Yet there none the less poured forth a perfect flood of new and charming ideas, which to all spiritual intents and purposes were the composer's own. In brief, throughout the recital each interpretation seemed to have been thoroughly conceived, systematized and regulated from the standpoint of the ethical and intellectual principles of art, while accompanying the artistic result of this preconception was all the spontaneity and virtuosal means that could reasonably be desired. Such qualities were none the less noticeable at the concert on Wednesday afternoon when the composers chosen were Bach-d'Albert, Beethoven, Mendelssohn, Raff, Schubert, Strauss-Tausig, and Liszt,

Again in all that he did his musical perceptions and conceptions were of the highest order, the performances as a whole being quite beyond praise, so clear, so flawlessly legato, refined, finished, tasteful and elevating was the artist's playing.

HANDEL AND HAYDN SOCIETY.

The very excellent performance of "The Messiah" by the Handel and Haydn Society, under the direction of Mr. Zerrahn, was followed on Good Friday evening by an equally notable performance of the "Passion Music" of Bach. The soloists were Mrs. Henschel, soprano; Mrs. Joachim, alto; Messrs. Lloyd and Parker, tenors, and Messrs. Henschel and Lamson, bassos. Mr. Lang was the organist and Mr. Tucker was at the piano. The society also had the assistance of a chorus of boys from the choirs of Emmanuel, St. Paul's and Harvard College. Mr. Lloyd sang the music of the Evangelist, and in spite of his continued indisposition, to him belonged the honors of the evening. Mrs. Henschel's voice lost something of its beauty by being heard in so large a place and in such trying music, still her work for the most part was done with sympathy and good understanding. Mrs. Joachim's singing was characterized by the same intellectual charm and vocal faultiness that was noticed in her previous work. Mr. Henschel sang the music of "Jesus" with much dignity and impressiveness but with a sentiment that seemed slightly exaggerated. His peculiar method of producing his voice shows him to less advantage in this style of music than in the dramatic. Mr. Parker sang with great intelligence and expression if a trifle roughly, and Mr. Lamson's work was unevenly good. The work of the chorus and orchestra was generally excellent. The performance was very long and lifeless owing to the request that there should be no applause. The soloists were in black as were the members of the chorus with one or two exceptions, which all contributed to the general gloom.

Quite in contrast was the performance of "The Creation" on Easter Sunday night. On this occasion all was brilliant, even the lighting of the hall had been improved in a manner that was little short of dazzling in contrast with what generally obtains there, and after the heavy and at times tiresome music of "The Passion," the simple flowing melodies of "The Creation" were a delight. The soloists were Mme. Albani, soprano, Mr. Lloyd, tenor, and Mr. Whitney, bass. The pleasure of Mme. Albani's singing during the evening was almost without alloy. Artist as she is in opera, her work in oratorio is even more beautiful, and she sings with a sustained power, vigor and fervor that are convincing and satisfying. Mr. Lloyd's singing was as it has been all through, fine at all points, finer than usual if such a thing were possible, and his rendering of "In Nature Worth" was simply exquisite, a thing to be long remembered by those who had the good fortune to hear it. Mr. Whitney sang the music of Raphael and Adam with that earnestness, dignity and expression which are so characteristic of all his work. Chorus and orchestra did fine work under Mr. Zerrahn's direction, and their appreciation of his efforts in their behalf took the tangible form of a very beautiful floral harp.

Mr. Eugen D'Albert added an unexpected delight to the last of the Kneisel concerts, given in Brattle Hall, Cambridge on Tuesday, by his performance, in conjunction with Mr. Franz Kneisel, of the Kreutzer Sonata, besides other selections. The musical treat called out a most cultivated audience.

The Beacon.
BOSTON, SATURDAY, APRIL 23, 1892.

THE SYMPHONY CONCERTS.

In considering Mr. Henschel's "Hamlet" *suite*, which had the central place on the twenty-third Symphony programme, the fact should be kept in mind that this music was written for a theatre and should not be subjected to as exigent examination as if it had been composed independently and for the concert-room. Not only is the best theatre band less in numbers and effect to a full concert orchestra, but the time assigned to its share in a composite performance is necessarily limited in conformity to the prime requirements of the stage. If the composer of music for a spectacle or a standard drama outlines moods and suggests characters which are ultimately to be shown in words and acts, or accompanies them allusively, he has done his duty; if his music will bear translation to an entirely different locale and environment, he has succeeded in doing more than this. Nobody, we are sure, would be more prompt than Mr. Henschel to say this "Hamlet" music, prepared under commission to introduce and accompany certain parts of the play, is just what he would have made it if he had set out *de proprio motu* and under inspiration, as one might say, to create a suite or fantasy after Shakespeare. That it maintains itself so well, indicates so clearly those elements of the tragedy with which it is to be connected, and is wrought out in such excellent and musicianly ways, is in itself high praise and honor. To ask from it the fulness of a free composition and the expansion of unrestricted time, is unreasonable. All the same, we should like to hear it as it was meant to be heard, with the influences of speech and action blent into its own, before judging it absolutely. But if it be not inspired, it is certainly well moulded upon substantial and sensible subjects, and the chief exception that criticism can find with it is its brevity of development, its occasional slight weakness of assertion, and its narrow range of effect in scoring. The *suite* includes a general introduction of variable character, preparatory to the presentation of the fluctuant Prince of Denmark; a softer and sweeter prelude to the second act, intended to be typical of *Ophelia*, although we thought it somewhat sombre and dense for this; an interlude, relative to the first prelude, preceding the third act; an elegiac introduction to the fourth act, significant of *Ophelia's* fate, and a pastoral episode following it, indicative of the calm, rural nature of the churchyard, together with a Danish march for some professional purposes. The music is honest and interesting, and ought to be of unusual value in its place, besides showing the knowledge and care of the wise student of orchestral scores. The other instrumental numbers were the "Oberon" overture, in a generally commendable reading, and Schumann's first symphony, some parts of which were admirably done, while others were harsh, hard and almost pugnaciously assertive of the conductor's personal notions. [It may be noted in passing that this symphony was given because the parts for Mr. D'Albert's, which had been promised, did not arrive in time, and that Mr. Henschel conducted his *suite* and had nothing less than an ovation from the audience.] Mrs. Henschel sang airs from Handel's "Alessandro" and Massenet's "Herodiade" in her delightful style, but of course with too little power for the hall.

The season will end tonight with Haydn's G-minor and Brahms's first symphonies, with a Paganini violin concerto for Mr. Kneisel sandwiched between them.

D'ALBERT.

Mr. Eugen D'Albert will end this afternoon with a programme of important miscellaneous selections the short series of recitals appointed for the Music Hall, the previous concerts having taken place there on the afternoons of Monday and Wednesday, and the former day having been devoted to Beethoven alone. The enormous number of concerts already given since last autumn has not so far exhausted the purses or the minds of the musical public, but that large patronage, close attention and flattering applause have been bestowed upon the recitals, which will leave behind them a stronger and better impression of the pianist's powers than he has ever made before. There is no need to dwell now upon any great artist's command of the instrument; for while each of many who are famous and commanding use it after his own peculiar fashion and to his own ends, each appears the peer of the others in technical mastery of all the resources which that "box of wires" possesses. What remains for the critic to consider is the pianist's apparent intention and the correspondence between this and his demonstration of it. Coming immediately after the romantic and intensely personal Paderewski, D'Albert seems even more strict and impersonal than he is, and his occasional disregard of the capacity of the instrument for tender tones and sustained phrases seems almost like intentional harshness. With him the intellectal predominates over the emotional, logic over suggestion, demonstration over persuasion. He is at times rugged almost to roughness, decided almost to severity, urgent almost to ingenuousness. His lights soften into no corona, his shadows into no penumbra; in his musical exposition a spade is a spade, and a fundamental idea must be set forth as nearly as possibly as a *nuda veritas.* He is firm even to rigidity, exact to formality, and insistent to unyieldingness. But his honesty, his consistency and power of conviction are absolute, and if he is rarely eloquent, he is almost always masterful. He offends sensibility and displeases judgment sometimes; but, on the other hand, he sometimes almost overwhelms and often astonishes by the rush and weight of his climaxes and delights by his flashing splendor. He does not attempt to overlay a composer's writing with his own interpretation, wresting the text to support him; but he puts himself and all his powers at the service of the author as he understands him, and therefore his errors and insufficiencies lie in the spiritual coldness which can be felt through the eagerness of his delivery. Yet he has also a feeling for beauty, although perhaps preferably for beauty of form than of sentiment, and grace, elegance and lightness of touch and phrase are no rarities in his style. He deserves his standing among the chief concert pianists of the world, and the judicious student can learn much from him, as he is sure to give the layman great and worthy pleasure.

ORATORIO.

The second of the Handel and Haydn Society's spring concerts consisted of three hours of the Bach Passion music, which is quite as much of an almost unbroken series of minor modes as the average listener can bear. One insatiate writer did indeed express his personal regret that the work could not have been given unabridged; he, perhaps, could live through an uncut "Hamlet" or "Richard III.," but less gifted mortals could not, so that it is just as well for humanity in general that consistent and reasonable abbreviations are to be continued. The performance, although by no means flawless, may be accepted as the best which Boston has had, and the soloists, if not always ideally excellent, were certainly eminent and honorable. Mr. Lloyd, although he had not recovered evenness of voice, gave the many recitatives of the *Evangelist* in a beautifully sincere and impressive manner, while the tenor airs were intelligently and earnestly read by Mr. George J. Parker, who might have borrowed something of the great Englishman's perfect placidity of style with advantage. A similar comment may be made upon the bass music: Mr. Henschel, for all that his voice has not the natural qualities which one desires to hear in the singer of *Jesus*, yet delivered his text with mastery and gravity, while Mr. Lamson seemed to try a little too hard to be dramatically expressive and so diffused his tone and made his reading unequal. Mrs. Henschel's exquisite method, her delicacy and her taste sustained her singing of the soprano music when her voice was in itself inadequate in volume and intensity to the duty imposed upon it. Mme. Joachim was very disappointing in the contralto part, in spite of the size and solidity of much of her voice. Without dwelling upon the falsity of her intonation and the hollow and vague quality of many even loud tones, it is enough to note that her delivery was formal, rigid and unimpassioned to a degree quite surprising to those who had heard her in *lieder* only. The fact that perfect intonation and agreeable, plastic tones are really the first requisites in a singer, and that inflexible time-keeping is quite possible to a mere music-box, appeared, however, to have no weight with one daily contemporary, which declared, in its pet and now trite exaggeration that her contribution was "utterly superb"—a laudation which will be taken with some qualification when it is remembered that its chief critic recently declared in print, over his own signature, that of vocal music he knew nothing. The chorus sang almost always with readiness and correctness, and some weakness of the middle voices, when it was divided into eight parts, was quite excusable. The orchestra also was generally attentive and correct, and the choir-boys, who were adjoined for a few choruses, sang from the side balcony a lusty *obbligato*, which quite dominated all the other parts. A rather foolish invitation was given to the audience to get up and assist in some of the chorals; the getting up was all very well, for it gave relief to the long stretch of sitting, but the singing was a flat failure, as the evening was devoted to a concert and not to a praise-meeting. We have seen the objection raised that those who tried to sing took up the parts appropriate to their own individual voices, the implication being that they should have sung the air as a German congregation would in a church service. But then as Bach wrote out these chorals in vocal harmonies, and set them down for his choirs to sing so, the objection seems rather fantastical and finical.

The third concert was Haydn's "Creation," which has not been sung for several years. The choir did remarkably good work, their singing being almost invariably prompt, firm and balanced, and more attention than usual being paid to effects of light and shade. The first honors should be pretty equally divided between Mr. Lloyd and Mr. Whitney. The former had almost entirely recovered purity of tone in all his compass, while the latter was a little cloudy of intonation at first. But each read his music with dignity, expressiveness and becoming variety of emphasis, Mr. Lloyd adhering inflexibly to the most conservative readings, but Mr. Whitney yielding to the popular craving for the introduced low D's—which, let us whisper in his ear, are audible from him, but not solid or sonorous in Music Hall. Mme. Albani gave to the soprano music a vivid dramatic coloring, but she took many operatic liberties in phrasing and reading which detracted both from the pleasure and the worth of her singing. That music should be sung elastically but not variably, and the same kind of reproof which is meted out to him who tempers with the integrity of a classic symphony is deserved by the singer who disports herself in the measures of an oratorio. The third part—the connubial confidences, mutual admirations and united worshipfulness of Adam and Eve—sounds, as others have said, rather tame and thin after the nobler and sturdier music which has preceded it, and if America should follow English example in omitting it, perhaps no grave loss would be experienced; there would certainly be no lessening of real pleasure, for these last pages produce the effect of an anti-climax.

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Academy Concert Hall, - Baltimore,

Thursday Evening, April 28, at 8.

SEASON - 1891-92

PROGRAMME

6

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

NEW YORK, SATURDAY, APRIL 23, 1892.

THE 22D SYMPHONY CONCERT was made up of two standard overtures, one old and the other modern, the Egmont of Beethoven, and the Sakuntala of Goldmark. Between them, to the credit alike of composer and orchestra, came J. K. Paine's Spring Symphony, not heard for the first time, though new with this orchestra. This has been called the most important of American works. The Adagio and Allegro, which suggest valedictory snow-swirls and peeping crocuses, is indeed expressive. The May Night Fantasy hints an insectivorous atmosphere rather more suggestive of June. The Springtime Romance hardly equals the other movements; but we all rejoice in the Spring Glorys which come with the final Allegro.

HANDEL AND HAYDN CONCERTS IN HOLY WEEK.

150th Anniversary of the Messiah Commemorated in Boston.

[*Boston Staff Correspondence.*]

THERE were three. First, on Wednesday, April 13, came the extra performance of the Messiah, to commemorate the 150th anniversary of its original production in Dublin. This was 85th performance by our Boston society, one more than a yearly performance since the Handel and Haydns first ventured upon it in 1818, in Boylston Hall.

Myron Whitney sang the bass parts, as so often before, beginning his work right royally, but wearying toward the end.

Mrs. Genevra Johnstone Bishop met with varying success in the soprano solos, singing "Come unto me" finely, and taking the runs in "Rejoice greatly" with attractive half tones, of a pure and bell-like quality. One experienced public singer declares that he knows of no Boston soprano who could excel this lady from Chicago.

Mrs. Carl Alves was at her best in "He was despised," though careful listeners felt disposed to criticize her peculiar pronunciation of that little word *a*. Her voice and presence were much admired.

After he had overcome certain shortcomings of the vocal organs, Edward Lloyd blazed out magnificently, and in one great solo he fairly *dashed* "them in pieces."

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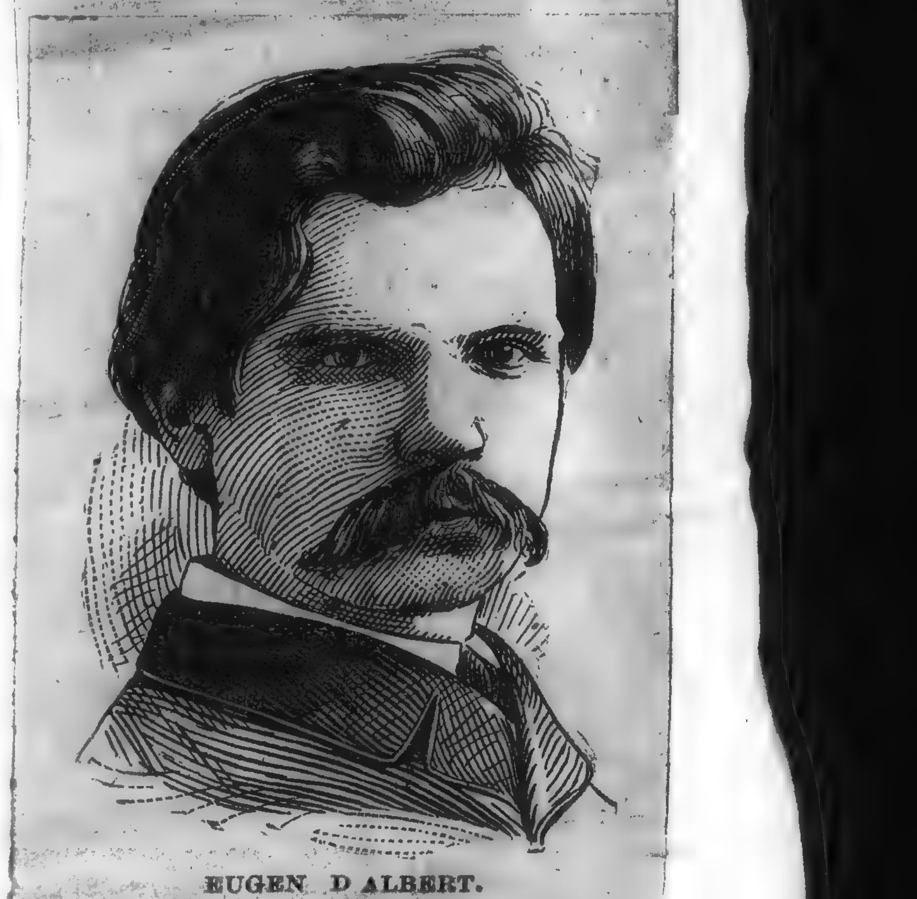

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BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92

PROGRAMME

6

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

American Art Journal.

The Oldest Musical Weekly Published in America.

FOUNDED IN 1863 BY HENRY C. WATSON.

WM. M. THOMS, Editor.

NEW YORK, SATURDAY, APRIL 23, 1892.

THE 22D SYMPHONY CONCERT was made up of two standard overtures, one old and the other modern, the Egmont of Beethoven, and the Sakuntala of Goldmark. Between them, to the credit alike of composer and orchestra, came J. K. Paine's Spring Symphony, not heard for the first time, though new with this orchestra. This has been called the most important of American works. The Adagio and Allegro, which suggest valedictory snow-swirls and peeping crocuses, is indeed expressive. The May Night Fantasy hints an insectivorous atmosphere rather more suggestive of June. The Springtime Romance hardly equals the other movements; but we all rejoice in the Spring Glorys which come with the final Allegro.

HANDEL AND HAYDN CONCERTS IN HOLY WEEK.

150th Anniversary of the Messiah Commemorated in Boston.

[*Boston Staff Correspondence.*]

THERE were three. First, on Wednesday, April 13, came the extra performance of the Messiah, to commemorate the 150th anniversary of its original production in Dublin. This was 85th performance by our Boston society, one more than a yearly performance since the Handel and Haydns first ventured upon it in 1818, in Boylston Hall.

Myron Whitney sang the bass parts, as so often before, beginning his work right royally, but wearying toward the end.

Mrs. Genevra Johnstone Bishop met with varying success in the soprano solos, singing "Come unto me" finely, and taking the runs in "Rejoice greatly" with attractive half tones, of a pure and bell-like quality. One experienced public singer declares that he knows of no Boston soprano who could excel this lady from Chicago.

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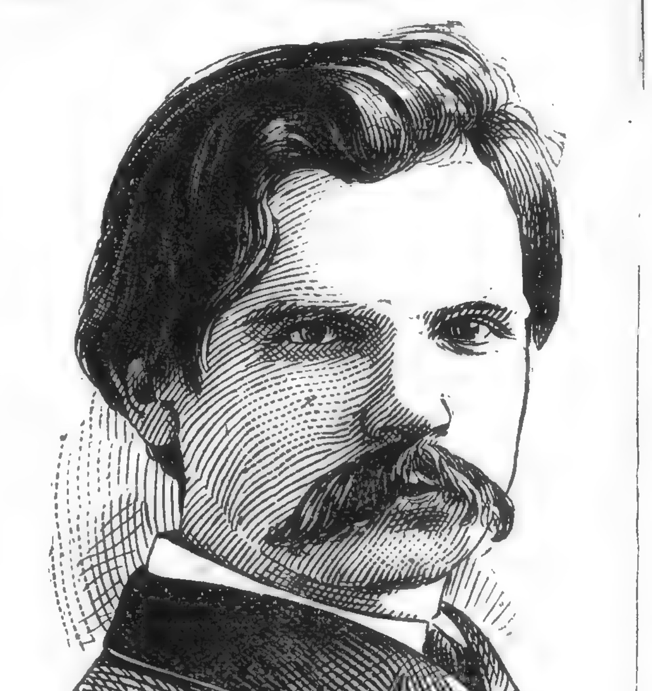

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BOSTON TIMES

BOSTON, SUNDAY, APRIL 24, 1892.

THE SYMPHONIES.

TWENTY-THIRD CONCERT.

The twenty-third concert by the Symphony orchestra was given in Music hall Saturday, April 16. The programme:

Schumann. Symphony No. 1, in B flat, op. 38.
Andante un poco maestoso.—Allegro molto vivace.—Larghetto—Scherzo, molto vivace with Trio I. & Trio II.—Allegro animato e grazioso.
Handel. Aria. "Alessandro."
Henschel. Suite from the Music to Shakespeare's "Hamlet," op.50. (First performance in America. Conducted by the Composer.)
Massenet. Aria from "Herodiade."
Weber. Overture. "Oberon."
Soloist: Mrs. Georg Henschel.

The Schumann Spring symphony is, perhaps, the most melodiously beautiful of all this celebrated author's compositions. We are told it was written at that happy period of his life, on the eve of his marriage with that remarkable woman and renowned pianist, Clara Wiek. He had met with great opposition from the stern old father, because he looked upon Schumann as a nobody who had never done anything, and, in his opinion, never would. Schumann, put to his mettle, composed this symphony and, through its beauties and success, gained the father's consent to marry the daughter. This music is such as to prove attractive to all classes of music lovers. There seems to be no use in expending powder on Mr. Nikisch's overwrought, bombastic, brass-band noise, for he does not heed the united efforts of the critics who have kindly suggested that he modify his ideas and discriminate between mere noise and music. However, as most of the critics are consistent, they will continue to offer their advice and no doubt Mr. Nikisch will continue to disregard it. The first movement of the symphony was not entirely ruined by sensational effects, though it was too demonstrative to prove as effective as it might under a more conservative director. It is not in the nature of Mr. Nikisch to be anything but demonstrative, except in his pianoforte accompaniments, which are truly models of elegant refinement. The lovely second movement was delightfully played, and deserves all possible praise. The scherzo, also, was given a very fair representation, giving real pleasure to the general listener. It is bright, lively and effective. The fourth movement, allegro animato, requires vigorous treatment by the orchestra, and it received it; aye, more than this, it was boisterous in the extreme. A little more subdued calmness would have commanded more attention and represented more truthfully the music in hand.

With due respect for Mr. Henschel's ability as musician and composer, we were not particularly pleased with this Suite of his. Without doubt the music is far more beautiful when presented in connection with the accessory stage effects, and it is, perhaps, unfair to speak without first hearing it in this connection; but if a composer puts his music before the public regardless of fitness, he must accept the consequences.

The Oberon overture was splendidly played, without cause for faultfinding. All of Weber's overtures are delightful as music, and "Oberon" is the best of them.

The singing of Mrs. Henschel furnished pleasurable delight. She is charming in appearance, an artiste of exquisite taste and of perfection in vocal art. There are few, if any, who can compare with her in the singing of songs and ballads which come within her reach. She does not attempt more, and therefore succeeds in captivating her hearers. She is claimed as a Bostonione, and it may truly be said that Boston is very proud of her. She was recalled again and again after each song.

JAMES M. TRACY.

Mr. C. A. Ellis has arranged with Mr. and Mrs. George Henschel to give a series of six concerts in Chickering hall next season.

THE D'ALBERT RECITALS.

The three pianoforte recitals last week in Music hall by Eugen D'Albert have not been of that exciting character to which the public has been accustomed this season from virtuosi whose unquestioned genius he has conspicuously surpassed in that "infinite capacity for taking pains" that may cause, for example, the "three great B's" to be remembered long after such unique and charming personalities in musical art as Chopin, Liszt and Rubinstein are forgotten.

There are important reasons why such pianoforte playing as has been heard from D'Albert during the past week should receive the highest praise. That he possesses a technique that is simply colossal, that it is a broader and stronger technique than any that has been witnessed here this season, that it is almost equally responsive to the most delicate requirements though more prominently obedient to the most powerful demands, would not alone entitle him to the unrivalled reputation that he enjoys among musicians. In fact, it will not be seriously questioned that the superb technique of our latest "greatest pianist among musicians" is his least praiseworthy possession, although it is all the more worthy of admiration in that it is used so subserviently as a means. Eugen D'Albert is certainly at his best in works which not only make heavy demands on the fingers but which strongly appeal to the intellect and feelings. Apart from mechanism, he seems to be imbued with dramatic feeling, sense of contrast and imaginative power.

His programme for Monday afternoon was devoted to Beethoven and included 32 Variations in C minor, Sonata in C major, op. 53 (Allegro con brio—introduzione [illegible]), Sonata in E minor, op. 90, (allegro [illegible]—moderato cantabile), Sonata in E major, op. 109 (Introduzione, prestissimo, aria con variazione), Sonata in A-flat major, op. 110 (moderato, presto non tanto, aria e fuga).

The variations were given in a most finished and refined manner, while the Sonata, op. 53, was expounded with wonderful clearness, and a devotion to detail that avoided all pedantry in the heartfelt expression with which it was all accomplished. The sonatas, op. 109 and op. 110, were performed with a clear intellectual grasp and an easy command of their formidable difficulties.

On Wednesday afternoon the programme was:

Prelude and Fugue in D major..Bach-D'Albert
Sonata, Op. 78..........................Beethoven
Allegro non troppo—Presto assai.
15 Variations sérieuses, Op. 54....Mendelssohn
Suite in D minor, Op. 91...........................Raff
Introduzione e Fuga
Giga con Variazioni.
Cavatina.
Marcia.
Impromptu, Op. 90, No. 3................Schubert
Valse, "Man lebt nur einmal"...Strauss-Tausig
Liebestraum, No. 3 } .... Liszt
Rhapsodie Espagnole }
(Folies d'Espagne e Jota Arragonesa)

Splendid insight and judgment combined with technical attainments of the highest order were the prevailing characteristics of the recital. His performance of the Mendelssohn Variations was simply perfect, and with the Raff Suite, too, it would not seem that the great artist could possibly have been surpassed. With the Liszt pieces the recital brilliantly ended. As a performer of Liszt's music Mr. D'Albert, with a left hand so proficient that it seems a second right, and with the other great essentials that a modern pianist requires, unquestionably has a splendid place. His climaxes are superb, and not only in the most boisterous tempests of the Lisztean music, but in the gentlest echoes of sound, he invariably holds his audience as if by magic.

The third concert was given yesterday afternoon, and the same wonderful ability was displayed. Mr. D'Albert will always find appreciation in a Boston audience.

C. L. CAPEN.

Gazette

BOSTON, SUNDAY MORNING, APRIL 24.

HENRY G. PARKER, Editor and Publisher

The Symphony Concert.

Last evening the twenty-fourth and last concert of the eleventh season of the Boston Symphony Orchestra took place in Music Hall. The programme was Symphony G major (No. 13 B. & H. edition), Haydn; Concerto for violin, Paganini; and Symphony No. 1, C-minor, Brahms. Mr. Franz Kneisel was the soloist. The audience was very large and filled even every available bit of standing room. When Mr. Nikisch came to the conductor's stand, he was received with cordial and prolonged applause. The Haydn Symphony was admirably read and was played in a clean cut and sympathetic maner. The tempi were excellent throughout. The delightful work was, on the whole, one of the most satisfying performances of the season. The Brahms symphony was given with much richness and variety of tone color, and with remarkable sustained fire. Occasionally there was a noisiness that caused the music to become obscure, but taken altogether, the rendering was interesting and highly effective. Mr. Kneisel played the concerto with exquisite finish and purity of style, and with faultless taste. The technical difficulties were overcome with apparent ease, and the force and elegance of the whole were charming. The performance was greeted with tremendous applause, and the artist received five of the stormiest recalls we have ever heard in Music Hall, and was presented with a huge wreath and some flowers.

The season just closed was, on the whole, less interesting than any of its predecessors, and it has witnessed a steady deterioration in the efficiency of the orchestra. The programmes were, with but few exceptions, weak. The music that was heard for the first time at these concerts consisted of: A Suite by Tschaikowski, the prelude to "Cavalleria Rusticana;" "Don Juan," by Strauss; Lalo's "Le Roi d'Ys" overture; Svensden's "Carnival in Paris; a suite by Mr. E. A. MacDowell; a Concerto for strings and wind, by Handel; a prelude and fugue, by Florsheim; a symphonic suite, by F. B. Busoni; Tschaikowski's "Hamlet" overture; Mr. Henschel's "Hamlet" suite; a violin concerto, by Mr. C. M. Loeffler; Dvorak's symphony No. 4; and Bruch's violin concerto No. 3. The soloists were: Mad. Nordica, Mr. A. Grunfeld, Mr. F. B. Busoni, Miss Marguerite Hall, Paderewski, Mad. Fursch-Madi, Mrs. H. H. A. Beach, Mr. W. Winch, Mr. W. H. Sherwood, Mad. Camille Urso, Mr. E. D'Albert, Mad. Joachim, Mrs. Georg Henschel, and for the "Manfred" music Mrs. Nikisch, Mrs. Wyman, Mr. W. Heinrich, Mr. H. Meyn, Mr. G. S. Lamson, Mr. Sargent, and Mr. I. Morawski. The members of the orchestra who appeared as soloists were Mr. A. Schroeder, Mr. C. M. Loeffler, Mr. T. Adamowski, Mr. C. Molé, Mr. H. Schuecker, and Mr. F. Kneisel.

The performances of the orchestra were never up to the splendid standard to which Mr. Gericke had brought them. In fact, since his departure, the fine state of discipline in which he left it has slowly but surely degenerated. Its attack has become ragged, its precision has to a great extent disappeared, and its perfect finish of style has fallen away to a painful roughness. Delicate gradations of tone color have become almost unknown to it and its characteristic has, to a great extent, become noise. These evils have been supplemented by the extraordinary manner in which Mr. Nikisch has seen fit to "improve" the older masters by foisting upon their music new and incongruous readings. It would appear that he can only view music through an operatic medium, and the result is that a cantabile in a symphony or in a concert overture is distorted by the devices peculiar to the opera tenor or the opera prima donna. In other words Mr. Nikisch seems to be unable to resist indulging in a ritardando whenever the temptation offers, and the effect is invariably the vulgarizing of the music. In his propensity to give a new aspect to an old work at any cost, he boldly disregards the composer's express directions and subjects him to unwarrantable indignity. His treatment of the opening of the Mozart symphony in G-minor, and of the opening of the Mendelssohn Scotch symphony, are flagrant instances of his predilections in this direction. Another of his peculiarities is to find some unimportant passage given by the composer to the second violins or the violas, and to bring it into a prominence manifestly never meant, but which wholly disturbs the balance of effect originally intended, and causes the theme to give way to a mere accompaniment. This tasteless and inartistic fumbling with great masterpieces is not the result of musicianly conscience or of fine art feeling, and to the thoughtful observer, charitably inclined, it looks more like ignorance and presumption than anything else. We have expressed our sentiments so frequently and so freely on this fever of Mr. Nikisch to compress the giants of musical art into a space only fitted to hold a dwarf, that it would be supererogation to dwell at any greater length on the subject. We have not been singular in the views we have held regarding the liberties taken by him with the great masters. The bulk of reputable critical opinion has set steadily in the same direction that we have held. In fact, criticism has seldom been so thoroughly in accord has it has been this season regarding the performances of the orchestra and the eccentricities of its conductor. It is but just to state, however, that Mr. F. P. Bacon and Mr. W. F. Apthorp have been in harmonious companionship on the other side.

We recall clearly that now and then we felt it our duty to censure even Mr. Gericke for some innovations he made in respect to the tempi of certain works, but he never indulged in such radical misreadings as those of which Mr. Nikisch is constantly guilty, and which wholly change the character of the music. We have also found fault with Mr. Gericke for over much of rigidity in respect to style, but this shortcoming may be more easily pardoned than can the wild looseness of style into which Mr. Nikisch falls much too frequently. After all, there is nothing perfect under the sun; but there are degrees in all things, and the few faults of Mr. Gericke, even at their worst, were far less misleading and inexcusable than are those of Mr. Nikisch, and, moreover, he disciplined his orchestra to a point that entitled it to rank among the finest in the world.

If this noble orchestra is to fulfil its mission as an educator, some change in the course that has been pursued during the past three years is necessary. Its playing should be restored to the high plane of efficiency in which it was left at the end of Mr. Gericke's term, and the works of the master composers of the era before Wagner imposed his baleful influence on musical art should be read and performed as they were written. The music of to-day gives the conductor ample opportunity to gratify his wildest aspirations for the noisy and the bizarre, and to this he should be content to confine his taste for the new and the novel. Here there is a full opening for baton flourishing of every description, and for permitting the conductor to glorify himself at the expense of the composer. Haydn, Mozart, Beethoven, Schubert and Schumann, however, should be treated with respectful homage, and conducted with dignity. If their music does not sound like the high-seasoned music of our time, it is because they wrote when music had not sunk into sensationalism; and to shower pepper and other pungent spices on it by way of giving it a modern flavor, in order that callous palates may be made to tingle, is to be disloyal to art. To mar a beautiful statue is scarcely less reprehensible than to break it. Let us hear the master musicians as they made it clear they wished to be heard. If a conductor has ideas that he is ambitious to illustrate, let him write a symphony or a suite or an overture, and give full vent in it to the music that is in him. It would be infinitely better than to doctor the works of the immortals. We understand that Mr. Nikisch does not read any of the criticisms that are written about him. This is to be regretted, for no man is above criticism, and least of all a comparatively young man on the threshold of a career in which his experience has not been large. We are convinced that if he were to give some of his valuable time to reading and reflecting on the more serious criticisms that are made on him, he could hardly fail to learn something useful from them, and would avoid the mistakes into which he heedlessly falls through inexperience and over-confidence. He might not increase the esteem in which his warmest admirers hold him; but he would win the esteem of those who wish heartily for justification to join the ranks of his warmest admirers.

Mr. Eugen D'Albert gave three pianoforte recitals in Music Hall on the afternoons of Monday, Wednesday and Saturday. The attendance was not large on any of these occasions, but that may be accounted for on the ground that the musical public had been surfeited with piano playing. The Monday recital was devoted wholly to Beethoven, when the thirty-two variations in C, and the sonatas, op. 53, op. 90, op. 109 and op. 110, were given. Mr. D'Albert is a remarkably fine Beethoven player, and though four sonatas in one concert make a severe tax on the hearer, it may be frankly conceded that the artist's reading and performance of them kept the interest of his audience thoroughly absorbed. We have heard the variations when they were given with a arger variety of expression than D'Albert accorded them; but in point of technique, his rendering of them was literally perfect. The sonatas were magnificently played, though we could have wished a more discreet use of the loud pedal, and we must confess that the "Waldstein" sonata is becoming somewhat hackneyed and wearisome from too frequent repetition. At Wednesday's recital Mr. D'Albert vouchsafed some of the finest playing we have heard this season; and in fact, we are inclined to rank him as the most musicianly of the great pianists who have visited us recently. His technique is fully as wonderful as is that of any of his eminent rivals, and he has in addition a broader and more eclectic style than they have. In his arrangement of Bach's Prelude and Fugue in D, he gave one of the most amazing exhibitions of technique that the season has brought forth. We did not greatly admire his performance of the Mendelssohn "Variations Serieuses," op. 54. He fell into the same fault here that marked his playing of the Beethoven variations at the previous recital, giving them in a colorless and perfunctory manner, except in the fourteenth variation which was exquisitely read. In the Raff Suite, op. 91, an over-long and not steadily interesting work, his playing of the Gigue with variations was astonishing in its virtuosity. A lovely performance of the Schubert Impromptu, op. 90, No. 3, was among the delightful features of this recital. His rendering of the Strauss-Tausig waltz, "Man lebt nur enimal" was another marvellous display of finger gymnastics, but it was also fully as admirable in the grace and the variety of expression with which he invested it. The most astonishing bit of technique, however, was his performance of the Rubinstein octave study. It was dazzling in its brilliancy, but here again, the intelligent musician was not sunk in the mere virtuoso. Yesterday's recital was, perhaps, the best of the three. The artist was seen in a wider variety of styles, his programme represented Bach, Mozart, Chopin, Brahms, Rubinstein and Liszt. The conclusion to be drawn from these recitals is that D'Albert if not equal in singing quality of tone and tender warmth of sentiment to Paderewski and Pachmann, is stronger than either of them in versatility of styles, manliness of expression and intellectuality. In common with them, he has a tremendous technique, but he subordinates it to the composer. It must be owned that in the purely graceful he is not wholly at home, but the fire and passion of his playing are irresistible. He is not an artist who makes an immediate impression on his hearers. That was evidenced by these recitals, for at the first he was listened to coolly, and was not applauded with any special heartiness. At the second recital his audience was more deeply interested, and broke forth frequently into loud applause, while yesterday the ice was completely broken, and he excited a genuine enthusiasm.

The season of the Handel and Haydn Society closed last Sunday evening with a performance of Haydn's "The Creation." The chorus admirably sustained its fine record of the season, acquitting itself with precision, excellent discretion in respect to light and shade, and smoothness and efficiency generally. Mr. Lloyd was in better voice than he was in the previous performances, though he had not wholly recovered from his severe cold. His musical phrasing, the purity of his taste, and the artistic dignity that invariably distinguish his singing, made it a delight to listen to it. His reading of "In Native Worth" was notably beautiful. Mr. M. W. Whitney was also heard to marked advantage in his solos, though we could have wished for something more of warmth in point of style, and could have spared one of the innovating descents to the lowest depths of his voice. Madam Albani has sung here with more satisfying results than were attained by her in the soprano solos. Over many liberties were taken with the tempi, her phrasing was not always judicious, and too much of an operatic color was given to the music by retarding and pauses. If the oratorio should be given again, it would be well to omit the third part, which is weak and uninteresting in comparison with what goes before, particularly in connection with the almost didactic goody-goodiness of Adam and Eve. The season, on the whole, has been highly creditable to the society in every direction.

DAILY ADVERTISER

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MONDAY MORNING, APRIL 25, 1892.

The Symphony Concert.

It was rather a peculiar programme for the end of a season, for it gave a rather simple symphony for its first number, and a very abstruse one for its finale. The Haydn symphony in G, No. 13 of Breitkopf & Haertel's edition, presented a few of the faults to which we are beginning to become accustomed; the first violins were too violent in the first movement, and the contrasts were a trifle too brusque. Apart from these defects the performance was a notably good one; the largo was full of breadth and true legato effects, the trio of the minuet had just the right Musette effect with its characteristic drone-bass, and the geniality of the chief theme of the finale was excellently caught up. The *tempi* also call for praise; a Haydn allegro is not like a modern one, and a largo is not greatly different from an andante of the present; this conservative application of terms Mr. Nikisch seemed to appreciate and the result was a good one which deserved the liberal recognition it received.

Not so the Brahms symphony (which however was equally applauded) for in this there was much that differed radically from the accepted readings. Messrs. Henschel and Gericke may both be accepted as having the sanction of the composer in their readings, and neither of them made such a drawl of the beginning of the pizzicato phrase of the finale, or such a tumult of the coda. Perhaps this very fact won more applause for the work than it has ever received here before, for even in a symphony audience there are many, too many, who can be caught by blatancy. Let the orchestra play the hurly-burly which ends the "Peer Gynt" suite or an arrangement of a Liszt rhapsody, and they will win still greater applause. The encomiums of a large miscellaneous audience are not always a safe guide save to pecuniary results. Yet at the end of the season it is but justice to pay tribute to the virilty of much of the work; it is a good quality in itself, but it is a pity that it has so often led into the bizarre and sensational. Mr. Nikisch breathes the atmosphere of the footlights into the pure realm of classical music, and loss of perfect ensemble is a high price to pay for vigorous treatment.

The hero of the concert, however, was the soloist, Mr. Franz Kneisel. He played the Paganini Concerto in D, in such a manner that he was recalled four times amid an enthusiasm seldom seen in these concerts recently. Judged from the technical standpoint the work was well nigh perfect. The only point of adverse criticism that could be made was that the harmonics were not broad enough. But the rapid double-stopping, the high positions, the swift scale work, the difficult skips, the broad theme on the G string, the trying cadenza (composed by the player himself) and in short, the various points of virtuosity and bravura with which the work fairly bristles were overcome in noble style. But at the end of it all the musician finds himself asking, was it all worth the doing? Reduced to hard fact, and stripped of all its glitter, the work has nothing musical to say; it is in violin music what "Bel Raggio" is in vocal; it is a great display of tonal fireworks. Paganini was not a musician, he was only a virtuoso, and the whole difficult work sinks out of sight when compared with Bruch's G minor concerto, or even the well-worn violin concerto by Mendelssohn. The French and Belgian school of technicalities have led to a high grade of execution, but they have also led away from the true beauty and expressive power of the noblest of instruments. Bach's Chaconne teaches us the lesson that technical difficulty is not incompatible with musical ideas. Paganini's work shows us on the contrary, that it is possible and even easy, to win a popular triumph by bravura alone, and that musical thought is not absolutely essential to violin music. It is, however, certain that Mr. Kneisel by his performance, proved himself a giant in the technique of his instrument.

LOUIS C. ELSON.

The D'Albert Recital.

Eugen d'Albert gave his third and final piano recital of the season in Boston to a large audience in Music Hall, Saturday afternoon, and left the hall with the pleasant din of applause, vigorously, even enthusiastically given, ringing in his ears. The programme was such a one as Paderewski has delighted in giving us, and was made up of a mingling of the romantic with the flowery or bravura type. Without detracting in the slightest from M. d'Albert's performance, it may be said that not a little of the pleasure of the occasion was yielded by the instrument. That the attachment of all these master pianists for a particular make of pianos, induced by weighty consideration, has a disagreeable taste to those who see something of a surrender of art in it, is easily understood, and yet in the case of the Knabe piano, which D'Albert has engaged to use on his tours, the objection undoubtedly loses a great deal of its force. The one used last Saturday was a noble instrument indeed, and responded with equal expression in the most pianissimo passages as in the heaviest melody-fraught arpeggios.

The first number, Bach's Suite Anglaise, No. 6, was a brilliantly performed introduction to a brilliant programme, and Mozart's light and rapid rondo in A minor followed and then Brahms' soulful rhapsodie, op. 79, No. 2, admirably rendered and warmly received. The longest number was the sonata in B minor, Chopin's op. 58, in four movements, delightfully comprehensive and musical. The familiar barcarolle in A minor, by Rubinstein, and a Liszt selection of three pieces, the brief and tender Sonetto di Petrarca, "Feux Follets" etude, and the tarantelle, "Napoli," closed the afternoon.

Music Notes.

The Musical Courier, in the criticism of the D'Albert recitals in New York, says: "Mr. D'Albert was more than ably aided by the magnificent Knabe grand he played upon. Its singing qualities were as mellow as Lassalle's most mellow baritone notes, it thundered when d'Albert smote it in Liszt's brilliant pyrotechnics, and it responded perfectly to the delicate embroidery of Chopin's pearly runs. It was a remarkable instrument; Messrs. Knabe & Sons can congratulate themselves on that point."

THE BOSTON TIMES

BOSTON, SUNDAY, APRIL 24, 1892.

THE SYMPHONIES.

TWENTY-THIRD CONCERT.

The twenty-third concert by the Symphony orchestra was given in Music hall Saturday, April 16. The programme:

Schumann.	Symphony No. 1, in B flat, op. 38. Andante un poco maestoso.—Allegro molto vivace.—Larghetto—Scherzo, molto vivace with Trio I. & Trio II.—Allegro animato e grazioso.
Handel.	Aria. "Alessandro."
Henschel.	Suite from the Music to Shakespeare's "Hamlet," op.50.
(First performance in America. Conducted by the Composer.)	
Massenet.	Aria from "Herodiade."
Weber.	Overture. "Oberon."

Soloist: Mrs. Georg Henschel.

The Schumann Spring symphony is, perhaps, the most melodiously beautiful of all this celebrated author's compositions. We are told it was written at that happy period of his life, on the eve of his marriage with that remarkable woman and renowned pianist, Clara Wiek. He had met with great opposition from the stern old father, because he looked upon Schumann as a nobody who had never done anything, and, in his opinion, never would. Schumann, put to his mettle, composed this symphony and, through its beauties and success, gained the father's consent to marry the daughter. This music is such as to prove attractive to all classes of music lovers. There seems to be no use in expending powder on Mr. Nikisch's overwrought, bombastic, brass-band noise, for he does not heed the united efforts of the critics who have kindly suggested that he modify his ideas and discriminate between mere noise and music. However, as most of the critics are consistent, they will continue to offer their advice and no doubt Mr. Nikisch will continue to disregard it. The first movement of the symphony was not entirely ruined by sensational effects, though it was too demonstrative to prove as effective as it might under a more conservative director: It is not in the nature of Mr. Nikisch to be anything but demonstrative, except in his pianoforte accompaniments, which are truly models of elegant refinement. The lovely second movement was delightfully played, and deserves all possible praise. The scherzo, also, was given a very fair representation, giving real pleasure to the general listener. It is bright, lively and effective. The fourth movement, allegro animato, requires vigorous treatment by the orchestra, and it received it; aye, more than this, it was boisterous in the extreme. A little more subdued calmness would have commanded more attention and represented more truthfully the music in hand.

With due respect for Mr. Henschel's ability as musician and composer, we were not particularly pleased with this Suite of his. Without doubt the music is far more beautiful when presented in connection with the accessory stage effects, and it is, perhaps, unfair to speak without first hearing it in this connection; but if a composer puts his music before the public regardless of fitness, he must accept the consequences.

The Oberon overture was splendidly played, without cause for faultfinding. All of Weber's overtures are delightful as music, and "Oberon" is the best of them.

The singing of Mrs. Henschel furnished pleasurable delight. She is charming in appearance, an artiste of exquisite taste and of perfection in vocal art. There are few, if any, who can compare with her in the singing of songs and ballads which come within her reach. She does not attempt more, and therefore succeeds in captivating her hearers. She is claimed as a Bostonione, and it may truly be said that Boston is very proud of her. She was recalled again and again after each song.

JAMES M. TRACY.

* * *

Mr. O. A. Ellis has arranged with Mr. and Mrs. George Henschel to give a series of six concerts in Chickering hall next season.

THE D'ALBERT RECITALS.

The three pianoforte recitals last week in Music hall by Eugen D'Albert have not been of that exciting character to which the public has been accustomed this season from virtuosi whose unquestioned genius he has conspicuously surpassed in that "infinite capacity for taking pains" that may cause, for example, the "three great B's" to be remembered long after such unique and charming personalities in musical art as Chopin, Liszt and Rubinstein are forgotten.

There are important reasons why such pianoforte playing as has been heard from D'Albert during the past week should receive the highest praise. That he possesses a technique that is simply colossal, that it is a broader and stronger technique than any that has been witnessed here this season, that it is almost equally responsive to the most delicate requirements though more prominently obedient to the most powerful demands, would not alone entitle him to the unrivalled reputation that he enjoys among musicians. In fact, it will not be seriously questioned that the superb technique of our latest "greatest pianist among musicians" is his least praiseworthy possession, although it is all the more worthy of admiration in that it is used so subserviently as a means. Eugen D'Albert is certainly at his best in works which not only make heavy demands on the fingers but which strongly appeal to the intellect and feelings. Apart from mechanism, he seems to be imbued with dramatic feeling, sense of contrast and imaginative power.

His programme for Monday afternoon was devoted to Beethoven and included 32 Variations in C minor, Sonata in C major, op. 53, (allegro con brio—introduzione e rondo), Sonata in E minor, op. 90, (allegro moderato—moderato cantabile), Sonata in E major, op. 109 (introduzione, prestissimo, aria con variazione), Sonata in A-flat major, op. 110 (moderato, presto non tanto, aria e fuga).

The variations were given in a most finished and refined manner, while the Sonata, op. 53, was expounded with wonderful clearness, and a devotion to detail that avoided all pedantry in the heartfelt expression with which it was all accomplished. The sonatas, op. 109 and op. 110, were performed with a clear intellectual grasp and an easy command of their formidable difficulties.

On Wednesday afternoon the programme was:

Prelude and Fugue in D major	Bach-D'Albert
Sonata, Op. 78	Beethoven
Allegro non troppo—Presto assai.	
15 Variations sérieuses, Op. 54	Mendelssohn
Suite in D minor, Op. 91 Introduzione e Fuga Giga con Variazioni. Cavatina. Marcia.	Raff
Impromptu, Op. 90, No. 3	Schubert
Valse, "Man lebt nur einmal"	Strauss-Tausig
Liebestraum, No. 3 Rhapsodie Espagnole (Folies d'Espagne e Jota Arragonesa)	Liszt

Splendid insight and judgment combined with technical attainments of the highest order were the prevailing characteristics of the recital. His performance of the Mendelssohn Variations was simply perfect, and with the Raff Suite, too, it would not seem that the great artist could possibly have been surpassed. With the Liszt pieces the recital brilliantly ended. As a performer of Liszt's music Mr. D'Albert, with a left hand so proficient that it seems a second right, and with the other great essentials that a modern pianist requires, unquestionably has a splendid place. His climaxes are superb, and not only in the most boisterous tempests of the Lisztean music, but in the gentlest echoes of sound, he invariably holds his audience as if by magic.

The third concert was given yesterday afternoon, and the same wonderful ability was displayed. Mr. D'Albert will always find appreciation in a Boston audience.

C. L. CAPEN.

Gazette

BOSTON, SUNDAY MORNING, APRIL 24.

HENRY G. PARKER, Editor and Publisher

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The performances of the orchestra were never up to the splendid standard to which Mr. Gericke had brought them. In fact, since his departure, the fine state of discipline in which he left it has slowly but surely degenerated. Its attack has become ragged, its precision has to a great extent disappeared, and its perfect finish of style has fallen away to a painful roughness. Delicate gradations of tone color have become almost unknown to it and its characteristic has, to a great extent, become noise. These evils have been supplemented by the extraordinary manner in which Mr. Nikisch has seen fit to "improve" the older masters by foisting upon their music new and incongruous readings. It would appear that he can only view music through an operatic medium, and the result is that a cantabile in a symphony or in a concert overture is distorted by the devices peculiar to the opera tenor or the opera prima donna. In other words Mr. Nikisch seems to be unable to resist indulging in a ritardando whenever the temptation offers, and the effect is invariably the vulgarizing of the music. In his propensity to give a new aspect to an old work at any cost, he boldly disregards the composer's express directions and subjects him to unwarrantable indignity. His treatment of the opening of the Mozart symphony in G minor, and of the opening of the Mendelssohn Scotch symphony, are flagrant instances of his predilections in this direction. Another of his peculiarities is to find some unimportant passage given by the composer to the second violins or the violas, and to bring it into a prominence manifestly never meant, but which wholly disturbs the balance of effect originally intended, and causes the theme to give way to a mere accompaniment. This tasteless and inartistic fumbling with great masterpieces is not the result of musicianly conscience or of fine art feeling, and to the thoughtful observer, charitably inclined, it looks more like ignorance and presumption than anything else. We have expressed our sentiments so frequently and so freely on this fever of Mr. Nikisch to compress the giants of musical art into a space only fitted to hold a dwarf, that it would be supererogation to dwell at any greater length on the subject. We have not been singular in the views we have held regarding the liberties taken by him with the great masters. The bulk of reputable critical opinion has set steadily in the same direction that we have held. In fact, criticism has seldom been so thoroughly in accord has it has been this season regarding the performances of the orchestra and the eccentricities of its conductor. It is but just to state, however, that Mr. F. P. Bacon and Mr. W. F. Apthorp have been in harmonious companionship on the other side.

We recall clearly that now and then we felt it our duty to censure even Mr. Gericke for some innovations he made in respect to the tempi of certain works, but he never indulged in such radical misreadings as those of which Mr. Nikisch is constantly guilty, and which wholly change the character of the music. We have also found fault with Mr. Gericke for over much of rigidity in respect to style, but this shortcoming may be more easily pardoned than can the wild looseness of style into which Mr. Nikisch falls much too frequently. After all, there is nothing perfect under the sun; but there are degrees in all things, and the few faults of Mr. Gericke, even at their worst, were far less misleading and inexcusable than are those of Mr. Nikisch, and, moreover, he disciplined his orchestra to a point that entitled it to rank among the finest in the world.

If this noble orchestra is to fulfil its mission as an educator, some change in the course that has been pursued during the past three years is necessary. Its playing should be restored to the high plane of efficiency in which it was left at the end of Mr. Gericke's term, and the works of the master composers of the era before Wagner imposed his baleful influence on musical art should be read and performed as they were written. The music of to-day gives the conductor ample opportunity to gratify his wildest aspirations for the noisy and the bizarre, and to this he should be content to confine his taste for the new and the novel. Here there is a full opening for baton flourishing of every description, and for permitting the conductor to glorify himself at the expense of the composer. Haydn, Mozart, Beethoven, Schubert and Schumann, however, should be treated with respectful homage, and conducted with dignity. If their music does not sound like the high-seasoned music of our time, it is because they wrote when music had not sunk into sensationalism; and to shower pepper and other pungent spices on it by way of giving it a modern flavor,, in order that callous palates may be made to tingle, is to be disloyal to art. To mar a beautiful statue is scarcely less reprehensible than to break it. Let us hear the master musicians as they made it clear they wished to be heard. If a conductor has ideas that he is ambitious to illustrate, let him write a symphony or a suite or an overture, and give full vent in it to the music that is in him. It would be infinitely better than to doctor the works of the immortals. We understand that Mr. Nikisch does not read any of the criticisms that are written about him. This is to be regretted, for no man is above criticism, and least of all a comparatively young man on the threshold of a career in which his experience has not been large. We are convinced that if he were to give some of his valuable time to reading and reflecting on the more serious criticisms that are made on him, he could hardly fail to learn something useful from them, and would avoid the mistakes into which he heedlessly falls through inexperience and over-confidence. He might not increase the esteem in which his warmest admirers hold him; but he would win the esteem of those who wish heartily for justification to join the ranks of his warmest admirers.

Mr. Eugen D'Albert gave three pianoforte recitals in Music Hall on the afternoons of Monday, Wednesday and Saturday. The attendance was not large on any of these occasions, but that may be accounted for on the ground that the musical public had been surfeited with piano playing. The Monday recital was devoted wholly to Beethoven, when the thirty-two variations in C, and the sonatas, op. 53, op. 90, op. 109 and op. 110, were given. Mr. D'Albert is a remarkably fine Beethoven player, and though four sonatas in one concert make a severe tax on the hearer, it may be frankly conceded that the artist's reading and performance of them kept the interest of his audience thoroughly absorbed. We have heard the variations when they were given with a larger variety of expression than D'Albert accorded them; but in point of technique, his rendering of them was literally perfect. The sonatas were magnificently played, though we could have wished a more discreet use of the loud pedal, and we must confess that the "Waldstein" sonata is becoming somewhat hackneyed and wearisome from too frequent repetition. At Wednesday's recital Mr. D'Albert vouchsafed some of the finest playing we have heard this season; and in fact, we are inclined to rank him as the most musicianly of the great pianists who have visited us recently. His technique is fully as wonderful as is that of any of his eminent rivals, and he has in addition a broader and more eclectic style than they have. In his arrangement of Bach's Prelude and Fugue in D, he gave one of the most amazing exhibitions of technique that the season has brought forth. We did not greatly admire his performance of the Mendelssohn "Variations Serieuses," op. 54. He fell into the same fault here that marked his playing of the Beethoven variations at the previous recital, giving them in a colorless and perfunctory manner, except in the fourteenth variation which was exquisitely read. In the Raff Suite, op. 91, an over-long and not steadily interesting work, his playing of the Gigue with variations was astonishing in its virtuosity. A lovely performance of the Schubert Impromptu, op. 90, No. 3, was among the delightful features of this recital. His rendering of the Strauss-Tausig waltz, "Man lebt nur einmal" was another marvellous display of finger gymnastics, but it was also fully as admirable in the grace and the variety of expression with which he invested it. The most astonishing bit of technique, however, was his performance of the Rubinstein octave study. It was dazzling in its brilliancy, but here again, the intelligent musician was not sunk in the mere virtuoso. Yesterday's recital was, perhaps, the best of the three. The artist was seen in a wider variety of styles, his programme represented Bach, Mozart, Chopin, Brahms, Rubinstein and Liszt. The conclusion to be drawn from these recitals is that D'Albert if not equal in singing quality of tone and tender warmth of sentiment to Paderewski and Pachmann, is stronger than either of them in versatility of style, manliness of expression and intellectuality. In common with them, he has a tremendous technique, but he subordinates it to the composer. It must be owned that in the purely graceful he is not wholly at home, but the fire and passion of his playing are irresistible. He is not an artist who makes an immediate impression on his hearers. That was evidenced by these recitals, for at the first he was listened to coolly, and was not applauded with any special heartiness. At the second recital his audience was more deeply interested, and broke forth frequently into loud applause, while yesterday the ice was completely broken, and he excited a genuine enthusiasm.

The season of the Handel and Haydn Society closed last Sunday evening with a performance of Haydn's "The Creation." The chorus admirably sustained its fine record of the season, acquitting itself with precision, excellent discretion in respect to light and shade, and smoothness and efficiency generally. Mr. Lloyd was in better voice than he was in the previous performances, though he had not wholly recovered from his severe cold. His musical phrasing, the purity of his taste, and the artistic dignity that invariably distinguish his singing, made it a delight to listen to it. His reading of "In Native Worth" was notably beautiful. Mr. M. W. Whitney was also heard to marked advantage in his solos, though we could have wished for something more of warmth in point of style, and could have spared one of the innovating descents to the lowest depths of his voice. Madam Albani has sung here with more satisfying results than were attained by her in the soprano solos. Over many liberties were taken with the tempi, her phrasing was not always judicious, and too much of an operatic color was given to the music by retarding and pauses. If the oratorio should be given again, it would be well to omit the third part, which is weak and uninteresting in comparison with what goes before, particularly in connection with the almost didactic goody-goodiness of Adam and Eve. The season, on the whole, has been highly creditable to the society in every direction.

BOSTON DAILY ADVERTISER

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MONDAY MORNING, APRIL 25, 1892.

The Symphony Concert.

It was rather a peculiar programme for the end of a season, for it gave a rather simple symphony for its first number, and a very abstruse one for its finale. The Haydn symphony in G, No. 13 of Breitkopf & Haertel's edition, presented a few of the faults to which we are beginning to become accustomed; the first violins were too violent in the first movement, and the contrasts were a trifle too brusque. Apart from these defects the performance was a notably good one; the largo was full of breadth and true legato effects, the trio of the minuet had just the right Musette effect with its characteristic drone-bass, and the geniality of the chief theme of the finale was excellently caught up. The *tempi* also call for praise; a Haydn allegro is not like a modern one, and a largo is not greatly different from an andante of the present; this conservative application of terms Mr. Nikisch seemed to appreciate and the result was a good one which deserved the liberal recognition it received.

Not so the Brahms symphony (which however was equally applauded) for in this there was much that differed radically from the accepted readings. Messrs. Henschel and Gericke may both be accepted as having the sanction of the composer in their readings, and neither of them made such a drawl of the beginning of the pizzicato phrase of the finale, or such a tumult of the coda. Perhaps this very fact won more applause for the work than it has ever received here before, for even in a symphony audience there are many, too many, who can be caught by blatancy. Let the orchestra play the hurly-burly which ends the "Peer Gynt" suite or an arrangement of a Liszt rhapsody, and they will win still greater applause. The encomiums of a large miscellaneous audience are not always a safe guide save to pecuniary results. Yet at the end of the season it is but justice to pay tribute to the virilty of much of the work; it is a good quality in itself, but it is a pity that it has so often led into the bizarre and sensational. Mr. Nikisch breathes the atmosphere of the footlights into the pure realm of classical music, and loss of perfect ensemble is a high price to pay for vigorous treatment.

The hero of the concert, however, was the soloist, Mr. Franz Kneisel. He played the Paganini Concerto in D, in such a manner that he was recalled four times amid an enthusiasm seldom seen in these concerts recently. Judged from the technical standpoint the work was well nigh perfect. The only point of adverse criticism that could be made was that the harmonics were not broad enough. But the rapid double-stopping, the high positions, the swift scale work, the difficult skips, the broad theme on the G string, the trying cadenza (composed by the player himself) and in short, the various points of virtuosity and bravura with which the work fairly bristles were overcome in noble style. But at the end of it all the musician finds himself asking, was it all worth the doing? Reduced to hard fact, and stripped of all its glitter, the work has nothing musical to say; it is in violin music what "Bel Raggio" is in vocal; it is a great display of tonal fireworks. Paganini was not a musician, he was only a virtuoso, and the whole difficult work sinks out of sight when compared with Bruch's G minor concerto, or even the well-worn violin concerto by Mendelssohn. The French and Belgian school of technicalities have led to a high grade of execution, but they have also led away from the true beauty and expressive power of the noblest of instruments. Bach's Chaconne teaches us the lesson that technical difficulty is not incompatible with musical ideas. Paganini's work shows us on the contrary, that it is possible and even easy, to win a popular triumph by bravura alone, and that musical thought is not absolutely essential to violin music. It is, however, certain that Mr. Kneisel by his performance, proved himself a giant in the technique of his instrument.

LOUIS C. ELSON.

The D'Albert Recital.

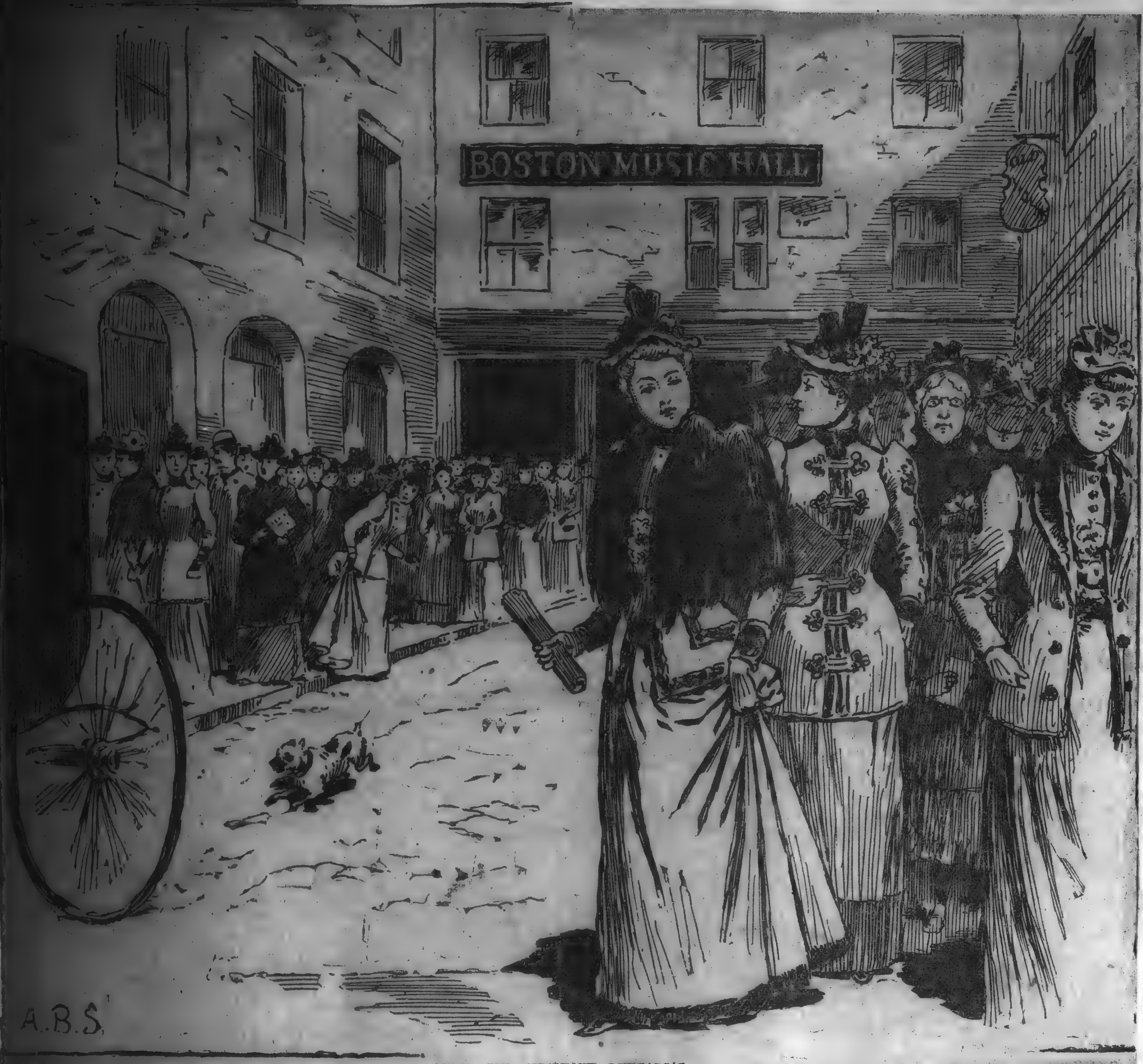
Eugen d'Albert gave his third and final piano recital of the season in Boston to a large audience in Music Hall, Saturday afternoon, and left the hall with the pleasant din of applause, vigorously, even enthusiastically given, ringing in his ears. The programme was such a one as Paderewski has delighted in giving us, and was made up of a mingling of the romantic with the flowery or bravura type. Without detracting in the slightest from M. d'Albert's performance, it may be said that not a little of the pleasure of the occasion was yielded by the instrument. That the attachment of all these master pianists for a particular make of pianos, induced by a weighty consideration, has a disagreeable taste to those who see something of a surrender of art in it, is easily understood, and yet in the case of the Knabe piano, which D'Albert has engaged to use on his tours, the objection undoubtedly loses a great deal of its force. The one used last Saturday was a noble instrument indeed, and responded with equal expression in the most pianissimo passages as in the heaviest melody-fraught arpeggios.

The first number, Bach's Suite Anglaise, No. 6, was a brilliantly performed introduction to a brilliant programme, and Mozart's light and rapid rondo in A minor followed and then Brahms' soulful rhapsodie, op. 79, No. 2, admirably rendered and warmly received. The longest number was the sonata in B minor, Chopin's op. 58, in four movements, delightfully comprehensive and musical. The familiar barcarolle in A minor, by Rubinstein, and a Liszt selection of three pieces, the brief and tender Sonetto di Petrarca, "Feux Follets" etude, and the tarantelle, "Napoli," closed the afternoon.

Music Notes.

The Musical Courier, in the criticism of the D'Albert recitals in New York, says: "Mr. D'Albert was more than ably aided by the magnificent Knabe grand he played upon. Its singing qualities were as mellow as Lassalle's most mellow baritone notes, it thundered when d'Albert smote it in Liszt's brilliant pyrotechnics, and it responded perfectly to the delicate embroidery of Chopin's pearly runs. It was a remarkable instrument; Messrs. Knabe & Sons can congratulate themselves on that point."

[illegible]
[illegible] EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 115.
SUNDAY, APRIL 24, 1892.



AFTER THE SYMPHONY REHEARSAL.

THE SYMPHONY CONCERT.

The 24th and last of the 11th season of concerts by the Boston Symphony orchestra was given at Music Hall last evening, under Mr. Arthur Nikisch's direction.

Haydn's symphony in C major made the first number of the programme, and its simple, but tuneful and most enjoyable movements were splendidly played throughout.

Mr. Kneisel was the soloist, and this faithful, devoted artist, to whom so much of the good work of the string players is due, has good reason for pride in the spontaneous and hearty enthusiasm shown in the greeting given him as he stepped to the soloists' stand to begin his performance of the concerto for violin and orchestra, in D major, by Paganini.

It would be difficult to imagine a better performance of the difficult solo movements of this composition, which included the additions by Wilhelmj, than that given by Mr. Kneisel, for in tone, technical perfection, expression and brilliancy his playing called for the highest commendation. It was withal such an unassuming display of virtuosity that a distinct added charm was given to the performnance, and, all in all, the honest merit of Mr. Kneisel's work fully warranted the ovation which rewarded his efforts, the applause continuing until he had repeatedly bowed his acknowledgments.

Mr. Kneisel's associates gave him splendid support throughout the concerto, and that these men were keenly alive to the excellence of their leader's playing was fully demonstrated by the hearty way in which they joined in the demonstration in his honor.

The concert ended with a performance of Mr. Brahms' mistake, or, as it has sometimes been called the "Tenth" symphony. It is curious how a reputation once gained will cling to an individual or thing. It is quite likely that when this symphony was first produced its composer prepared an analysis of what he thought he had written, and that the critic who called it the "Tenth" missed his car, or fell asleep, or something, and was compelled to write about it without having heard it at all. Probably feeling sure from the analysis that no one would know what its composer was driving at, and well knowing that overpraise escapes criticism easier than censure, he dubbed Brahms the successor of Beethoven, and went home and slept peacefully.

There is one thing about the repeated performances of Mr. Brahms' first symphony that should be attended to. Admitting that it is a revelation of beauties in musical construction and orchestral treatment, that it is the work of a master musician which repays all the study demanded to understand its algebraical combinations, and that to decry its merits is to admit ignorance: admitting all these things, how is the great public to be educated upon these points, unless the doors of the hall are locked and guarded by officers familiar with the treatment of insanity?

[illegible] serious question for Mr. Nikisch to consider. The asylums for the weak and [illegible] of mind are already overcrowded. [illegible] this class of patients even if [illegible] Brahms symphony does get a gene- [illegible] the adoption of the "once in [illegible] series that have been so successful [illegible] the Lowell Institute lectures.

[illegible] announced that the opening concert [illegible] season will be given [illegible] Oct. 15.

D'ALBERT'S FAREWELL.

Eugen D'Albert, the pianist, made his farewell appearance before his Boston admirers at Music Hall yesterday afternoon, and upon this occasion he prepared the most interesting of all the programmes in which he has been heard here.

The compositions chosen were the "Suite Anglaise," No. 6, Bach; the rondo in A minor, Mozart; the rhapsodie, Op. 79, No. 2, Brahms; the sonata in B minor, Op. 58, Chopin; the barcarolle in A minor, Rubinstein; and "Sonetto di Petrarca," "Feux Follets etude, and the tarentelle, "Napoli," Liszt.

The player was heard at his best in this most interesting list of compositions, and his audience was held spell-bound by the masterly interpretations given the several numbers. He was made the recipient of a grand ovation as he ended his programme, and leaves behind him a fine reputation as a masterly pianist and musician.

SYMPHONY ORCHESTRA'S TOUR.

The sixth annual tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of 24 public rehearsals and concerts, the organization leaving Boston for Philadelphia this Sunday evening. It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment 11 years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is uncontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor.

The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour, despite the fact that the organization will travel with 81 people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert. With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading eastern cities.

In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road. As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra, and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

The first week of the tour is utilized in completing the series of concerts announced for the season in Philadelphia, New York, Washington, Baltimore and Brooklyn, the engagements in the last named city being of the same character as in the home concerts, a public rehearsal occurring on Friday afternoon and the regular concert on Saturday evening.

On Monday evening, May 2, the orchestra appears in New York at the new Madison Square Concert Hall to afford D'Albert an appearance with the organization in that city, and the first week in May will be given to concerts in Buffalo, Cleveland, Columbus, O., Cincinnati and Chicago.

The week of May 9 to 14 will be given to one concert each in Grand Rapids, Mich., Ann Arbor, Mich., and Detroit, and a series of three concerts in Pittsburg, Pa. Leaving Pittsburg directly after the concert of Saturday, May 14, the organization returns home, arriving Monday morning, May 16.

It is good evidence in favor of the standing of the orchestra in other cities that these engagements include a fifth annual appearance with the Mozart Club of Pittsburg, a fifth annual appearance in the Star Course at Cleveland, a third annual appearance with the University Club at Ann Arbor, and second annual appearances with the Cincinnati College of Music and the Orpheus Club of Columbus.

NEWS NOTES AND GOSSIP.

Mr. Arthur Nikisch has in many ways shown an appreciation of America and Americans all too uncommon among musicians whose residence in this country has been as limited as his has been. Upon the occasion of the 50th anniversary of the formation of the New York Philharmonic Society, last Thursday, he gave another notable instance of this characteristic feeling of friendship for the profession with which he is associated in his adopted home, by taking the initiative in sending a floral offering to the New York Philharmonics from the Boston Symphony orchestra.

A concert of unusual merit will unquestionably be given on the occasion of the annual benefit in aid of the Carney Hospital at the Columbia Theatre next Sunday evening, as the committee in charge have the assurance that Miss Gertrude Franklin, soprano; Miss Lena Little, contralto; Mr. George J Parker, tenor; Mr. Bernhard Listemann, violinist; Mr. Fritz Giese, 'celloist; Mr. John C. Mullaly and an orchestra of 30 men will participate. Many of the private boxes have already been bought and paid for, and seats are now for sale at the theatre box office.

Boston Post

MONDAY MORNING, APRIL 25, 1892.

Eugen D'Albert gave his farewell recital in Music Hall Saturday afternoon to a large audience, whose enthusiasm won more than one extra number. The programme was more interesting than those of the preceding recitals: it presented greater variety and afforded opportunities to enjoy his delicacy of touch as well as his power of treatment.

His wonderful technique is conceded by all. His execution is excellent, his touch is firm, but he lacks emotion. His performances during the last week have been brilliant, but cold. The enthusiasm on Saturday reached a climax after his admirable interpretation of the three Liszt numbers, which closed the programme. The other numbers were the "Suite Anglaise," No. 6, by Bach; the rondo in A minor, Mozart; Brahms's rhapsodie; Chopin's sonata and Rubinstein's barcarolle in A minor.

The Last Symphony Concert.

The man who could find fault with either the programme or the rendition at Saturday night's concert in Music Hall must indeed be hard to please.

Haydn's symphony in C major, Paganini's concerto for violin and Brahms's splendid first symphony in C minor made up a programme of unusual strength and brilliancy.

The appearance of Franz Kneisel, the soloist of the evening, was greeted with prolonged applause. He has been rightly named the "tenderest of violinists," but the expression does not express enough; it conveys no idea of the mellowness of the notes which follow the movement of the bow, of the sweetness of each tone. It would be difficult to imagine a more finished performance, his purity of tone and brilliancy of execution meriting all the applause he received with such a modest and unassuming air. The orchestra gave him able support throughout the number.

The Brahms symphony was grandly performed, the whole beauty of this splendid organization coming home with new emphasis to the audience, which year after year has noted the general excellence of the performances, but rarely appreciated to the full the many fine points necessary for this degree of excellence.

It is announced that the opening concert of the orchestra's twelfth season will be given Oct. 15.

The sixth annual tour of the Boston Symphony Orchestra will close the season with unusual brilliancy. Eighty-one people connected with the organization left last night for Philadelphia, where the first concert of the tour is to be given. Mr. and Mrs. Henschel and Eugen D'Albert will be the soloists. New York, Baltimore, Washington, Brooklyn, Buffalo, Cleveland, Columbus, Cincinnati, Chicago, Grand Rapids, Ann Arbor, Detroit and Pittsburg will be visited in due order, and at 7 o'clock Monday morning, May 16, the large company will be in Boston.

The Music Hall promenade concerts will open for the summer season of 1892 on Tuesday, June 1.

VIVIAN.

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Date 4-22

CONCERT OF THE RUBINSTEIN CLUB.

The friends of the Rubinstein Club turned out in force last night to attend the third private concert of that organization at Music Hall. The stage was decorated with flowers and palms, which formed a tasteful frame to the picture formed by the women of the club, who, 301 in number, occupied raised seats in the centre. William R. Chapman conducted the singing, which was loudly applauded. The incidental solos were sung by Miss Louise Cowles, Miss Feilding Roselle and Mrs. Alice Stoddard-Hollister, members of the club. George Henschel, the baritone, was heard in several pleasing selections, including "The Erl King" and "The Grenadiers." He accompanied himself on the piano, according to his usual custom. M. Henri Joubert, of Paris, played several selections on the violin. Victor Harris was the accompanist, and Louis R. Dressler performed upon the organ.

The officers of the club are: President, Frederick W. Devoe; vice-presidents, Mrs. W. Lanman Bull and Mrs. George C. Clark; secretary, Mrs. Henry M. Humphrey; treasurer, Mrs. A. M. Dodge; musical director, William R. Chapman.

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Notes.

The sixth and last concert of the Boston Symphony Orchestra this season occurs at Chickering Hall on Tuesday evening next. The programme is as follows: (1) Symphonic Poem, "The Youth of Hercules," Saint Saëns; (2) Aria from "Herodiade," Massenet; (3) Concerto for violin, in D major, Paganini, revised by Wilhelmj; (4) Fantasy from "Tannhäuser," Act II., Wagner; (5) Duet from "The Taming of the Shrew," Goetz; (6) Symphony No. 4, Dvorák. Mr. and Mrs. Henschel will be the soloists.

The programme for the concert to be given by the Boston Symphony Orchestra and Mr. Eugene d'Albert at the Madison Square Garden Concert Hall, on Monday evening, May 2, is as follows: (1) Overture "Sakuntala," Goldmark; (2) Concerto for pianoforte in E minor, Opus 11, Chopin; (3) Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner; (4) Pilgrims' March, "Harold in Italy," Berlioz; (5) Concerto for piano in E flat, Liszt.

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The Boston Symphony Orchestra will give a concert in Grand Rapids, May 9. An attempt is being made to organize a party from Kalamazoo to attend the concert. The list is in the hands of Mr. Theron Sebring of the Kalamazoo National bank.

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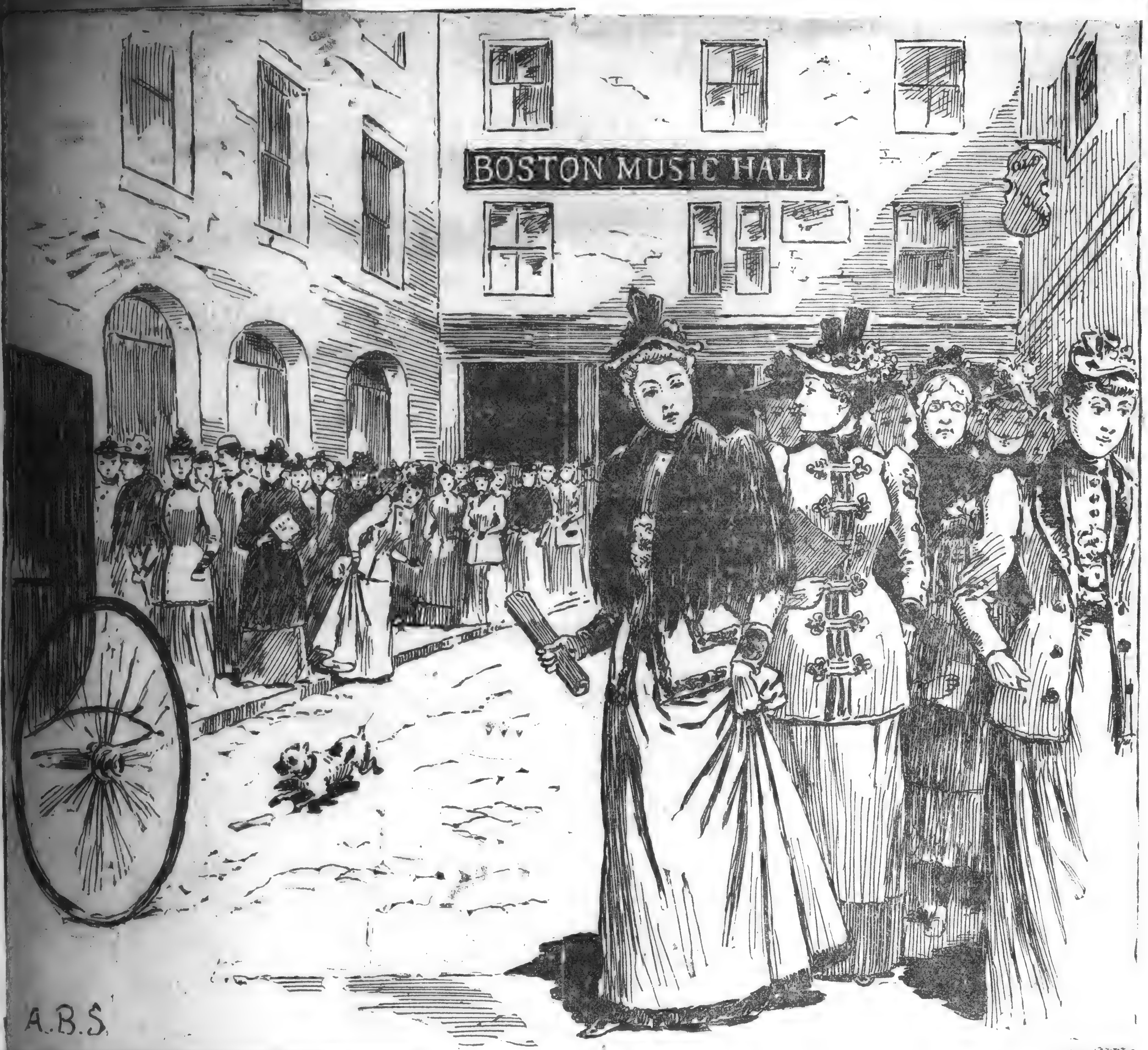

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The concert ended with a performance of Mr. Brahms' mistake, or, as it has sometimes been called the "Tenth" symphony. It is curious how a reputation once gained will cling to an individual or thing. It is quite likely that when this symphony was first produced its composer prepared an analysis of what he thought he had written, and that the critic who called it the "tenth" missed his car, or fell asleep, or something, and was compelled to write about it without having heard it at all. Probably feeling sure from the analysis that no one would know what its composer was driving at, and well knowing that overpraise escapes criticism easier than censure, he dubbed Brahms the successor of Beethoven, and went home and slept peacefully.

There is one thing about the repeated performances of Mr. Brahms' first symphony that should be attended to. Admitting that it is a revelation of beauties in musical construction and orchestral treatment, that it is the work of a master musician which repays all the study demanded to understand its algebraical combinations, and that to decry its merits is to admit ignorance—admitting all these things, how is the great public to be educated upon these points, unless the doors of the hall are locked and guarded by officers familiar with the treatment of insanity?

This is a serious question for Mr. Nikisch to consider. The asylums for the weak and infirm of mind are already overcrowded. Why increase this class of patients even if the first Brahms symphony does get a general hearing by the adoption of the "once in stay in" rules that have been so successful at some of the Lowell Institute lectures.

It is announced that the opening concert of the orchestra's 12th season will be given on Saturday evening, Oct. 15.

D'ALBERT'S FAREWELL.

Eugen D'Albert, the pianist, made his farewell appearance before his Boston admirers at Music Hall yesterday afternoon, and upon this occasion he prepared the most interesting of all the programmes in which he has been heard here.

The compositions chosen were the "Suite Anglaise," No. 6, Bach; the rondo in A minor, Mozart; the rhapsodie, Op. 79, No. 2, Brahms; the sonata in B minor, Op. 58, Chopin; the barcarolle in A minor, Rubinstein; and "Sonetto di Petrarca," "Feux Follets etude, and the tarentelle, "Napoli," Liszt.

The player was heard at his best in this most interesting list of compositions, and his audience was held spell-bound by the masterly interpretations given the several numbers. He was made the recipient of a grand ovation as he ended his programme, and leaves behind him a fine reputation as a masterly pianist and musician.

SYMPHONY ORCHESTRA'S TOUR.

The sixth annual tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of 24 public rehearsals and concerts, the organization leaving Boston for Philadelphia this Sunday evening. It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment 11 years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is uncontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor.

The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour, despite the fact that the organization will travel with 81 people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert. With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading eastern cities.

In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road. As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra, and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

The first week of the tour is utilized in completing the series of concerts announced for the season in Philadelphia, New York, Washington, Baltimore and Brooklyn, the engagements in the last named city being of the same character as in the home concerts, a public rehearsal occurring on Friday afternoon and the reg-

On Monday evening, May 2, the orchestra appears in New York at the new Madison Square Concert Hall to afford D'Albert an appearance with the organization in that city, and the first week in May will be given to concerts in Buffalo, Cleveland, Columbus, O., Cincinnati and Chicago.

The week of May 9 to 14 will be given to one concert each in Grand Rapids, Mich., Ann Arbor, Mich., and Detroit, and a series of three concerts in Pittsburg, Pa. Leaving Pittsburg directly after the concert of Saturday, May 14, the organization returns home, arriving Monday morning, May 16.

It is good evidence in favor of the standing of the orchestra in other cities that these engagements include a fifth annual appearance with the Mozart Club of Pittsburg, a fifth annual appearance in the Star Course at Cleveland, a third annual appearance with the University Club at Ann Arbor, and second annual appearances with the Cincinnati College of Music and the Orpheus Club of Columbus.

NEWS NOTES AND GOSSIP.

Mr. Arthur Nikisch has in many ways shown an appreciation of America and Americans all too uncommon among musicians whose residence in this country has been as limited as his has been. Upon the occasion of the 50th anniversary of the formation of the New York Philharmonic Society, last Thursday, he gave another notable instance of this characteristic feeling of friendship for the profession with which he is associated in his adopted home, by taking the initiative in sending a floral offering to the New York Philharmonics from the Boston Symphony orchestra.

A concert of unusual merit will unquestionably be given on the occasion of the annual benefit in aid of the Carney Hospital at the Columbia Theatre next Sunday evening, as the committee in charge have the assurance that Miss Gertrude Franklin, soprano; Miss Lena Little, contralto; Mr. George J Parker, tenor; Mr. Bernhard Listemann, violinist; Mr. Fritz Giese, 'celloist; Mr. John C. Mullaly and an orchestra of 30 men will participate. Many of the private boxes have already been bought and paid for, and seats are now for sale at the theatre box office.

Tribune, New York, N.Y.
Date 4-22

CONCERT OF THE RUBINSTEIN CLUB.

The friends of the Rubinstein Club turned out in force last night to attend the third private concert of that organization at Music Hall. The stage was decorated with flowers and palms, which formed a tasteful frame to the picture formed by the women of the club, who, 301 in number, occupied raised seats in the centre. William R. Chapman conducted the singing, which was loudly applauded. The incidental solos were sung by Miss Louise Cowles, Miss Feilding Roselle and Mrs. Alice Stoddard-Hollister, members of the club. Georg Henschel, the baritone, was heard in several pleasing selections, including "The Erl King" and "The Grenadiers." He accompanied himself on the piano, according to his usual custom. M. Henri Joubert, of Paris, played several selections on the violin. Victor Harris was the accompanist, and Louis R. Dressler performed upon the organ.

The officers of the club are: President, Frederick W. Devoe; vice-presidents, Mrs. W. Lanman Bull and Mrs. George C. Clark; secretary, Mrs. Henry M. Humphrey; treasurer, Mrs. A. M. Dodge; musical director, William R. Chapman.

Eve. Post, New York, N.Y.
te 4-21

Notes.

The sixth and last concert of the Boston Symphony Orchestra this season occurs at Chickering Hall on Tuesday evening next. The programme is as follows: (1) Symphonic Poem, "The Youth of Hercules," Saint Saëns; (2) Aria from "Herodiade," Massenet; (3) Concerto for violin, in D major, Paganini, revised by Wilhelmj; (4) Fantasy from "Tannhäuser," Act II., Wagner; (5) Duet from "The Taming of the Shrew," Goetz; (6) Symphony No. 4, Dvorák. Mr. and Mrs. Henschel will be the soloists.

The programme for the concert to be given by the Boston Symphony Orchestra and Mr. Eugene d'Albert at the Madison Square Garden Concert Hall, on Monday evening, May 2, is as follows: (1) Overture "Sakuntala," Goldmark; (2) Concerto for pianoforte in E minor, Opus 11, Chopin; (3) Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner; (4) Pilgrims' March, "Harold in Italy," Berlioz; (5) Concerto for piano in E flat, Liszt.

4/20

The Boston Symphony Orchestra will give a concert in Grand Rapids, May 9. An attempt is being made to organize a party from Kalamazoo to attend the concert. The list is in the hands of Mr. Theron Sebring of the Kalamazoo National bank.

Boston Post
MONDAY MORNING, APRIL 25, 1892.

Eugen D'Albert gave his farewell recital in Music Hall Saturday afternoon to a large audience, whose enthusiasm won more than one extra number. The programme was more interesting than those of the preceding recitals; it presented greater variety and afforded opportunities to enjoy his delicacy of touch as well as his power of treatment.

His wonderful technique is conceded by all. His execution is excellent, his touch is firm, but he lacks emotion. His performances during the last week have been brilliant, but cold. The enthusiasm on Saturday reached a climax after his admirable interpretation of the three Liszt numbers, which closed the programme. The other numbers were the "Suite Anglaise," No. 6, by Bach; the rondo in A minor, Mozart; Brahms's rhapsodie; Chopin's sonata and Rubinstein's barcarolle in A minor.

The Last Symphony Concert.

The man who could find fault with either the programme or the rendition at Saturday night's concert in Music Hall must indeed be hard to please.

Haydn's symphony in C major, Paganini's concerto for violin and Brahms's splendid first symphony in C minor made up a programme of unusual strength and brilliancy.

The appearance of Franz Kneisel, the soloist of the evening, was greeted with prolonged applause. He has been rightly named the "tenderest of violinists," but the expression does not express enough; it conveys no idea of the mellowness of the notes which follow the movement of the bow, of the sweetness of each tone. It would be difficult to imagine a more finished performance, his purity of tone and brilliancy of execution meriting all the applause he received with such a modest and unassuming air. The orchestra gave him able support throughout the number.

The Brahms symphony was grandly performed, the whole beauty of this splendid organization coming home with new emphasis to the audience, which year after year has noted the general excellence of the performances, but rarely appreciated to the full the many fine points necessary for this degree of excellence.

It is announced that the opening concert of the orchestra's twelfth season will be given Oct. 15.

The sixth annual tour of the Boston Symphony Orchestra will close the season with unusual brilliancy. Eighty-one people connected with the organization left last night for Philadelphia, where the first concert of the tour is to be given. Mr. and Mrs. Henschel and Eugen D'Albert will be the soloists. New York, Baltimore, Washington, Brooklyn, Buffalo, Cleveland, Columbus, Cincinnati, Chicago, Grand Rapids, Ann Arbor, Detroit and Pittsburg will be visited in due order, and at 7 o'clock Monday morning, May 16, the large company will be in Boston.

The Music Hall promenade concerts will open for the summer season of 1892 on Tuesday, June 1.

VIVIAN.

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Boston Courier.

SUNDAY MORNING, APRIL 24, 1892.

THE LAST SYMPHONY.

The Symphony concerts did not end in a blaze of glory as they were wont to do under Mr. Gericke's leadership; but the closing one was intensely interesting, nevertheless, and the performance was worthy of our orchestra, its concertmaster and conductor. Haydn's symphony in G, No. 13, of Breithopf and Hartel's edition, and Brahms's first symphony were separated by Paganini's concerto in D major; these three numbers completing the list, and making an admirably balanced programme.

A Haydn symphony is always welcome, especially at this time of year. One can listen to such music without straining every nerve, enjoy its easy flow of melody, its piquant rhythms, its naturally resulting harmonies, its apt and expressive orchestration with the ease and contentment that one enjoys a pretty comedy.

The symphonies are all pretty much alike; one has to be on terms of solid intimacy with them to readily know one from the other, just as one has to be with the Liszt rhapsodies. The one in question was delightfully played, the strings doing some especially fine work.

It is something of a leap from a Haydn symphony to Brahms's first. But what a tremendous work this last is! To us it is the greatest and most interesting of the four, the one most pregnant with meaning. The strength of the first movement in particular seems more and more titanic with each successive hearing, while hitherto unobserved beauties of form and expression throughout the work are constantly claiming attention. The performance was a noble one in breadth, clearness and expressiveness and it received the closest attention from the audience.

Mr. Kneisel met with an ovation as he stepped forward just before the opening tutti of the concerto and it was well deserved. The character of his artistic work during the years of his residence in Boston fully entitles him to the secure place he holds in the affections of the cultivated musical people of the city. The performance by him of any important work at the symphony concerts has invariably demonstrated preparation of the most exhaustive kind. His wonderfully fine playing in the Paganini concerto was not only an added proof of this fact, but proof also that he more than holds his own as a violinist; that he is still growing in his art. Such clear, pure, masterly technical work, exquisite and expressive phrasing, are rarely heard. His talent as a musician was also shown in his cadenza, which was artistically conceived and put together. The whole performance was a triumph. Mr. Kneisel was recalled again and again. The concerto itself is a coherent and attractive work in one long movement; it was given according to Wilheimj's revision.

"THE CREATION."

Another immense audience attended the Easter concert of the Handel and Haydn Society, at Music Hall, last Sunday evening. The oratorio was "The Creation," and Mrs. Emma Albani, Mr. Edward Lloyd and Mr. Myron W. Whitney were the soloists; Mr. Zerrahn conductor and Mr. Lang organist. Considered as a whole, the performance was a fine one. The singing of the chorus was fully up to its standard of the now past season. Its delivery of the choruses was distinguished by purity and splendid fullness of tone, promptness of attack, and abundant reserve power; its finished and effective phrasing would have been creditable to a much smaller and more highly trained body of singers. The larger choruses were given with fine effect, "The Heavens are Telling" notably so, although the tempo did seem a shade too fast. Mrs. Albani's singing was as a rule very enjoyable, and was almost invariably governed by artistic judgment and sincerity of feeling. At times a tendency to sing for mere effect was noticeable, for instance, her exaggerated phrasing and undue prolongation of the fermati in "On mighty pens." Her execution of this number was also lacking in fluency. "With verdure clad" was beautifully rendered, except that it grew a little too slow toward the end; and her singing in the concerted numbers was delightful. The condition of Mr. Lloyd's voice at this concert showed marked improvement. Of his delivery of the numerous tenor recitatives, and his interpretation of "In native worth" too much cannot be said in praise. He has acquired the art of concealing his art to a wonderful extent. Mr. Whitney did some noble work in his recitatives; and the airs, "Rolling in foaming billows" and "Now Heaven in fullest glory shone," were sung with great breadth and flexibility of style. The society may well feel proud of its season's work. The determination to give first rate performances has been manifested by all concerned and the liberality displayed in the engagement of soloists merits warm commendation. Evidently the present management of the Handel and Haydn is a wide-awake one.

D'ALBERT.

On Monday, Wednesday and Saturday afternoons of the past week Mr. Eugen D'Albert gave pianoforte recitals in Music Hall. It may be said at once that they by no means attracted the attention they merited. For D'Albert is unquestionably one of the few great pianists of the day; and he has never before in Boston given more convincing proof of this fact. It is more than probable that his programmes have had considerable to do with the lack of interest which has been displayed. That of Monday was devoted wholly to Beethoven. Now, it is not likely that that in itself caused much fault-finding; but different works might have been chosen by this great Beethoven interpreter. The variations in C minor and the sonatas opus, 53, 109 and 110, have been performed many times within the last few years. These with the "Appassionata" and the last sonata in C minor have been so persistently thrust forward that even opus 1 or 2, or the "Pathetique" would be a relief and pleasure. But there are others to choose from. The "Moonlight," conservatory hack as it is, has not been played here by a great pianist, if Rummel be excepted, since the visit of von Bulow with the Beethoven cyclus; and this is true also of the opus 31, in D minor, and the "Les adieux." To be sure D'Albert made a happy selection in the charming opus 90; and he really worked wonders with the generally avoided and ordinarily uninteresting opus 78. His broad treatment of the allegro of this last sonata, and the amount of expression he extorted from it were a revelation.

What were the principal numbers of the succeeding programmes? Bach's sixth English Suite, Mozart's rondo in A minor, Mendelssohn's fifteen variations, Raff's suite opus 91 (with the variations; this work and the Mendelssohn on the same programme), Chopin's B minor sonata, Schubert's impromptu opus 90, in G, Brahms's second rhapsody, Rubinstein's barcarolle in A minor, No. 5, the Strauss-Tausig waltz, "Man lebt nur einmal," Liszt's "Sonetto di Petrarca," "Feux Follets" study, Liebestraume. No. 3, "Napoli" tarantelle, and Spanish rhapsody. Of these the numbers by Bach, Raff, and the first two by Liszt are heard comparatively seldom in the concert room; the rest have been played and played. Now, why did not Mr. D'Albert present works of these composers that are less known? Why did he not let us hear works of other composers that he has recently played in Europe, and some of those of the modern Russians, and some of his own compositions? Moreover, Mr. D'Albert played a good many of the above mentioned works at his own concerts of two seasons ago. Surely, absorbingly interesting as his playing during this past week has been, it would undoubtedly have been still more so if he had infused more novelty into his programmes.

But if fault may be reasonably found with D'Albert's seeming indifference in this respect, little can be said against his playing, while some of it was above praise. His tone was full, noble and tender. His passage playing was a marvel of strength, clearness and velocity; his wrist staccato and octaves are almost indescribable. There were times, it is true, when his carelessness in the use of the damper pedal seriously marred the effect of his wonderful technical work, and this is to be the more regretted because it was needless. It also seemed as if he were loath to put himself to the trouble of infusing into his playing any considerable variety of touch or phrasing, and for an artist of his ability his tone was too often forced and explosive. Apparently he thought that delicacy and variety of shading and subtlety of tone effect are thrown away in Music Hall; but if he could have realized the ineffable beauty of his playing when he was betrayed into giving free rein to his great power of musical expression—as in parts of the adagios of the sonatas in the Mendelssohn variation in D major, the Schubert impromptu, the Liszt Liebestraum—he would have seen his mistake.

Still it seems ungracious to find fault with such generally great technical work. And after all the immense breadth and virility of his interpretations cause one speedily to forget any minor shortcomings. D'Albert's playing is truly heroic. His attack is simply resistless; one feels that all things must yield to him. He marches through a composition like a conquering hero. And it must be added here that though he has not always in the past shown himself a considerate one as well, this time he has fully redeemed himself; for he has neither pounded his instrument nor given exaggerated readings. His Beethoven playing was truly noble, although it seemed as if his evident deliberate sinking of self acted as a damper to his inspiration. In the Mendelssohn and Raff numbers he did some notably fine work; and in his own arrangement of a prelude and fugue in D Major, by Bach, the Tausig and Liszt pieces, and Rubinstein's staccato study, his display of virtuosity was marvellous.

On the whole, he was at his best yesterday afternoon. His treatment of the Bach suite was firm, free and vigorous, and his reading of the Chopin sonata in B minor was at once manly and poetic. We have never before heard the Liszt Tarantelle played as D'Albert played it. It fairly glowed with color and carried all before it. The audience was especially enthusiastic at this recital and three additional numbers were given—Chopin's polonaise in A flat and nocturne in B major and Liszt's waltz in A flat.

SYMPHONY ORCHESTRA'S TOUR.

The sixth annual tour of the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of twenty-four public rehearsals and concerts, the organization leaving Boston for Philadelphia this Sunday evening. It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment eleven years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is uncontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor. The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour despite the fact that the organization willl travel with eighty-one people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert. With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading Eastern cities. In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road. As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

The first week of the tour is utilized in completing the series of concerts announced for the season in Philadelphia, New York, Washington, Baltimore and Brooklyn, the engagements in the last named city being of the same character as in the home concerts, a public rehearsal occurring on Friday afternoon and the regular concert on Saturday evening. On Monday evening, May 2, the orchestra appears at the new Madison Square Concert Hall in New York, to afford D'Albert an appearance with the organization in that city, and the first week in May will be given to concerts in Buffalo, Cleveland, Columbus, O., Cincinnati and Chicago. The week of May 9 to 14 will be given to one concert each in Grand Rapids, Mich., Ann Arbor, Mich., and Detroit, and a series of three concerts in Pittsburg, Pa. Peaving Pittsburg directly after the concert of Saturday, May 15, the organization returns home, arriving Monday morning, May 16. It is good evidence in favor of the standing of the orchestra in other cities that these engagements include a fifth annual appearance with the Mozart Club, of Pittsburg, a fifth annual appearance in the Star Course at Cleveland, a third annual appearance with the University Club at Ann Arbor, and second annual appearance with the Cincinnati College of Music and the Orpheus Club, of Columbus.

Boston Journal.

MONDAY, APRIL 25, 1892.

CAUSERIE.

The Last Concert of the Symphony Series.

Thoughts Suggested by the Close of the Season.

The Last Pianoforte Recital of Eugen D'Albert.

The programme of the 24th and last concert of the Symphony Orchestra, given in Music Hall Saturday evening, was as follows:

Symphony, G major, No. 13, B. & H.	Haydn
Concerto (in one movement) for violin, D major (Revised and with additions by Wilhelmj.)	Paganini
Symphony No. 1, C minor, op. 68	Brahms

Mr. Kneisel was the solo violinist.

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The Haydn symphony, sometimes called the "Letter V," was written in 1787 for Paris, where it was given by the society known as the Concert de la Loge Olympique. It is a delightful example of the spontaneity and skill of the composer, and it was played exceedingly well. David Strauss, in his "Old and New Faith," says that if a Haydn symphony does not please an audience the fault is always in the performance. "And it happens easily that the best orchestras, so-called, play it the worst. For they delight in spending their means of effect, such as rough and sudden changes in strength of tone and in tempo (on which so many modern compositions depend) on music to which only the simplest execution does justice." The reading of Mr. Nikisch was free from exaggeration, and the mechanism of the orchestra was worthy of high praise. So, too, was the performance of the Brahms symphony admirable in many respects; and all in all, this concert, both in sane interpretation and in technical finish, was one of the most satisfactory of the season. Mr. Nikisch was greeted at the beginning of the concert with hearty and long continued applause.

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Paganini left to his only son Achille, the child of the singer Antonia Bianchi de Como, beside two million francs and valuable instruments, the manuscripts of many incomplete compositions. Four violin concertos were found, with the orchestral accompaniments, and four were unfinished. The first concerto is in E flat major for the orchestra, but the solo part is written in D major, and the strings are tuned a half tone higher. The arrangement of the Wilhelmj, played by Mr. Kneisel, abounds in modernization, and there are in it occasional reminiscences of Wagner. It is an effective composition, and even its difficulties are not ungrateful to the player. These difficulties were surmounted by Mr. Kneisel with such apparent ease that the hearer did not lose in enjoyment by the thought of the task of the player. His performance was also distinguished by elegance and by feeling that was artistically controlled. It is interesting to note in this connection that, according to tradition, the tone of Paganini was pure and beautiful, but it was not great, "except in certain effects where the exertion to gain extraordinary results was marked." Mr. Kneisal was most enthusiastically applauded by the audience and his colleagues. He was recalled several times, and he received a wreath and flowers. It was a fitting tribute to the eminent talent of the violinist.

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Now that the eleventh series of these concerts is a matter of historical record, it is neither impertinent nor irrelevant to consider briefly the character of the programmes and the present condition of the orchestra. Without doubt the concerts have given many agreeable amusement, for the outward and conventional manifestations of delight have followed the performance of various selections. If this organization existed merely for the purpose of amusing the public, it would be idle to consider seriously the character of the performances or the taste of the public; for it would then be simply a matter between the manager and the hearer. It might be said, however, that in this case the experiment of gratifying the general public is attended with many risks. The popular taste is capricious. As it was in the time of the Jesuit Father Louis Bertrand Castel, so it is to-day. "The pleasure derived from a popular concert is only real for a certain number of connoisseurs and zealous amateurs. Many in the audience are bored, and they go, as to a theatre, from force of habit, because it is the fashion, or from a desire to be anywhere except at home. The rapture of the majority is a moderate pleasure, which often comes from the sight of the crowd, or circumstances that are foreign to the music. One is tired of hearing always cantatas, and one wishes sonatas; tired of sonatas, he wishes motetts; wearied by French music, he longs for the Italian school; bored by the violinist, he yearns for the sound of the viol."

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But these concerts are not promenade or "grand operatic" concerts. They were designed to serve, at least in a measure, an educational purpose. They should make for musical righteousness. With this end in view, the programme should be chosen with great care and at the same time with catholicism of taste. The worthy compositions of the so-called classical school, the romantic and even the ultra-radical should be heard in due proportion. The programme should be neither frivolous nor dull. Legitimate amusement should go hand in hand with positive education. The making of an ideal programme is a difficult task. It is almost impossible to gratify in one concert the varied tastes of the members of the audience. But it is not impossible to make a programme of well contrasted numbers. Take at random the programmes of the Sunday concerts in Paris, say the concerts of January 24. At the Conservatory the following pieces were heard: Mozart's "Jupiter Symphony," Meyerbeer's Pater Noster, Widor's fantasie for pianoforte and orchestra, the "Egmont" music of Beethoven. Colonne arranged this programme: Schubert's C major symphony, Beethoven's "King Stephan" overture, Saint-Saen's Danse Macabre, two airs by Godard and Pauline Viardot and pieces for the clavecin by Couperin, Rameau and Bach. Lamowreux was more inclined to the radical school: Fourth symphony of Beethoven, overture "Polyeucte," Durkas; Liszt's E flat concerto for pianoforte, fragments of "Romeo and Juliet," Berlioz; funeral march from "Goetterdaemmerung" and Saint-Saen's "Ronet d'Omphale." Now, I do not say that these programmes are faultless; and it will be seen at once that they are too long; but in historical interest, in educational value and in pleasing contrast the programmes of the French conductors are throughout the season superior to the programmes of Mr. Nikisch. Nor is it perhaps necessary to cross the ocean. Mr. Nikisch showed during the past season liberality in his taste; he welcomed French, Russian, Italian and American composers. But he has not yet learned the art of arranging his programmes. One concert is a pyrotechnical display from the opening explosion to the final apotheosis. Another concert is a treatise on the symphony in three volumes, with various readings of text and italicized foot notes by the editor. Contrast is too often neglected, and the hearer then leaves the hall jaded and not refreshed.

[illegible] conductor if a singer or a player of an instrument is found unworthy of the reputation that preceded the arrival and the appearance. But it is the fault of the conductor if there is a marked deterioration in the quality of the work of the men under his control. It is said that when Mr. Nikisch first listened to the Boston Symphony Orchestra he was so delighted with the perfection of its mechanism that he hailed the opportunity of being at once a "poetical conductor" without preliminary drudgery. Eternal vigilance, however, is the price of musical liberty. He has shown himself a poet and not a disciplinarian; the quality of the poetry has not always been above reproach; and his ingenious imitations of the old masters have not yet superseded the original models. Romantic spirit, startling effects, surprising readings do not atone for carelessness in attack and a general lack of precision. At times, as on Saturday evening in the Haydn symphony, the mechanism of the orchestra is characterized by the finish that in former days was the just pride of this city, but too often one is reminded of the remark of Mozart in answer to Frederick William II. of Prussia. "What do you think of my orchestra?" said the monarch. "It is made up of the best of virtuosos, your Majesty, and if the gentlemen would only play together the effect would be marvelous."

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Now Mr. Nikisch was taken from the opera house at Leipsic and placed suddenly in Music Hall. His experience as a conductor was gained chiefly in the theatre. He is apparently by nature a theatrical—or lest that word be regarded as objectionable—a dramatic conductor. He still breathes the hot air of the opera house. He is ever anxious for effects. In his desire to gain these effects he is apt to slur the detail, to exaggerate the simplest cantabile, to fail in discriminating between ancient and modern style, to mistake noise for sound. He is impatient of all grades of tone between piano and a forte that borders on fortissimo. The crescendo is very dear to him, and he uses it so freely and so recklessly that he often anticipates the climax of the composer. His treatment of the ritardando and of the fermata is frequently marked by sensational exaggeration. But it would be tedious to repeat the exceptions that have already been taken in The Journal to his musical rulings. He has during his engagement given brilliant performances of ultra modern works; he has shown that if he thinks it advisable he can subordinate himself and follow the indications of the composer; but he is happiest when he "rides in the whirlwind and directs the storm." Many of his readings of the masters of the so-called classic period have been false to the original text and without gain in the perversion.

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Let it be granted cheerfully that the display of his own individuality leads often to orchestral results of an exciting nature; that in certain compositions congenial to his temperament he sweeps all before him; it still remains true that the performance of the orchestra, week in and week out, is not so distinguished by its nobility and purity of tone, its precision, its exquisite finish, its reverent treatment of the composer as in October, 1889. Nor is it to be wondered at if the student and the amateur, who frequent these concerts for the purpose of musical instruction, lose, little by little, the faculty of discrimination, regard Mozart and Wagner as contemporaries, disdain in their own performances the dynamic indications of a composer and strive, in their turn, for effect at any cost. For mighty is the influence of men in high places.

PHILIP HALE.

THE D'ALBERT RECITAL.

Mr. Eugen D'Albert gave the third and last of his pianoforte recitals in Music Hall Saturday afternoon. The programme was as follows:

Suite Anglaise, No. 6	Bach
Rondo, A minor	Mozart
Rhapsodie, Op. 79, No. 2	Brahms
Sonata, B minor, Op. 58	Chopin
Barcarolle, A minor	Rubinstein
Sonetto di Petrarca, "Feux Follets" Etude, Tarentelle, "Napoli,"	Liszt

It is a pleasure to state that there was a large audience in Music Hall Saturday afternoon, although it is late in the season and there have been pianoforte recitals without end; for the playing of Mr. D'Albert was a most admirable exhibition of the highest art. Perhaps his delivery of the Mozart rondo was a little inflexible and at times too stern, but in the other numbers of the programme his performance calls for unstinted praise. The Bach suite was nobly played with vigor, freedom and absence of exaggeration or sentimentalism. The Chopin sonata was both virile and poetic, and in the Liszt numbers the brilliant virtuosoship of the pianist was fully displayed. The audience was enthusiastic, and in response to the applause Mr. D'Albert played Chopin's polonaise in A flat and nocturne in B major and Liszt's waltz in A flat.

MAIL AND EXPRESS, New York, N. Y.

Date 4-21

The sixth and last concert of the Boston Symphony Orchestra this season, occurs at Chickering Hall on Tuesday evening next. The programme is as follows: 1. Symphonic poem, "The Youth of Hercules," Saint-Saens. 2. Aria from "Herodiade," Massenet. 3. Concerto for violin, in D major, Paganini, revised by Wilhelmj. 4. Fantasy from "Tannhauser," act second, Wagner. 5. Duet from "The Taming of the Shrew," Goetz. 6. Symphony No. 4, Dvorak. Mr. and Mrs. Henschel will be the soloists.

The programme for the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert at the Madison Square Garden Concert Hall on Monday evening, May 2, is as follows: 1. Overture, "Sakuntala," Goldmark. 2. Concerto for pianoforte in E minor, opus 11, Chopin. 3. Introduction to act third, Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner. 4. Pilgrims' March, "Harold in Italy," Berlioz. 5. Concerto for piano in E flat, Liszt.

Boston Courier.

SUNDAY MORNING, APRIL 24, 1892.

THE LAST SYMPHONY.

The Symphony concerts did not end in a blaze of glory as they were wont to do under Mr. Gericke's leadership; but the closing one was intensely interesting, nevertheless, and the performance was worthy of our orchestra, its concertmaster and conductor. Haydn's symphony in G, No. 13, of Breithopf and Hartel's edition, and Brahms's first symphony were separated by Paganini's concerto in D major; these three numbers completing the list, and making an admirably balanced programme.

A Haydn symphony is always welcome, especially at this time of year. One can listen to such music without straining every nerve, enjoy its easy flow of melody, its piquant rhythms, its naturally resulting harmonies, its apt and expressive orchestration with the ease and contentment that one enjoys a pretty comedy. The symphonies are all pretty much alike; one has to be on terms of solid intimacy with them to readily know one from the other, just as one has to be with the Liszt rhapsodies. The one in question was delightfully played, the strings doing some especially fine work.

It is something of a leap from a Haydn symphony to Brahms's first. But what a tremendous work this last is! To us it is the greatest and most interesting of the four, the one most pregnant with meaning. The strength of the first movement in particular seems more and more titanic with each successive hearing, while hitherto unobserved beauties of form and expression throughout the work are constantly claiming attention. The performance was a noble one in breadth, clearness and expressiveness and it received the closest attention from the audience.

Mr. Kneisel met with an ovation as he stepped forward just before the opening tutti of the concerto and it was well deserved. The character of his artistic work during the years of his residence in Boston fully entitles him to the secure place he holds in the affections of the cultivated musical people of the city. The performance by him of any important work at the symphony concerts has invariably demonstrated preparation of the most exhaustive kind. His wonderfully fine playing in the Paganini concerto was not only an added proof of this fact, but proof also that he more than holds his own as a violinist; that he is still growing in his art. Such clear, pure, masterly technical work, exquisite and expressive phrasing, are rarely heard. His talent as a musician was also shown in his cadenza, which was artistically conceived and put together. The whole performance was a triumph. Mr. Kneisel was recalled again and again. The concerto itself is a coherent and attractive work in one long movement; it was given according to Wilheimj's revision.

"THE CREATION."

Another immense audience attended the Easter concert of the Handel and Haydn Society, at Music Hall, last Sunday evening. The oratorio was "The Creation," and Mrs. Emma Albani, Mr. Edward Lloyd and Mr. Myron W. Whitney were the soloists; Mr. Zerrahn conductor and Mr. Lang organist. Considered as a whole, the performance was a fine one. The singing of the chorus was fully up to its standard of the now past season. Its delivery of the choruses was distinguished by purity and splendid fullness of tone, promptness of attack, and abundant reserve power; its finished and effective phrasing would have been creditable to a much smaller and more highly trained body of singers. The larger choruses were given with fine effect, "The Heavens are Telling" notably so, although the tempo did seem a shade too fast. Mrs. Albani's singing was as a rule very enjoyable, and was almost invariably governed by artistic judgment and sincerity of feeling. At times a tendency to sing for mere effect was noticeable, for instance, her exaggerated phrasing and undue prolongation of the fermati in "On mighty pens." Her execution of this number was also lacking in fluency. "With verdure clad" was beautifully rendered, except that it grew a little too slow toward the end; and her singing in the concerted numbers was delightful. The condition of Mr. Lloyd's voice at this concert showed marked improvement. Of his delivery of the numerous tenor recitatives, and his interpretation of "In native worth" too much cannot be said in praise. He has acquired the art of concealing his art to a wonderful extent. Mr. Whitney did some noble work in his recitatives; and the airs, "Rolling in foaming billows" and "Now Heaven in fullest glory shone," were sung with great breadth and flexibility of style. The society may well feel proud of its season's work. The determination to give first rate performances has been manifested by all concerned and the liberality displayed in the engagement of soloists merits warm commendation. Evidently the present management of the Handel and Haydn is a wide-awake one.

D'ALBERT.

On Monday, Wednesday and Saturday afternoons of the past week Mr. Eugen D'Albert gave pianoforte recitals in Music Hall. It may be said at once that they by no means attracted the attention they merited. For D'Albert is unquestionably one of the few great pianists of the day; and he has never before in Boston given more convincing proof of this fact. It is more than probable that his programmes have had considerable to do with the lack of interest which has been displayed. That of Monday was devoted wholly to Beethoven. Now, it is not likely that that in itself caused much fault-finding; but different works might have been chosen by this great Beethoven interpreter. The variations in C minor and the sonatas opus, 53, 109 and 110, have been performed many times within the last few years. These with the "Appassionata" and the last sonata in C minor have been so persistently thrust forward that even opus 1 or 2, or the "Pathetique" would be a relief and pleasure. But there are others to choose from. The "Moonlight," conservatory hack as it is, has not been played here by a great pianist, if Rummel be excepted, since the visit of von Bulow with the Beethoven cyclus; and this is true also of the opus 31, in D minor, and the "Les adieux." To be sure D'Albert made a happy selection in the charming opus 90; and he really worked wonders with the generally avoided and ordinarily uninteresting opus 78. His broad treatment of the allegro of this last sonata, and the amount of expression he extorted from it were a revelation.

What were the principal numbers of the succeeding programmes? Bach's sixth English Suite, Mozart's rondo in A minor, Mendelssohn's fifteen variations, Raff's suite opus 91 (with the variations; this work and the Mendelssohn on the same programme), Chopin's B minor sonata, Schubert's impromptu opus 90, in G, Brahms's second rhapsody, Rubinstein's barcarolle in A minor, No. 5, the Strauss-Tausig waltz, "Man lebt nur einmal," Liszt's "Sonetto di Petrarca," "Feux Follets" study, Liebestraume. No. 3, "Napoli" tarantelle, and Spanish rhapsody. Of these the numbers by Bach, Raff, and the first two by Liszt are heard comparatively seldom in the concert room; the rest have been played and played. Now, why did not Mr. D'Albert present works of these composers that are less known? Why did he not let us hear works of other composers that he has recently played in Europe, and some of those of the modern Russians, and some of his own compositions? Moreover, Mr. D'Albert played a good many of the above mentioned works at his own concerts of two seasons ago. Surely, absorbingly interesting as his playing during this past week has been, it would undoubtedly have been still more so if he had infused more novelty into his programmes.

But if fault may be reasonably found with D'Albert's seeming indifference in this respect, little can be said against his playing, while some of it was above praise. His tone was full, noble and tender. His passage playing was a marvel of strength, clearness and velocity; his wrist staccato and octaves are almost indescribable. There were times, it is true, when his carelessness in the use of the damper pedal seriously marred the effect of his wonderful technical work, and this is to be the more regretted because it was needless. It also seemed as if he were loath to put himself to the trouble of infusing into his playing any considerable variety of touch or phrasing, and for an artist of his ability his tone was too often forced and explosive. Apparently he thought that delicacy and variety of shading and subtlety of tone effect are thrown away in Music Hall; but if he could have realized the ineffable beauty of his playing when he was betrayed into giving free rein to his great power of musical expression—as in parts of the adagios of the sonatas in the Mendelssohn variation in D major, the Schubert impromptu, the Liszt Liebestraum—he would have seen his mistake.

Still it seems ungracious to find fault with such generally great technical work. And after all the immense breadth and virility of his interpretations cause one speedily to forget any minor shortcomings. D'Albert's playing is truly heroic. His attack is simply resistless; one feels that all things must yield to him. He marches through a composition like a conquering hero. And it must be added here that though he has not always in the past shown himself a considerate one as well, this time he has fully redeemed himself; for he has neither pounded his instrument nor given exaggerated readings. His Beethoven playing was truly noble, although it seemed as if his evident deliberate sinking of self acted as a damper to his inspiration. In the Mendelssohn and Raff numbers he did some notably fine work; and in his own arrangement of a prelude and fugue in D Major, by Bach, the Tausig and Liszt pieces, and Rubinstein's staccato study, his display of virtuosity was marvellous.

On the whole, he was at his best yesterday afternoon. His treatment of the Bach suite was firm, free and vigorous, and his reading of the Chopin sonata in B minor was at once manly and poetic. We have never before heard the Liszt Tarantelle played as D'Albert played it. It fairly glowed with color and carried all before it. The audience was especially enthusiastic at this recital and three additional numbers were given—Chopin's polonaise in A flat and nocturne in B major and Liszt's waltz in A flat.

SYMPHONY ORCHESTRA'S TOUR.

The sixth annual tour of the Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of twenty-four public rehearsals and concerts, the organization leaving Boston for Philadelphia this Sunday evening. It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment eleven years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is uncontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor. The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour despite the fact that the organization willl travel with eighty-one people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert. With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading Eastern cities. In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road. As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

The first week of the tour is utilized in completing the series of concerts announced for the season in Philadelphia, New York, Washington, Baltimore and Brooklyn, the engagements in the last named city being of the same character as in the home concerts, a public rehearsal occurring on Friday afternoon and the regular concert on Saturday evening. On Monday evening, May 2, the orchestra appears at the new Madison Square Concert Hall in New York, to afford D'Albert an appearance with the organization in that city, and the first week in May will be given to concerts in Buffalo, Cleveland, Columbus, O., Cincinnati and Chicago. The week of May 9 to 14 will be given to one concert each in Grand Rapids, Mich., Ann Arbor, Mich., and Detroit, and a series of three concerts in Pittsburg, Pa. Peaving Pittsburg directly after the concert of Saturday, May 15, the organization returns home, arriving Monday morning, May 16. It is good evidence in favor of the standing of the orchestra in other cities that these engagements include a fifth annual appearance with the Mozart Club, of Pittsburg, a fifth annual appearance in the Star Course at Cleveland, a third annual appearance with the University Club at Ann Arbor, and second annual appearance with the Cincinnati College of Music and the Orpheus Club, of Columbus.

Boston Journal.

MONDAY, APRIL 25, 1892.

CAUSERIE.

The Last Concert of the Symphony Series.

Thoughts Suggested by the Close of the Season.

The Last Pianoforte Recital of Eugen D'Albert.

The programme of the 24th and last concert of the Symphony Orchestra, given in Music Hall Saturday evening, was as follows:

Symphony, G major, No. 13, B. & H.	Haydn
Concerto (in one movement) for violin, D major (Revised and with additions by Wilhelmj.)	Paganini
Symphony No. 1, C minor, op. 68	Brahms

Mr. Kneisel was the solo violinist.

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The Haydn symphony, sometimes called the "Letter V," was written in 1787 for Paris, where it was given by the society known as the Concert de la Loge Olympique. It is a delightful example of the spontaneity and skill of the composer, and it was played exceedingly well. David Strauss, in his "Old and New Faith," says that if a Haydn symphony does not please an audience the fault is always in the performance. "And it happens easily that the best orchestras, so-called, play it the worst. For they delight in spending their means of effect, such as rough and sudden changes in strength of tone and in tempo (on which so many modern compositions depend) on music to which only the simplest execution does justice." The reading of Mr. Nikisch was free from exaggeration, and the mechanism of the orchestra was worthy of high praise. So, too, was the performance of the Brahms symphony admirable in many respects; and all in all, this concert, both in sane interpretation and in technical finish, was one of the most satisfactory of the season. Mr. Nikisch was greeted at the beginning of the concert with hearty and long continued applause.

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Paganini left to his only son Achille, the child of the singer Antonia Bianchi de Como, beside two million francs and valuable instruments, the manuscripts of many incomplete compositions. Four violin concertos were found, with the orchestral accompaniments, and four were unfinished. The first concerto is in E flat major for the orchestra, but the solo part is written in D major, and the strings are tuned a half tone higher. The arrangement of the Wilhelmj, played by Mr. Kneisel, abounds in modernization, and there are in it occasional reminiscences of Wagner. It is an effective composition, and even its difficulties are not ungrateful to the player. These difficulties were surmounted by Mr. Kneisel with such apparent ease that the hearer did not lose in enjoyment by the thought of the task of the player. His performance was also distinguished by elegance and by feeling that was artistically controlled. It is interesting to note in this connection that, according to tradition, the tone of Paganini was pure and beautiful, but it was not great, "except in certain effects where the exertion to gain extraordinary results was marked." Mr. Kneisal was most enthusiastically applauded by the audience and his colleagues. He was recalled several times, and he received a wreath and flowers. It was a fitting tribute to the eminent talent of the violinist.

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Now that the eleventh series of these concerts is a matter of historical record, it is neither impertinent nor irrelevant to consider briefly the character of the programmes and the present condition of the orchestra. Without doubt the concerts have given many agreeable amusement, for the outward and conventional manifestations of delight have followed the performance of various selections. If this organization existed merely for the purpose of amusing the public, it would be idle to consider seriously the character of the performances or the taste of the public; for it would then be simply a matter between the manager and the hearer. It might be said, however, that in this case the experiment of gratifying the general public is attended with many risks. The popular taste is capricious. As it was in the time of the Jesuit Father Louis Bertrand Castel, so it is to-day. "The pleasure derived from a popular concert is only real for a certain number of connoisseurs and zealous amateurs. Many in the audience are bored, and they go, as to a theatre, from force of habit, because it is the fashion, or from a desire to be anywhere except at home. The rapture of the majority is a moderate pleasure, which often comes from the sight of the crowd, or circumstances that are foreign to the music. One is tired of hearing always cantatas, and one wishes sonatas; tired of sonatas, he wishes motetts; wearied by French music, he longs for the Italian school; bored by the violinist, he yearns for the sound of the viol."

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But these concerts are not promenade or "grand operatic" concerts. They were designed to serve, at least in a measure, an educational purpose. They should make for musical righteousness. With this end in view, the programme should be chosen with great care and at the same time with catholicism of taste. The worthy compositions of the so-called classical school, the romantic and even the ultra-radical should be heard in due proportion. The programme should be neither frivolous nor dull. Legitimate amusement should go hand in hand with positive education. The making of an ideal programme is a difficult task. It is almost impossible to gratify in one concert the varied tastes of the members of the audience. But it is not impossible to make a programme of well contrasted numbers. Take at random the programmes of the Sunday concerts in Paris, say the concerts of January 24. At the Conservatory the following pieces were heard: Mozart's "Jupiter Symphony," Meyerbeer's Pater Noster, Widor's fantasie for pianoforte and orchestra, the "Egmont" music of Beethoven. Colonne arranged this programme: Schubert's C major symphony, Beethoven's "King Stephan" overture, Saint-Saen's Danse Macabre, two airs by Godard and Pauline Viardot and pieces for the clavecin by Couperin, Rameau and Bach. Lamowreux was more inclined to the radical school: Fourth symphony of Beethoven, overture "Polyeucte," Durkas; Liszt's E flat concerto for pianoforte, fragments of "Romeo and Juliet," Berlioz; funeral march from "Goetterdaemmerung" and Saint-Saen's "Ronet d'Omphale." Now, I do not say that these programmes are faultless; and it will be seen at once that they are too long; but in historical interest, in educational value and in pleasing contrast the programmes of the French conductors are throughout the season superior to the programmes of Mr. Nikisch. Nor is it perhaps necessary to cross the ocean. Mr. Nikisch showed during the past season liberality in his taste; he welcomed French, Russian, Italian and American composers. But he has not yet learned the art of arranging his programmes. One concert is a pyrotechnical display from the opening explosion to the final apotheosis. Another concert is a treatise on the symphony in three volumes, with various readings of text and italicized foot notes by the editor. Contrast is too often neglected, and the hearer then leaves the hall jaded and not refreshed.

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A lack of experience may be an excuse for occasional errors of judgment in the arrangement of a programme, and time may bring improvement in this respect. Nor is it the fault of a conductor if a singer or a player of an instrument is found unworthy of the reputation that preceded the arrival and the appearance. But it is the fault of the conductor if there is a marked deterioration in the quality of the work of the men under his control. It is said that when Mr. Nikisch first listened to the Boston Symphony Orchestra he was so delighted with the perfection of its mechanism that he hailed the opportunity of being at once a "poetical conductor" without preliminary drudgery. Eternal vigilance, however, is the price of musical liberty. He has shown himself a poet and not a disciplinarian; the quality of the poetry has not always been above reproach; and his ingenious imitations of the old masters have not yet superseded the original models. Romantic spirit, startling effects, surprising readings do not atone for carelessness in attack and a general lack of precision. At times, as on Saturday evening in the Haydn symphony, the mechanism of the orchestra is characterized by the finish that in former days was the just pride of this city, but too often one is reminded of the remark of Mozart in answer to Frederick William II. of Prussia. "What do you think of my orchestra?" said the monarch. "It is made up of the best of virtuosos, your Majesty, and if the gentlemen would only play together the effect would be marvelous."

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Now Mr. Nikisch was taken from the opera house at Leipsic and placed suddenly in Music Hall. His experience as a conductor was gained chiefly in the theatre. He is apparently by nature a theatrical—or lest that word be regarded as objectionable—a dramatic conductor. He still breathes the hot air of the opera house. He is ever anxious for effects. In his desire to gain these effects he is apt to slur the detail, to exaggerate the simplest cantabile, to fail in discriminating between ancient and modern style, to mistake noise for sound. He is impatient of all grades of tone between piano and a forte that borders on fortissimo. The crescendo is very dear to him, and he uses it so freely and so recklessly that he often anticipates the climax of the composer. His treatment of the ritardando and of the fermata is frequently marked by sensational exaggeration. But it would be tedious to repeat the exceptions that have already been taken in The Journal to his musical rulings. He has during his engagement given brilliant performances of ultra modern works; he has shown that if he thinks it advisable he can subordinate himself and follow the indications of the composer; but he is happiest when he "rides in the whirlwind and directs the storm." Many of his readings of the masters of the so-called classic period have been false to the original text and without gain in the perversion.

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Rondo, A minor	Mozart
Rhapsodie, Op. 79, No. 2	Brahms
Sonata, B minor, Op. 58	Chopin
Barcarolle, A minor	Rubinstein
Sonetto di Petrarca, "Feux Follets" Etude, Tarentelle, "Napoli,"	Liszt

It is a pleasure to state that there was a large audience in Music Hall Saturday afternoon, although it is late in the season and there have been pianoforte recitals without end; for the playing of Mr. D'Albert was a most admirable exhibition of the highest art. Perhaps his delivery of the Mozart rondo was a little inflexible and at times too stern, but in the other numbers of the programme his performance calls for unstinted praise. The Bach suite was nobly played with vigor, freedom and absence of exaggeration or sentimentalism. The Chopin sonata was both virile and poetic, and in the Liszt numbers the brilliant virtuosoship of the pianist was fully displayed. The audience was enthusiastic, and in response to the applause Mr. D'Albert played Chopin's polonaise in A flat and nocturne in B major and Liszt's waltz in A flat.

MAIL AND EXPRESS, New York, N. Y.

Date 4-21

The sixth and last concert of the Boston Symphony Orchestra this season, occurs at Chickering Hall on Tuesday evening next. The programme is as follows: 1. Symphonic poem, "The Youth of Hercules," Saint-Saens. 2. Aria from "Herodiade," Massenet. 3. Concerto for violin, in D major, Paganini, revised by Wilhelmj. 4. Fantasy from "Tannhauser," act second, Wagner. 5. Duet from "The Taming of the Shrew," Goetz. 6. Symphony No. 4, Dvorak. Mr. and Mrs. Henschel will be the soloists.

The programme for the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert at the Madison Square Garden Concert Hall on Monday evening, May 2, is as follows: 1. Overture, "Sakuntala," Goldmark. 2. Concerto for pianoforte in E minor, opus 11, Chopin. 3. Introduction to act third, Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner. 4. Pilgrims' March, "Harold in Italy," Berlioz. 5. Concerto for piano in E flat, Liszt.

SYMPHONY CONCERT.

End of the Season Regretted by Thousands of Music Lovers.

The last of this season's symphony concerts was given in Music Hall, last night, and then, as on the occasion of the last rehearsal Friday afternoon, the hall was crowded to its capacity. With the goodbyes to Conductor Nikisch were hearty expressions of good will and tokens of appreciation for his efforts to maintain the standard of the orchestra and please the taste of its patrons.

To have always satisfied such exacting audiences as have attended these concerts, would have been a task almost beyond accomplishment, so it is not surprising that there should have been some fault finding with the character of Mr. Nikisch's programme, and his manner of presenting them.

But all must agree that he was sincere and earnest in his efforts to present what he believed to be best for the musical culture and enjoyment of his audiences. Possibly another season may bring him more general and favorable recognition.

Yesterday's programme consisted of Haydn's symphony in G, No. 13; Paganini's concerto in D major for violin, and Brahm's symphony No. 1 in C minor.

Mr. Kneisel was the soloist, and his playing of Paganini's difficult and brilliant concerto won most demonstrative expressions of approval. It is not remembered that the playing of any soloist at previous concerts of this season has created greater enthusiasm.

Mr. Kneisel is generally accepted as the most popular of resident violinists, and the regard that Boston has for him is well merited.

His playing yesterday was characterized by the same brilliancy, purity of tone and mastery of technique that made his previous performances so enjoyable.

The Haydn symphony was read by Mr. Nikisch with excellent taste, and it was played with splendid spirit and expression.

The gorgeous orchestral adornments which Brahms has given his No. 1 symphony were presented with admirable effect. Especially spirited and expressive was the performance of the magnificent fourth movement, and the dainty, graceful passages of the preceding movement were exquisitely played by the strings.

ORCHESTRA TOUR.

Conductor Nikisch and His Band to be Heard in Other Cities.

The sixth annual tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of 24 public rehearsals and concerts, the organization leaving Boston for Philadelphia this (Sunday) evening.

It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment 11 years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is incontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor.

The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour, despite the fact that the organization will travel with 81 people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert.

With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading Eastern cities.

In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road.

As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra, and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

The first week of the tour is utilized in completing the series of concerts announced for the season in Philadelphia, New York, Washington and Baltimore and Brooklyn, the engagements in the last named city being of the same character as in the home concerts, a public rehearsal occurring on Friday afternoon and the regular concert on Saturday evening.

On Monday evening, May 2, the orchestra appears at the new Madison Square Concert Hall in New York, to afford D'Albert an appearance with the organization in that city, and the first week in May will be given to concerts in Buffalo, Cleveland, Columbus, O., Cincinnati and Chicago.

The week of May 9 to 14 will be given to one concert each in Grand Rapids, Mich., Ann Arbor, Mich., and Detroit, and a series of three concerts in Pittsburg, Penn. Leaving Pittsburg directly after the concert of Saturday, May 14, the organization returns home, arriving Monday morning, May 16.

It is good evidence in favor of the standing of the orchestra in other cities that these engagements include a fifth annual appearance with the Mozart Club of Pittsburg, a fifth annual appearance in the Star course at Cleveland, a third annual appearance with the University Club at Ann Arbor and second annual appearances with the Cincinnati College of Music and the Orpheus Club of Columbus.

Last D'Albert Piano Recital

The recital given by Mr. D'Albert yesterday afternoon was the last of the series, and was listened to by an unusually large audience. The programme was extensive, and sufficiently varied to test the versatility of the artist, who, in its interpretation, showed himself to be the disciple of no particular school, but an all-round pianist of extraordinary merit.

The recital began with Bach's "Suite Anglaise," the six movements of which were given with splendid effect. The dainty gavotte and the brilliant gigue, in particular, calling forth the warm plaudits of the audience.

This was followed by Mozart's ondo in A minor, Brahm's rhapsodie, op. 79, No. 2, which was rendered in Mr. D'Albert's best and manliest style, and Chopin's sonata in B minor.

In the latter the performer again aroused the enthusiasm of his hearers, and had to respond to an imperative encore.

The second part of the programme consisted of Rubinstein's barcarolle, in A minor, which well displayed the player's perfect mastery of the keyboard, and was rendered in a manner that could hardly fail to please the great composer-virtuoso himself.

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The entire effect of the concert was such that Mr. D'Albert need have no fear of wearing out his welcome with Boston audiences, who are quick to appreciate sterling worth in an artist whose playing is an illustration of faultless technique, and whose bearing is at once so modest and manly.

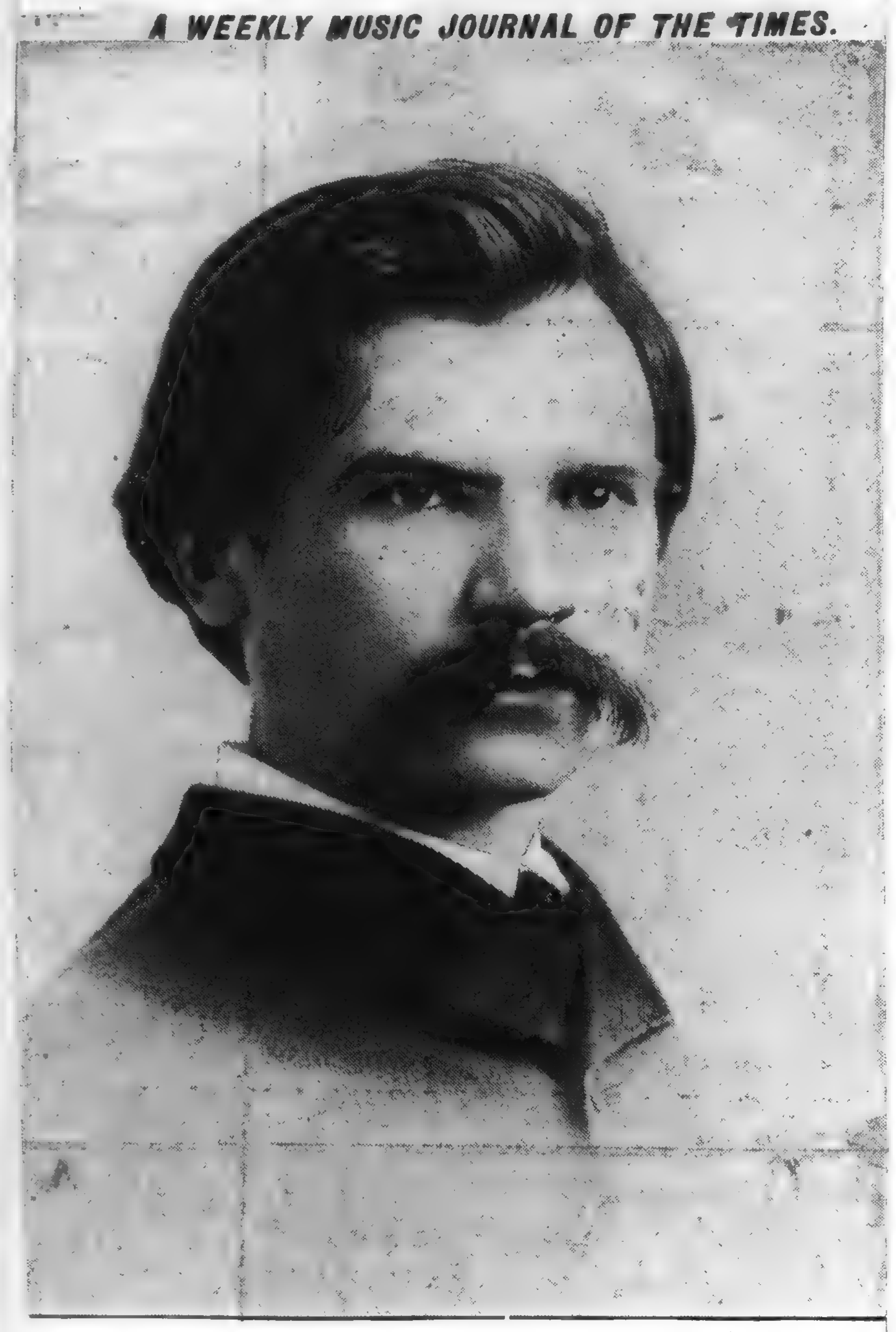
The Music Hall promenade concerts will be open for the summer season of 1892 on Tuesday, June 1.

——At the first D'Albert recital Monday afternoon at Music Hall there was a surprisingly large audience, considering the lateness of the season and the very recent departure of Paderewski, who had gathered in the dollars from the music-loving public at such a remorseless rate. In the hall Monday, among the many society and musical folk, were Mr. and Mrs. Nikisch, Mrs. C. E. Inches, with Mr. Dwight, Mr. Josiah Bradlee, Mrs. Seth Sprague and Miss Hooper, Mrs. Barthold Schlesinger, Prof. Ernest Fenollosa, Mrs. John H. Thorndike, Mr. Arthur Foote, Mr. Perabo, Mrs. Harris Hooper, Mr. Eliot Pratt, Mr. B. L. Whelpley and Mr. John Orth.

THE · PRESTO ·

THURSDAY, APRIL 21, 1892.

A WEEKLY MUSIC JOURNAL OF THE TIMES.



EUGEN D'ALBERT.

Even at the risk of making myself a bore to those people who worship Paderewski and think that piano playing and artistic interpretation have reached their highest point in him, I wish to call attention to the marvelous success this little giant, Eugen D'Albert, has won with the thinking musicians. Those who admire a pianist with a good, hearty, healthy mind, with unrivalled technical powers and artistic perceptions of the acutest, but devoid of mawkish sentimentality, have found in Eugen D'Albert their ideal. There is something so forceful, and such a tremendous earnestness about his playing that the attention is riveted and one is compelled to think. To the general public this last operation is not an agreeable one, but to the earnest student or full-fledged artist, such a forcing of recognition is gratifying. I am not a hero worshipper; I have found too many of my idols in the past have not had feet of clay alone, they have been mostly all clay and a very ordinary quality of mud at that, but I do most heartily admire a man of brains in any department of life's work, and in the realm of musical art, I believe Eugen D'Albert is a giant in intellect.

D. E. F.

Boston [illegible]

MONDAY, APRIL 25, 1892.

Music Hall: Boston Symphony Orchestra.

The twenty-fourth and last concert of the elventh season was given in the Music Hall last Saturday evening, the programme being as follows:

Haydn: Symphony in G major (Breitkopf & Härtel, No. 13.)
Paganini: Violin Concerto in D major (revised, and with additions by Wilhelmj.)
Brahms: Symphony No. 1, in C minor, Op. 68.

Mr. Eranz Kneisel was the violinist.

The Haydn symphony used to be a prime favorite here in the days of the Harvard Musical Association; we remember well the impression made by its final *Allegro con spirito* at its first performance in the Music Hall. It seemed to the audience for the moment, as if they had never heard anything so charming before. And now, over twenty years later, the work is as fresh, lovely and sparkling as then. It was admirably played, and heartily enjoyed; especially good was the way in which the Trio of the Minuet was given.

Brahms's C-minor symphony, once famous as "*The* 10th Symphony," is a horse of another color, but none the worse for not being of the same. The more we hear this astounding work, the greater does it seem: every fresh hearing brings with it some new revelation of beauty or strength. There seems to us little need of calling it the greatest symphony since Beethoven; that would be leaving out Mendelssohn and Schumann, which we are not quite ready to do. No doubt, Brahms has planned this first symphony of his on a larger, broader scale than any of the Mendelssohn or Schumann symphonies, and has, moreover, kept himself steadily up to the magnitude of his plan; one can say, too, that, since Beethoven's C minor and "Pastoral," —which latter, by the way, is of a totally different character—no symphonic first movement has appeared which shows such admirably close, what the French call "*serré*," workmanship as this one. Still, it should be said on the other hand that Brahms shows in his work far less melodic invention than either Mendelssohn or Schumann, less clearness of purpose and treatment, a less pervasive sense for the beautiful. Upon the whole, superlatives are misleading; this symphony is great enough, in all conscience, to afford not to be "greatest." The performance was wonderfully fine—one of the grandest Mr. Nikisch and his orchestra have ever given us. No more triumphant close of a season could be desired.

We do not know the Paganini concerto well enough in its original shape to be sure how much, or what, Wilhelmj has done for it in the way of retouching; we suspect, however, that he has done a good deal, especially to the orchestral portions, and that what he has done is wholly to the advantage of the work. It seems to us, nevertheless, that it is rather futile to play Paganini in any shape nowadays; the man was a player entirely *sui generis*, he wrote his compositions for his own playing, and both internal and external evidence go to show that the main secret of their effectiveness lay in his performance. Paganini, as a player, had much of the Liszt magnetism in him; but with the important difference that, whereas Liszt played almost everything under the sun, and about equally superbly, Paganini was musically in touch with no composer but himself. All competent authorities agree that Paganini's playing of other people's music was pretty bad. In this respect he was far more like Gottschalk than like Liszt; he was at home only on his own ground, and there he worked wonders. As Gottschalk's music virtually died with him, past all hope of resurrection, so did Paganini's also die with him; he carried the secret of its effectiveness to the grave. No matter how superbly any violinist today may play a concerto of his, of one thing we may be quite sure; that what we hear is really "Hamlet" with the part of Hamlet left out. That dæmonic, and often demoniacal, personality, which was the true gist of the whole business, is perforce absent. And to speak the downright truth, what is left, after the elimination of that personality, does not seem to us of great importance or value. Mr. Kneisel fairly outdid himself; it was an utterly magnificent performance at every point; it cannot be praised too highly. But Mr. Kneisel is perhaps the last man in the world to play like Paganini; we may all be heartily thankful for that, for, if he could play like Paganini, it is as certain as certain can be, it even would follow as a necessary consequence, that he could not play the Beethoven, Mendelssohn, nor Joachim concertos as he now does, and could not play in quartets at all. The one precludes the other; if you do not believe it, just think for a moment of Ole Bull—this is certainly no logical proof of our proposition, but it proves it better than logic. And, as for our single self, we far prefer Mr. Kneisel with this one limitation; if he cannot do what Paganini did, he can do a thousand times better. He is thrown away on the Paganini concerto; *que diable aussi allait-il faire dans cette maudite galère?* But then a man cannot go on playing classic concertos forever! "Wanted: A concerto!" This placard has been up in every violinist's front window for a good while, and will probably stay up for some time to come.

The Boston Symphony Orchestra set out, Sunday night, on its sixth annual tour, the first week of which will be devoted to the completion of the series of concerts laid out for Philadelphia, New York, Washington, Baltimore and Brooklyn, in turn. Thence westward, the following named cities will be visited in turn and will have one concert each, with the exception of Pittsburg, where three concerts will be given: Buffalo, Cleveland, Columbus, Cincinnati, Chicago, Grand Rapids, Ann Arbor, Detroit and Pittsburg. The itinerary ends with the arrival of the orchestra at Boston, Providence station, at 7 o'clock, A. M., May 16. Mr. and Mrs. Georg Henschel and Mr. d'Albert will go with the orchestra. On May 2, a concert will be given with Mr. d'Albert at the Madison Square Garden. Mr. Charles A. Ellis will go on in advance of the band and Mr. Fred R. Comee will be with the orchestra. Altogether eighty-one people will be in the company, and special trains will mainly be used. Only five nights in the three weeks will be passed on the road. With the exception of three concerts, a surplus over the expense is guaranteed for every concert. It is evidence in favor of the standing of the orchestra in cities that the engagements include the fifth annual appearance with the Mozart Club of Pittsburg, the fifth in the Star course at Cleveland, the third with the University Club at Ann Arbor, the second with the Cincinnati College of Music and the Orpheus Club of Columbus.

MUSIC AND DRAMA.

Gossip and News About the Music World and Its People.

Phila. Pa.

Patti will appear at the Academy of Music on Tuesday evening in a performance entire of Flotow's *Martha*, assisted by Mlle. Fabri, M. Guille, Signor Novara and Signor Carbone. The mere announcement of this interesting event will be sufficient to draw forth a brilliant audience that will test the seating capacity of the Academy.

The doors of the Eleventh Street Opera House close to-night for the season.

"Nana" continues to be as great an attraction as ever. Thousands have viewed the picture and have been delighted with it. The great popularity of the painting has induced the management to keep it on exhibition for a short time longer, and this opportunity will doubtless be taken advantage of by many.

4/23

The Boston Symphony Orchestra will give its closing concert for the season at the Academy of Music Monday evening. Mr. Nikisch will, of course, conduct, and the programme will comprise Goldmark's "Sakuntala" overture, Liszt's symphonic poem, "Les Preludes" and Beethoven's Eighth Symphony in F, op. 93. The soloists will be Mr. and Mrs. Georg Henschel, who will sing separately "Blich ich umber" from *Tannhäuser* and an air from Massenet's *Heroidade*, and together a duet from Goetz's *Taming of the Shrew*. The ticket office is at No. 1119 Chestnut street.

NY Tribune
4/24

The sixth and last concert of the Boston Symphony Orchestra this season occurrs at Chickering Hall, on Tuesday evening next. The programme is as follows: symphonic poem, "The Youth of Hercules," Saint-Saens; aria from "Heradiade," Massenet; concerto for violin, in D major, Paganini, revised by Wilhelmj; fantasy from "Tannhauser," Act II, Wagner; duet from "The Taming of the Shrew," Goetz; Symphony No. 4, Dvorak. Mr. and Mrs. Henschel will sing and Mr. Kneisel will play Paganini's concerto.

The programme of the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert at the Madison Square Garden Concert Hall, on Monday evening, May 2, is as follows: Overture, "Sakuntala," Goldmark; concerto for pianoforte, in E minor, opus 11, Chopin; introduction to Act III, dance of apprentices, procession of mastersingers and homage to Hans Sachs, "Meistersinger," Wagner; pilgrims' march, "Harold in Italy," Berlioz; concerto for piano in E-flat, Liszt.

POST, Pittsburg, Penn.

Date.........4-22.........

For the May Music Festival.

The Boston Symphony Orchestra has been secured by the Mozart club as one of the attractions at the May music festival to be given at old city hall on May 12, 13 and 14. This organization is composed of 80 pieces and is under the directorship of Arthur Nikisch. George Henschel, the eminent bass soloist from London, founder of the Boston Symphony, Mrs. George Henschel, Eugen D'Albert, the great piano virtuoso, George Lamson, E. H. McDermitt and Paul Zimmerman compose the list of soloists secured for the occasion.

THE WORCESTER TELEGRAM.

Published Daily and Sunday.

TUESDAY, APRIL 26, 1892.

D'ALBERT THE PIANIST.

An Itinerant Cornetist Interrupts His Recital in Association Hall.

Eugen D'Albert, the pianistic virtuoso, played, last night, in Association hall, to a fairly large audience and delighted all. That does not mean that Mr. D'Albert is the greatest pianist that has fingered a keyboard in the 19th century, or even that he is the finest performer that has played in Worcester, but, leaving out such giants as Paderewski and Pachmann, who were heard here only a few weeks ago, D'Albert last night was quite an interesting contribution to the music of the season. His recital was poorly managed. First of all, there were no programs, and, although the audience that listened to D'Albert was intelligent, it was impossible for them to follow the performer through the labryinth of a dozen classical composers.

D'Albert impressed the audience at once as a man strictly intent on business. He was in evening dress and he wore his hair long, and during his recital he frequently dipped it into the piano. He showed throughout wonderful technique and a firm touch. He was not, however, picturesque as Paderewski was, nor emotional and feeling as was Pachmann. His playing was more muscular than anything else, but both audience and piano survived the hour and a half through which he played.

A funny incident marked the concert when it was about half over. An itinerant musician on Pearl street began to blow a popular tune through a cornet just as D'Albert was about to begin one of his selections. The pianist paused at the unwonted sounds, lifted his hands from the keyboard and then left the platform in disgust. At this point, a gentleman who was sitting at the rear of the hall threw up a window and cried to the street musician: "Shut up."

In reply to this invitation the cornetist blew a louder blast and the audience in Association hall laughed more heartily than ever. Then somebody went out and gave the cornet player a quarter, and he went round the corner.

D'Albert's performance, though muscular and robust, appeared to be greatly enjoyed by the audience. He was heartily applauded all through the evening and encores were frequent.

Boston Sunday Globe

SUNDAY, APRIL 24, 1892.

LAST SYMPHONY CONCERT.

End of the Season Regretted by Thousands of Music Lovers.

The last of this season's symphony concerts was given in Music Hall, last night, and then, as on the occasion of the last rehearsal Friday afternoon, the hall was crowded to its capacity. With the goodbyes to Conductor Nikisch were hearty expressions of good will and tokens of appreciation for his efforts to maintain the standard of the orchestra and please the taste of its patrons.

To have always satisfied such exacting audiences as have attended these concerts, would have been a task almost beyond accomplishment, so it is not surprising that there should have been some fault finding with the character of Mr. Nikisch's programme, and his manner of presenting them.

But all must agree that he was sincere and earnest in his efforts to present what he believed to be best for the musical culture and enjoyment of his audiences. Possibly another season may bring him more general and favorable recognition.

Yesterday's programme consisted of Haydn's symphony in G. No. 13; Paganini's concerto in D major for violin, and Brahm's symphony No. 1 in C minor.

Mr. Kneisel was the soloist, and his playing of Paganini's difficult and brilliant concerto won most demonstrative expressions of approval. It is not remembered that the playing of any soloist at previous concerts of this season has created greater enthusiasm.

Mr. Kneisel is generally accepted as the most popular of resident violinists, and the regard that Boston has for him is well merited.

His playing yesterday was characterized by the same brilliancy, purity of tone and mastery of technique that made his previous performances so enjoyable.

The Haydn symphony was read by Mr. Nikisch with excellent taste, and it was played with splendid spirit and expression.

The gorgeous orchestral adornments which Brahms has given his No. 1 symphony were presented with admirable effect. Especially spirited and expressive was the performance of the magnificent fourth movement, and the dainty, graceful passages of the preceding movement were exquisitely played by the strings.

ORCHESTRA TOUR.

Conductor Nikisch and His Band to be Heard in Other Cities.

The sixth annual tour of the Boston Symphony orchestra, Mr. Arthur Nikisch, conductor, follows immediately upon the conclusion of its Boston series of 24 public rehearsals and concerts, the organization leaving Boston for Philadelphia this (Sunday) evening.

It is well known that the regular season of the orchestra just now ended has exceeded in its financial success that of any known since its establishment 11 years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet is incontrovertible evidence of the high artistic standard maintained in all its appearances and also of the great popularity of its accomplished conductor.

The substantial character of the indorsement of the Boston orchestra is well shown also by the limited financial risk assumed in the coming tour, despite the fact that the organization will travel with 81 people, mainly by special trains, and with such soloists as Mr. and Mrs. Henschel and Eugen D'Albert.

With the exception of three concerts, a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in all the leading Eastern cities.

In the arrangement of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and Manager Charles A. Ellis, who has been identified with the organization from its formation, has again been so successful that only five nights in the three weeks will be passed on the road.

As in former years, Manager Ellis, whose executive ability has put him in the front rank of his associates in this country, goes in advance of the orchestra, and his able assistant, Mr. Fred R. Comee, will personally direct the affairs of the tour in charge of the orchestra.

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This was followed by Mozart's ondo in A minor, Brahm's rhapsodie, op. 79, No. 2, which was rendered in Mr. D'Albert's best and manliest style, and Chopin's sonata in B minor.

In the latter the performer again aroused the enthusiasm of his hearers, and had to respond to an imperative encore.

The second part of the programme consisted of Rubinstein's barcarolle, in A minor, which well displayed the player's perfect mastery of the keyboard, and was rendered in a manner that could hardly fail to please the great composer-virtuoso

A suite by Liszt concluded [illegible] gramme, but the audience was so [illegible] with the concluding Tarentelle that a recall was insisted upon, Mr. D'Albert graciously responding with another of Chopin's compositions.

The entire effect of the concert was such that Mr. D'Albert need have no fear of wearing out his welcome with Boston audiences, who are quick to appreciate sterling worth in an artist whose playing is an illustration of faultless technique, and whose bearing is at once so modest and manly.

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THE · PRESTO ·

THURSDAY, APRIL 21, 1892.

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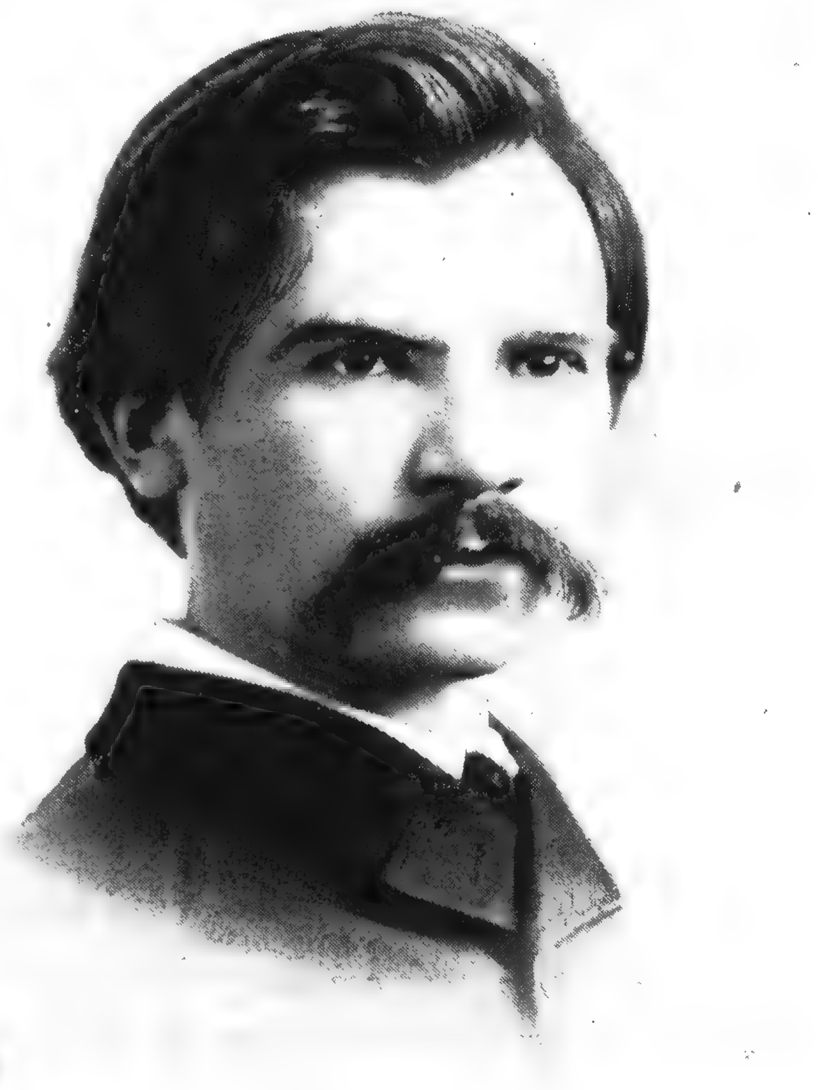

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Boston Transcript

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Patti will appear at the Academy of Music on Tuesday evening in a performance entire of Flotow's *Martha*, assisted by Mlle. Fabri, M. Guille, Signor Novara and Signor Carbone. The mere announcement of this interesting event will be sufficient to draw forth a brilliant audience that will test the seating capacity of the Academy.

The doors of the Eleventh Street Opera House close to-night for the season.

"Nana" continues to be as great an attraction as ever. Thousands have viewed the picture and have been delighted with it. The great popularity of the painting has induced the management to keep it on exhibition for a short time longer, and this opportunity will doubtless be taken advantage of by many.

The Boston Symphony Orchestra will give its closing concert for the season at the Academy of Music Monday evening. Mr. Nikisch will, of course, conduct, and the programme will comprise Goldmark's "Sakuntala" overture, Liszt's symphonic poem, "Les Preludes" and Beethoven's Eighth Symphony in F, op. 93. The soloists will be Mr. and Mrs. Georg Henschel, who will sing separately "Blich ich umber" from *Tannhäuser* and an air from Massenet's *Heroidade*, and together a duet from Goetz's *Taming of the Shrew.* The ticket office is at No. 1119 Chestnut street.

The sixth and last concert of the Boston Symphony Orchestra this season occurs at Chickering Hall, on Tuesday evening next. The programme is as follows: symphonic poem, "The Youth of Hercules," Saint-Saens; aria from "Heradiade," Massenet; concerto for violin, in D major, Paganini, revised by Wilhelmj; fantasy from "Tannhauser," Act II, Wagner; duet from "The Taming of the Shrew," Goetz; Symphony No. 4, Dvorak. Mr. and Mrs. Henschel will sing and Mr. Kneisel will play Paganini's concerto.

The programme of the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert at the Madison Square Garden Concert Hall, on Monday evening, May 2, is as follows: Overture, "Sakuntala," Goldmark; concerto for pianoforte, in E minor, opus 11, Chopin; introduction to Act III, dance of apprentices, procession of mastersingers and homage to Hans Sachs, "Meistersinger," Wagner; pilgrims' march, "Harold in Italy," Berlioz; concerto for piano in E-flat, Liszt.

POST, Pittsburg, Penn.

Date 4-22

For the May Music Festival.

The Boston Symphony Orchestra has been secured by the Mozart club as one of the attractions at the May music festival to be given at old city hall on May 12, 13 and 14. This organization is composed of 80 pieces and is under the directorship of Arthur Nikisch. George Henschel, the eminent bass soloist from London, founder of the Boston Symphony, Mrs. George Henschel, Eugen D'Albert, the great piano virtuoso, George Lamson, E. H. McDermitt and Paul Zimmerman compose the list of soloists secured for the occasion.

THE WORCESTER TELEGRAM.

Published Daily and Sunday.

TUESDAY, APRIL 26, 1892.

D'ALBERT THE PIANIST.

An Itinerant Cornetist Interrupts His Recital in Association Hall.

Eugen D'Albert, the pianistic virtuoso, played, last night, in Association hall, to a fairly large audience and delighted all. That does not mean that Mr. D'Albert is the greatest pianist that has fingered a keyboard in the 19th century, or even that he is the finest performer that has played in Worcester, but, leaving out such giants as Paderewski and Pachmann, who were heard here only a few weeks ago, D'Albert last night was quite an interesting contribution to the music of the season. His recital was poorly managed. First of all, there were no programs, and, although the audience that listened to D'Albert was intelligent, it was impossible for them to follow the performer through the labryinth of a dozen classical composers.

D'Albert impressed the audience at once as a man strictly intent on business. He was in evening dress and he wore his hair long, and during his recital he frequently dipped it into the piano. He showed throughout wonderful technique and a firm touch. He was not, however, picturesque as Paderewski was, nor emotional and feeling as was Pachmann. His playing was more muscular than anything else, but both audience and piano survived the hour and a half through which he played.

A funny incident marked the concert when it was about half over. An itinerant musician on Pearl street began to blow a popular tune through a cornet just as D'Albert was about to begin one of his selections. The pianist paused at the unwonted sounds, lifted his hands from the keyboard and then left the platform in disgust. At this point, a gentleman who was sitting at the rear of the hall threw up a window and cried to the street musician: "Shut up."

In reply to this invitation the cornetist blew a louder blast and the audience in Association hall laughed more heartily than ever. Then somebody went out and gave the cornet player a quarter, and he went round the corner.

D'Albert's performance, though muscular and robust, appeared to be greatly enjoyed by the audience. He was heartily applauded all through the evening and encores were frequent.

Boston Daily Traveller

MONDAY, APRIL 25, 1892.

LAST OF THE SERIES.

Close of This Year's Symphony Concerts.

Mr. Kneisel's Fine Playing of Paganini's Concerto.

A Review of the Orchestra's Work Under Mr. Nikisch.

The last of this year's series of Symphony concerts took place at the Music Hall on Saturday evening. The programme was as follows: Haydn's Symphony No. 18; concerto for violin in D, Paganini, with Wilhelmj's revision and additions, and cadenzas by Kneisel; Symphony No. 1, C minor, Brahms. The playing of the orchestra was more satisfactory than generally, and Mr. Kneisel's performance of the concerto was of the highest description in every particular. Among the many admirable performances that this fine artist has given us, none have surpassed his playing upon this occasion. He was recalled again and again, and presented with a magnificent wreath and a large bouquet of flowers.

Contrary to the hopes of many Mr. Nikisch will continue as conductar of the orchestra another season. We are sorry that this is so, for sharing the opinion of many others, we do not believe that Mr. Nikisch is a competent person to fill the position of conductor of the Boston Symphony, in all that that term should imply. When he came here three years ago, he began in a bombastic manner to display at the very first concert a coarse and theatric vulgarity of interpretation that has marked his career ever since, in all that he has done.

The orchestra, which was perfect under his predecessor, Mr. Gericke, began at once to degenerate, and has continued in such a state to the present time of writing. Noise is the prevailing element that has characterized Mr. Nikisch's leading. Coarseness in the strings and blatancy in the wind, with an infernal pounding of the drums, are the elements that seem to satisfy the yearnings of his musical soul. Add to his the persistant attempt to moderize the classics to suit the mawkishness of his notions, and you have a fair idea of the standard that he has tried to establish as the conductor of the Boston Symphony Orchestra. He has not improved one iota since he came here three years ago, and if he remains here three years more I don't believe he will show any advancement towards the point of ability that the position he holds should command of its incumbent.

To be sure after a good sound belaboring by the majority of the critics, he has modified the eccentricities and violence of his manner in certain compositions; for instance he probably will never indulge again in such a musical bullfight, as his first performance of Beethoven's Fifth Symphony. Still, however, his mania for noise has been tempered but slightly, and then in rare cases only. From the first he has broken down all artistic barriers, and rushed through the compositions in hand regardless of the necessities for contrast of movement, contrast of power, repose, precision and a well defined gradation in dynamics. In all the time he has been here he has not showed that there is any difference between *f* and *ffff's*; between mezzoforte, piano and pianissimo.

Stuck up on two boxes he has posed before the audience and beat the air with his baton while the orchestra went on through the music, sometime aparently regardless of his gyrations.

When we stop to think how that superb drillmaster and eminent conductor Wilhelm Gericke had trained and perfected the Boston Symphony Orchestra, it is easy enough to see how any one with a fair schooling in music could stand up before it and play as well as Nikisch has the part of a conductor. The orchestra can play without a conductor if necessary, and quite as well as they often have done under the present incumbent. To control and wield the orchestra is quite another thing. This Mr. Gericke did on every occasion. When Mr. Gericke ruled every player had to keep one eye on the music and one on the conductor, and Mr. Gericke's eye was upon every player. Not the slightest mistake escaped his observation.

Strict attention and the most rigid discipline prevailed. Since Mr. Nikisch has been attached the contrary has been the rule. The players converse and laugh together, and, for long spells at a time, do not look at the conductor, nor pay heed to his movements. Instruments play out of tune, and mistakes are made and no attention is paid to them. I have seen the conductor beating at one time, the orchestra playing at another, and the soloists at still another. Many a fine solo has been ruined through a rough, ragged and noisy accompaniment because the orchestra paid no heed to the situation and Mr. Nikisch paid no heed to the necessity of controlling the players. If Theodore Thomas and Wilhelm Gericke are conductors then Mr. Nikisch is not a conductor.

A conductor should be an exact time beater; he should have the constant and undivided attention of the players; he should guide and control all the movements of the orchestra; he should have a keen sense of contrasts and of gradations of tone; he should have, above all, the ability to impart repose to his renderings; he should have a discriminating taste and draw a sharp line between the purity of the classics and the sensuousness of modern composition; he should also be autocrat of the situation and hold his orchestra in an iron grip. In none of these particulars has Mr. Nikisch distinguished himself, and in most of them he has totally failed.

During the three years that Mr. Nikisch has been attached to the orchestra I have discovered but two elements over which he has control, and these are the violence of the brasses and the infernal pounding of the drums. He excites these departments to the most fearful distortion of their parts, and glows in apparent delight at the consequence thereof. To be sure, Mr. Nikisch does not stand up before the audience with his hand on his hip and his arm akimbo, like a common peasant, as he did when he first came here, but otherwise I cannot see that his three years' experience has improved him in the least as a conductor, either in appearance or in results tending towards a refinement of the coarseness of performance he brought with him from his theatre in Leipsic. On the contrary, observe what experience has done for Mr. Henschel.

There are hundreds of musical students in this country who can stand up before the Boston Symphony Orchestra and do as well, or as ill, as Mr. Nikisch has done, with the probability that they will improve with experience but the position does not demand that class of individual. The taste of the public needs cultivating, not vitiating, and it is Mr. Higginson's duty to see to it that he obtains the best that can be had in pursuing his noble enterprise. Art calls for bread, but this this time he has given it a stone. The independent and discriminating critic of the Beacon exposes the situation in a clear light when he writes:

> It is a thousand pities that Mr. Higginson—whose noble initiative and sustaining power in the matter of these concerts cannot be too much commended or too well remembered—cannot make up his mind to replace his too bumptious conductor with a man who knows more and is consequently more reasonable ....Unfortunately a large part of the Symphony audiences do not know what is right—they attend the concerts in hope of learning—and another large part do not dare to protest. But the wrong Mr. Nikisch is allowed to do may become irreparable, unless at great cost of pains and labor, if he be not brought into subjection or dismissed.

Throughout the season the press have been almost unanimous in condemning the programmes and deficiencies of Mr. Nikisch and it would seem that in the end, if Mr. Higginson cares for the advancement of art, he must take cognizance of this opinion and find a more competent person for the position.

WARREN DAVENPOT.

The North American

PHILADELPHIA, PA.

TUESDAY, APRIL 26, 1892.

OF MUSICAL INTEREST.

The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its sixth and last concert for the season at the Academy of Music last evening. As upon every previous occasion, a very large audience was present, and with an excellent programme, splendidly rendered, the concert made a fitting close to a signally successful series. Mr. Nikisch's arrangement of music included just six numbers, equally divided between the orchestra and Mr. and Mrs. Georg Henschel, the soloists. In the first division there were Goldmark's impassioned and glowing "Sakuntala" overture, Beethoven's eighth symphony and Liszt's "Preludes," and each was an unalloyed delight. All three of these widely-differing compositions have been made familiar to concert-goers by frequent repetition, but last night all three were played in such a way as to endow them with fresh beauty and new significance. The Goldmark overture, with its wide range of emotion and its superbly poetic coloring, was rendered with a fervor of feeling and a splendor of tone which gave it its full value and meaning, and rendered it deeply impressive. With the symphony, so different in spirit and manner from its immediate predecessors, Mr. Nikisch seemed to be perfectly in touch, and his reading of it, in its lightness, gayety, elegance, mobility and sparkle, was the most satisfying of any interpretation of Beethoven which he has given here. His liking for the "tempo rubato," dangerous in the fifth symphony, could be and was advantageously indulged in the eighth. It was, however, in the "Preludes" that the orchestra was heard at its best, and its rendering of this, Liszt's most inspired and spontaneous work, in its technical brilliancy, its magnificent verve and entrain, and in a kind of spiritual elevation was indescribably and unsurpassably fine. The listener was made to feel that he was really hearing the music for the first time. The Henschels, who sang, separately and together, music by Massenet, Wagner and Goetz, are distinctively and essentially chamber singers, and while they gave pleasure and were well received, they made a very deep impression.

Lowell Opera House.

EUGEN D'ALBERT'S

PIANO RECITAL

Tuesday Evening, April 26, 1892, at 8.

..PROGRAMME..

Prelude and Fugue, D major,	*Bach-D'Albert*
Sonata, C major, Op. 53, Allegro con brio. Introduzione e Rondo.	*Beethoven*
Berceuse, Op. 57,	*Chopin*
Valse, Op. 42,	
Nocturne, Op. 9, No. 3,	
Impromptu, Op. 36,	
Polonaise, Op. 53,	
Impromptu, Op. 90, No. 3,	*Schubert*
BARCAROLLE, A minor,	*Rubinstein*
VALSE, "Man lebt nur einmal,"	*Strauss-Tausig*

THE "KNABE" PIANOS USED IN ALL D'ALBERT CONCERTS.

C. A. ELLIS, Manager.

The Press

TUESDAY, APRIL 26, 1892.

The Henschels at the Last Concert of the Boston Symphony Orchestra.

The Boston Symphony Orchestra began last evening its last concert of this season in Philadelphia by playing Goldmark's "Sakuntala" overture. One has been led to expect from this orchestra work so nearly perfect that one is disturbed by small flaws in the performance—flaws which, in the playing of many organizations would pass unnoticed. Last evening the rendering of the overture, though good, was not quite perfect; the opening passages did not go smoothly, and throughout there did not seem to be that perfect unity of execution which usually is so striking a feature of the playing of this orchestra. In the rendering of the symphony—Beethoven's Eighth—the orchestra recovered its form, the second and especially the fourth movements being performed with the utmost accuracy. The shading in these passages was varied and delicate. The interpretation that the leader gave, if somewhat personal, was decidedly effective. In the closing piece of the programme, the symphony poem "Les Preludes," by Liszt, the playing was exceedingly spirited. The vigorous crescendos in the rendering of the "tempest" passages were smooth, and the "triumphant" passage with which the piece closes was given with splendid verve.

Mrs. Henschel in her solo, the aria from "Herodiade," sang more dramatically than ever before in this city. Her voice though not great in volume is remarkably rich and sweet. Her singing is most exquisitely artistic. Mr. Henschel's method of singing is also surpassingly fine. In fact, last evening he affected the audience more strongly than his wife did, though his voice is not as agreeable as hers. In singing his solo, "Blich ich umber," from "Tannhauser" he was most dramatic. The dignified passage, "The Edlen," etc., he sang superbly. The enunciation of both Mr. and Mrs. Henschel is remarkably distinct. In the duet from "The Taming of the Shrew" both singers lost a little of their animation, but the rendering was satisfactory even if not enrapturing.

The audience completely filled the chairs. It furnished a curious accompaniment to part of the duet by turning over the leaves of the programmes in order to follow the words. The enthusiasm did not run as high as the excellence of the performance warranted. Before Lent both soloists would have been encored; as it was, Mr. Henschel was recalled three times and Mrs. Henschel twice.

The Times

PHILADELPHIA, APRIL 26, 1892.

THE LAST SYMPHONY CONCERT.

Mr. Nikisch Closes His Season in Philadelphia Brilliantly.

The last concert of the Boston Symphony Orchestra brought a very large house to the Academy of Music—it seemed, indeed, like an opera night. It was a proof of the hold that Mr. Nikisch and his orchestra have gained, of the absolute certainty of their position, for, except for the announcement of the soloists, the programme contained nothing of unusual interest. Room was found for only three instrumental numbers—the "Sakuntala" overture of Goldmark, the Beethoven Symphony No. 8, in F major, and Liszt's "Preludes." In the "Sakuntala" overture, indeed, Mr. Nikisch's method reaches its highest attraction. He understands this dreamy, half-Wagnerian composition perfectly and brings out its beauties with the utmost delicacy of accentuation. But the Beethoven symphony, though one of the gayest of all, is not one of the most specially noted, and as to the allurement of the "Preludes" there is room for difference of opinion. Their delivery, however, proved how well founded is the confidence that is felt in Mr. Nikisch's programmes, no matter how they are made up. Rarely has he been heard to such advantage in Beethoven. The warmest applause of the evening was brought out by the second movement of the symphony, which was taken with a grace and accuracy quite peculiar to the Bostonians.

Mr. and Mrs. Henschel were the soloists, and they were received with evident friendliness. Mrs. Henschel was charming in her aria from Massenet's "Herodiade," and Mr. Henschel strong and satisfactory in the "Blich ichu mher," from the second act of "Tannhauser." But their greatest success was in the duo from Goetz's "Taming of the Shrew," which was a veritable surprise in its execution.

THE RECORD.

Philadelphia, April 26, 1892.

Boston Symphony Orchestra.

The last—and best—concert of the Boston Symphony Orchestra was given last night at the Academy of Music. Beethoven's eighth symphony was charmingly rendered, and Liszt's "Preludes" has never been more superbly given here. Mr. and Mrs. Henschel contributed three songs to the programme.

A COSMOPOLITAN CITIZEN.

A Chat with Georg Henschel, the Eminent German Baritone.

"While I am of foreign birth, and while my home at present is in London, Eng., I delight in calling myself a cosmopolitan with very decided United States tendencies." The speaker was the eminent German baritone, Georg Henschel who with his wife (born Lillian Bailey, of Columbus, O.,) are to sing at the grand symphony orchestra concert at the Detroit Rink this evening. He continued: "I have lived so much in this country, and that life has been, uniformly, so very agreeable and satisfactory, that I would be less than human did I not have very strong prejudices in favor of this land and its people."

"How long have you been in this country?"

"Our present tour began about two months ago under the management of C. A. Ellis, manager of the Boston Symphony Orchestra and of the Boston Music Hall—the same man who conducted the tours of D'Albert and Nordica. I had lived here before for a period of about four years in Boston. My wife and I have appeared repeatedly in all of the leading cities in this country and with the chief musical organizations in America. We began our present tour with recitals in Chickering Hall last March, since which time we have sung in Boston, Philadelphia, Baltimore, Washington, and all the important cities in the west."

"You were at one time, I believe, the director of the Boston Symphony Orchestra?"

"Yes, I take pride in being recognized as the musical founder of that organization. I worked hard during the formative period of the Boston Symphony Orchestra, and no one finds greater pleasure in noting the superb position in the hearts of American lovers of music which it has won and so well maintains than myself. It is not too much to say that it is a great orchestra fairly comparable to the great orchestras of the old world. While this fact is a satisfactory one, there is the better fact that the people of the United States are at last wide awake, sincere and full of the glorious enthusiasm of this country in their support of it and all good things in music."

"Then you think music in America is advancing?"

"Unquestionably. A notable proof of this fact is provided by the holding of music festivals all over the country, at which the best choral works are produced and in a creditable manner. Look at the eminent artists who have made the American tour this year. D'Albert, von Bulow, Paderewski, de Pachmann, Scharwenka and so on, and in each large city you will find a progressive, earnest choral society doing good work while in most cities there exist small orchestras of praiseworthy character. Then, too, there is the Boston Symphony Orchestra with Arthur Nikish at its head, Theo. Thomas and his orchestra in Chicago, the Philharmonic Orchestra, of Philadelphia, and similar high class organizations in New York and elsewhere. Of course the cause of music is advancing in this country. You had good proof of the fact at your own concert at the rink this evening. The rendition of "Gallia" was superb and the work of the orchestra was excellent."

"I suppose you expect to return to the old country?"

"We must. I have my regular work in London, as orchestral director, to which I must return, and then, too, my wife and myself have our regular music fest engagements in the various European capitals, which we are obliged to fill."

"How long have you been before the public as an artist?"

"Since I was 6 years old (laughing) I was first introduced as a somewhat remarkable pianist, and ever since that time my profession has been that of music, as pianist, orchestral director and vocalist. Just at present, however, my wife and myself have our time wholly filled with engagements, either for concerts such as the one to be given by your own musical society to-morrow (this) evening or for song recitals."

"Are not the average 'recitals,' whether of vocal or instrumental music, coming to be somewhat of a bore?"

"Possibly your qualification: 'the average' saves your inquiry because a great many recitals are tedious; but the real artist invariably keeps faith with the theory that good art must triumph. More than that he or she avoids all fictitious features, at the same time giving good variety and catering to the pleasure of those that are to be entertained."

Mr. and Mrs. Henschel, who are to take part in the Symphony Orchestra concert at the Detroit Rink this evening, will sing the duetto buffo from "Don Pasquale." Mrs. Henschel's numbers will be an aria from Massenet's "Herodiad," the "Glen of Kenmare," (an old Irish song) and "May Song" by A. Hervey. Mr. Henschel's solos will be "Revenge, Timotheus cries," by Handel, "The Erl King" by Loewe and "The Grenadiers" by Schumann.

THE CICOTTE DROWNING.

[200]

Boston Daily Traveller

MONDAY, APRIL 25, 1892.

LAST OF THE SERIES.

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Mr. Kneisel's Fine Playing of Paganini's Concerto.

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Contrary to the hopes of many Mr. Nikisch will continue as conductar of the orchestra another season. We are sorry that this is so, for sharing the opinion of many others, we do not believe that Mr. Nikisch is a competent person to fill the position of conductor of the Boston Symphony, in all that that term should imply. When he came here three years ago, he began in a bombastic manner to display at the very first concert a coarse and theatric vulgarity of interpretation that has marked his career ever since, in all that he has done.

The orchestra, which was perfect under his predecessor, Mr. Gericke, began at once to degenerate, and has continued in such a state to the present time of writing. Noise is the prevailing element that has characterized Mr. Nikisch's leading. Coarseness in the strings and blatancy in the wind, with an infernal pounding of the drums, are the elements that seem to satisfy the yearnings of his musical soul. Add to this the persistant attempt to moderize the classics to suit the mawkishness of his notions, and you have a fair idea of the standard that he has tried to establish as the conductor of the Boston Symphony Orchestra. He has not improved one iota since he came here three years ago, and if he remains here three years more I don't believe he will show any advancement towards the point of ability that the position he holds should command of its incumbent.

To be sure after a good sound belaboring by the majority of the critics, he has modified the eccentricities and violence of his manner in certain compositions; for instance he probably will never indulge again in such a musical bullfight, as his first performance of Beethoven's Fifth Symphony. Still, however, his mania for noise has been tempered but slightly, and then in rare cases only. From the first he has broken down all artistic barriers, and rushed through the compositions in hand regardless of the necessities for contrast of movement, contrast of power, repose, precision and a well defined gradation in dynamics. In all the time he has been here he has not showed that there is any difference between *f* and *ffff*'s; between mezzoforte, piano and pianissimo.

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When we stop to think how that superb drillmaster and eminent conductor Wilhelm Gericke had trained and perfected the Boston Symphony Orchestra, it is easy enough to see how any one with a fair schooling in music could stand up before it and play as well as Nikisch has the part of a conductor. The orchestra can play without a conductor if necessary, and quite as well as they often have done under the present incumbent. To control and wield the orchestra is quite another thing. This Mr. Gericke did on every occasion. When Mr. Gericke ruled every player had to keep one eye on the music and one on the conductor, and Mr. Gericke's eye was upon every player. Not the slightest mistake escaped his observation.

Strict attention and the most rigid discipline prevailed. Since Mr. Nikisch has been attached the contrary has been the rule. The players converse and laugh together, and, for long spells at a time, do not look at the conductor, nor pay heed to his movements. Instruments play out of tune, and mistakes are made and no attention is paid to them. I have seen the conductor beating at one time, the orchestra playing at another, and the soloists at still another. Many a fine solo has been ruined through a rough, ragged and noisy accompaniment because the orchestra paid no heed to the situation and Mr. Nikisch paid no heed to the necessity of controlling the players. If Theodore Thomas and Wilhelm Gericke are conductors then Mr. Nikisch is not a conductor.

A conductor should be an exact time beater; he should have the constant and undivided attention of the players; he should guide and control all the movements of the orchestra; he should have a keen sense of contrasts and of gradations of tone; he should have, above all, the ability to impart repose to his renderings; he should have a discriminating taste and draw a sharp line between the purity of the classics and the sensuousness of modern composition; he should also be autocrat of the situation and hold his orchestra in an iron grip. In none of these particulars has Mr. Nikisch distinguished himself, and in most of them he has totally failed.

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The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its sixth and last concert for the season at the Academy of Music last evening. As upon every previous occasion, a very large audience was present, and with an excellent programme, splendidly rendered, the concert made a fitting close to a signally successful series. Mr. Nikisch's arrangement of music included just six numbers, equally divided between the orchestra and Mr. and Mrs. Georg Henschel, the soloists. In the first division there were Goldmark's impassioned and glowing "Sakuntala" overture, Beethoven's eighth symphony and Liszt's "Preludes," and each was an unalloyed delight. All three of these widely-differing compositions have been made familiar to concert-goers by frequent repetition, but last night all three were played in such a way as to endow them with fresh beauty and new significance. The Goldmark overture, with its wide range of emotion and its superbly poetic coloring, was rendered with a fervor of feeling and a splendor of tone which gave it its full value and meaning, and rendered it deeply impressive. With the symphony, so different in spirit and manner from its immediate predecessors, Mr. Nikisch seemed to be perfectly in touch, and his reading of it, in its lightness, gayety, elegance, mobility and sparkle, was the most satisfying of any interpretation of Beethoven which he has given here. His liking for the "tempo rubato," dangerous in the fifth symphony, could be and was advantageously indulged in the eighth. It was, however, in the "Preludes" that the orchestra was heard at its best, and its rendering of this, Liszt's most inspired and spontaneous work, in its technical brilliancy, its magnificent verve and entrain, and in a kind of spiritual elevation was indescribably and unsurpassably fine. The listener was made to feel that he was really hearing the music for the first time. The Henschels, who sang, separately and together, music by Massenet, Wagner and Goetz, are distinctively and essentially chamber singers, and while they gave pleasure and were well received, they made a very deep impression.

Lowell Opera House.

EUGEN D'ALBERT'S

PIANO RECITAL

Tuesday Evening, April 26, 1892, at 8.

.. PROGRAMME ..

Prelude and Fugue, D major,	*Bach-D'Albert*
Sonata, C major, Op. 53, Allegro con brio. Introduzione e Rondo.	*Beethoven*
Berceuse, Op. 57, Valse, Op. 42, Nocturne, Op. 9, No. 3, Impromptu, Op. 36, Polonaise, Op. 53,	*Chopin*
Impromptu, Op. 90, No. 3,	*Schubert*
BARCAROLLE, A minor,	*Rubinstein*
VALSE, "Man lebt nur einmal,"	*Strauss-Tausig*

THE "KNABE" PIANOS USED IN ALL D'ALBERT CONCERTS.

C. A. ELLIS, Manager.

The Press

TUESDAY, APRIL 26, 1892.

The Henschels at the Last Concert of the Boston Symphony Orchestra.

The Boston Symphony Orchestra began last evening its last concert of this season in Philadelphia by playing Goldmark's "Sakuntala" overture. One has been led to expect from this orchestra work so nearly perfect that one is disturbed by small flaws in the performance—flaws which, in the playing of many organizations would pass unnoticed. Last evening the rendering of the overture, though good, was not quite perfect; the opening passages did not go smoothly, and throughout there did not seem to be that perfect unity of execution which usually is so striking a feature of the playing of this orchestra. In the rendering of the symphony—Beethoven's Eighth—the orchestra recovered its form, the second and especially the fourth movements being performed with the utmost accuracy. The shading in these passages was varied and delicate. The interpretation that the leader gave, if somewhat personal, was decidedly effective. In the closing piece of the programme, the symphony poem "Les Preludes," by Liszt, the playing was exceedingly spirited. The vigorous crescendos in the rendering of the "tempest" passages were smooth, and the "triumphant" passage with which the piece closes was given with splendid verve.

Mrs. Henschel in her solo, the aria from "Herodiade," sang more dramatically than ever before in this city. Her voice though not great in volume is remarkably rich and sweet. Her singing is most exquisitely artistic. Mr. Henschel's method of singing is also surpassingly fine. In fact, last evening he affected the audience more strongly than his wife did, though his voice is not as agreeable as hers. In singing his solo, "Blich ich umber," from "Tannhauser" he was most dramatic. The dignified passage, "The Edlen," etc., he sang superbly. The enunciation of both Mr. and Mrs. Henschel is remarkably distinct. In the duet from "The Taming of the Shrew" both singers lost a little of their animation, but the rendering was satisfactory even if not enrapturing.

The audience completely filled the chairs. It furnished a curious accompaniment to part of the duet by turning over the leaves of the programmes in order to follow the words. The enthusiasm did not run as high as the excellence of the performance warranted. Before Lent both soloists would have been encored; as it was, Mr. Henschel was recalled three times and Mrs. Henschel twice.

The Times

PHILADELPHIA, APRIL 26, 1892.

THE LAST SYMPHONY CONCERT.

Mr. Nikisch Closes His Season in Philadelphia Brilliantly.

The last concert of the Boston Symphony Orchestra brought a very large house to the Academy of Music—it seemed, indeed, like an opera night. It was a proof of the hold that Mr. Nikisch and his orchestra have gained, of the absolute certainty of their position, for, except for the announcement of the soloists, the programme contained nothing of unusual interest. Room was found for only three instrumental numbers—the "Sakuntala" overture of Goldmark, the Beethoven Symphony No. 8, in F major, and Liszt's "Preludes." In the "Sakuntala" overture, indeed, Mr. Nikisch's method reaches its highest attraction. He understands this dreamy, half-Wagnerian composition perfectly and brings out its beauties with the utmost delicacy of accentuation. But the Beethoven symphony, though one of the gayest of all, is not one of the most specially noted, and as to the allurement of the "Preludes" there is room for difference of opinion. Their delivery, however, proved how well founded is the confidence that is felt in Mr. Nikisch's programmes, no matter how they are made up. Rarely has he been heard to such advantage in Beethoven. The warmest applause of the evening was brought out by the second movement of the symphony, which was taken with a grace and accuracy quite peculiar to the Bostonians.

Mr. and Mrs. Henschel were the soloists, and they were received with evident friendliness. Mrs. Henschel was charming in her aria from Massenet's "Herodiade," and Mr. Henschel strong and satisfactory in the "Blich ichu mher," from the second act of "Tannhauser." But their greatest success was in the duo from Goetz's "Taming of the Shrew," which was a veritable surprise in its execution.

THE RECORD.

Philadelphia, April 26, 1892.

Boston Symphony Orchestra.

The last—and best—concert of the Boston Symphony Orchestra was given last night at the Academy of Music. Beethoven's eighth symphony was charmingly rendered, and Liszt's "Preludes" has never been more superbly given here. Mr. and Mrs. Henschel contributed three songs to the programme.

A COSMOPOLITAN CITIZEN.

A Chat with Georg Henschel, the Eminent German Baritone.

"While I am of foreign birth, and while my home at present is in London, Eng., I delight in calling myself a cosmopolitan with very decided United States tendencies." The speaker was the eminent German baritone, Georg Henschel who with his wife (born Lillian Bailey, of Columbus, O.,) are to sing at the grand symphony orchestra concert at the Detroit Rink this evening. He continued: "I have lived so much in this country, and that life has been, uniformly, so very agreeable and satisfactory, that I would be less than human did I not have very strong prejudices in favor of this land and its people."

"How long have you been in this country?"

"Our present tour began about two months ago under the management of C. A. Ellis, manager of the Boston Symphony Orchestra and of the Boston Music Hall—the same man who conducted the tours of D'Albert and Nordica. I had lived here before for a period of about four years in Boston. My wife and I have appeared repeatedly in all of the leading cities in this country and with the chief musical organizations in America. We began our present tour with recitals in Chickering Hall last March, since which time we have sung in Boston, Philadelphia, Baltimore, Washington, and all the important cities in the west."

"You were at one time, I believe, the director of the Boston Symphony Orchestra?"

"Yes, I take pride in being recognized as the musical founder of that organization. I worked hard during the formative period of the Boston Symphony Orchestra, and no one finds greater pleasure in noting the superb position in the hearts of American lovers of music which it has won and so well maintains than myself. It is not too much to say that it is a great orchestra fairly comparable to the great orchestras of the old world. While this fact is a satisfactory one, there is the better fact that the people of the United States are at last wide awake, sincere and full of the glorious enthusiasm of this country in their support of it and all good things in music."

"Then you think music in America is advancing?"

"Unquestionably. A notable proof of this fact is provided by the holding of music festivals all over the country, at which the best choral works are produced and in a creditable manner. Look at the eminent artists who have made the American tour this year. D'Albert, von Bulow, Paderewski, de Pachmann, Scharwenka and so on, and in each large city you will find a progressive, earnest choral society doing good work while in most cities there exist small orchestras of praiseworthy character. Then, too, there is the Boston Symphony Orchestra with Arthur Nikish at its head, Theo. Thomas and his orchestra in Chicago, the Philharmonic Orchestra, of Philadelphia, and similar high class organizations in New York and elsewhere. Of course the cause of music is advancing in this country. You had good proof of the fact at your own concert at the rink this evening. The rendition of "Gallia" was superb and the work of the orchestra was excellent."

"I suppose you expect to return to the old country?"

"We must. I have my regular work in London, as orchestral director, to which I must return, and then, too, my wife and myself have our regular music fest engagements in the various European capitals, which we are obliged to fill."

"How long have you been before the public as an artist?"

"Since I was 6 years old (laughing) I was first introduced as a somewhat remarkable pianist, and ever since that time my profession has been that of music, as pianist, orchestral director and vocalist. Just at present, however, my wife and myself have our time wholly filled with engagements, either for concerts such as the one to be given by your own musical society to-morrow (this) evening or for song recitals."

"Are not the average 'recitals,' whether of vocal or instrumental music, coming to be somewhat of a bore?"

"Possibly your qualification: 'the average' saves your inquiry because a great many recitals are tedious; but the real artist invariably keeps faith with the theory that good art must triumph. More than that he or she avoids all fictitious features, at the same time giving good variety and catering to the pleasure of those that are to be entertained."

Mr. and Mrs. Henschel, who are to take part in the Symphony Orchestra concert at the Detroit Rink this evening, will sing the duetto buffo from "Don Pasquale." Mrs. Henschel's numbers will be an aria from Massenet's "Herodiad," the "Glen of Kenmare," (an old Irish song) and "May Song" by A. Hervey. Mr. Henschel's solos will be "Revenge, Timotheus cries," by Handel, "The Erl King" by Loewe and "The Grenadiers" by Schumann.

THE CICOTTE DROWNING

TUESDAY, APRIL 26, 1892.

SYMPHONY CONCERT.

the Season at the Academy of Music.

Boston Symphony Orchestra gave the this year's series of concerts at the last night. The house was filled part. The program was as follows:

............Overture, "Sakuntala"
............Aria from "Herodiade"
Mrs. Henschel.
Beethoven .....Symphony No. 8, in F major
Wagner..Fantasie from Act II, "Tannhaeuser," "Blich ich umher."
Mr. Henschel.
Goetz....Duet from "Taming of the Shrew"
Mr. and Mrs. Henschel.
Liszt.....Symphonic Poem, "Les Preludes."

The familiar "Sakuntala" overture received a more vigorous treatment than is Mr. Nikisch's wont. The Eastern tale translated into modern music is as interesting as it is novel. The symphony was played with spirit. This is one of Beethoven's most joyous productions. Though as melancholy as ever when it was written, he seems to have gotten outside of himself long enough to leave on record one large work without a tinge of sadness in it. It is the kind of composition that this orchestra can do full justice to under Mr. Nikisch's direction, and the result was satisfactory.

The Liszt number, like all of the symphonic poems, is open to the criticism that it is an attempt to carry out an idea to too great lengths. It falls below the symphony in this respect: that one idea is supposed to be continuous, and the audience is supposed to follow it from one stage to another, without any artificial aid. This is asking too much of the average audience. It is an important work, and in the main satisfactory, but it is a risk to produce it in a concert like this.

The Henschels sang well, but did not make the impression that they did in ballad singing, which is their forte. Mr. Henschel sang the "Tannhaeuser" number very well, but Mrs. Henschel's voice was not large enough for the building.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, April 26, 1892.

Academy of Music—Boston Symphony Orchestra.

The close of the Boston Symphony Orchestra's local season, in the Academy of Music, last evening, was marked by the attendance of an audience whose size and character showed conclusively the popularity attained by the fine organization which Mr. Nikisch directs so carefully. The concert offered nothing particularly novel, but it was a thoroughly interesting affair, principally owing to the playing of Beethoven's eighth (F Major) symphony and the appearance of those admirable artists, Mr. and Mrs. George Henschel—whom to hear is a liberal education in the way of vocal culture. The programme opened with a virile, picturesque performance of the "Sakuntala" overture of Goldmark, and the succeeding instrumental numbers comprised the Beethoven symphony and Liszt's symphonic poem, "Les Preludes." The treatment of the symphony displayed, among other things, the finesse of the band and the almost military precision with which everything is done by the musicians, who are quick to interpret every look—one might say every thought—of the watchful conductor. It would be difficult to imagine a more exquisitely delicate presentation of the *allegretto scherzando* or the minuet, while the *allegro vivace* was given with all needed gaiety of spirit and brilliancy. The whole work is one unusually well suited to the refined, dainty methods of the Boston Orchestra, and it was therefore done full justice.

Mr. and Mrs. Henschel were heard singly and together, and it was quite evident that they had many friends in the large audience. The aria from "Herodiade" that the latter sang was not altogether a happy selection for her, yet Mrs. Henschel is an artiste who does everything well, and so she acquitted herself most pleasantly. Mr. Henschel's singing of the fantasy "Blich ich Umher," from the second act of "Tannhauser," was (to those of his admirers who were unfamiliar with his ability as a Wagnerian exponent) a striking proof of his versatility. He earned some of the heartiest applause of the evening for this successful effort.

Buffalo apr 23
Commercial

—Buffalo will again have an opportunity of hearing the pianist D'Albert on May 3d, at the Star Theatre, the Boston Symphony Orchestra appearing there on that date. D'Albert will give Chopin's Concerto in E minor. The other soloist will be the 'cellist Mr. Schroeder, who will play Chopin's Nocturne, Schubert's "Moment Musical" and a Capriccioso by Kluengel. The orchestra, under the direction of Mr. Nickisch, will give a symphony of Dvorak's, the Lohengrin Prelude and Berlioz's overture "Benvenuto Cellini."

—Mr. and Mrs. George Henshels will appear at the Academy of Music May twenty-fifth.

Brooklyn, N. Y.

Date 4-24

Henschel's music to "Hamlet," written for Henry Irving's production of the play, was given by the Boston symphony orchestra at its home concert last night. Boston has been full of music lately, Pachmann, D'Albert, the Kneisel quartet, Mele, the united choirs, with orchestra, and a number of other singers and players, having been engaged there in concert and recital.

[201]

COMMERCIAL, Buffalo, N. Y.

Date 4/23

Boston Symphony Orchestra.

The Boston Symphony Orchestra, that peerless musical organization, closes its Boston season today and starts on its brief annual tour in which Buffalo is included. This orchestra is the pride of the whole country for it is not only the finest we have but it probably has a higher standing than any other in the world. Our people have heard it in former seasons and know what delight it performances afford, and what perfection and beauty characterize its concerts under Mr. Nikisch's baton. D'Albert the pianist, accompanies it on this tour. His superb playing with the orchestra as told in the New York and Boston press may be readily understood for his recital here recently was one of the finest exhibitions of piano playing we have had. A great program has been arranged and the performance takes place May 3d in the Star Theatre. Seats go on sale Monday.

TIMES, Philadelphia, Penn.

Date 4-24

The Academy of Music will be the scene of a number of important musical entertainments this week, beginning with the last concert of the season of the Boston Symphony Orchestra to-morrow evening. For this occasion Mr. Nikisch has prepared a most attractive programme, embracing Goldmark's beautiful "Sakuntala" overture, the brilliant eighth symphony of Beethoven, and "Les Preludes" of Liszt. The soloists will be Mr. and Mrs. Henschel, whose exquisite song recitals a few weeks ago have quickened the desire to hear them again with the orchesta. Mrs. Henschel sings the aria from "Herodiade," Mr. Henschel "Blich ich umher," from "Tannhauser," and their duet is from "The Taming of the Shrew," of Goetz.

The Boston Symphony Orchestra closed last week its regular home series of twenty-four public rehearsals and concerts at Music Hall and with the concert here to-morrow night starts on its sixth annual tour. The season is said to have been the most prosperous in its history and the tour promises to be uncommonly successful. After closing the regular series of concerts in Philadelphia, New York, Washington, Baltimore and Brooklyn, the orchestra will go West, giving concerts in Buffalo, Cleveland, Columbus, Cincinnati and Chicago, thence to Grand Rapids, Ann Arbor and Detroit and back for three concerts at Pittsburg, closing on May 16. Mr. Ellis, the successful manager of this fine organization, goes in advance, his assistant, Mr. Comee, traveling in charge of the orchestra. Mr. and Mrs. Henschel and Eugen d'Albert are the soloists at these spring concerts.

TIMES, Buffalo, N. Y.

4/23 4/2

Boston Symphony Orchestra.

The annual visit of the Boston Symphony Orchestra to this city is an event always eagerly anticipated by the music public who recognize it as an important feature of each musical season. This organization under its distinguished young conductor, Arthur Nikisch, will give a single concert at the Star theater, on Tuesday evening, May 3. Seventy-five performers will appear in the ranks and a superb programme is promised. The management have been unusually fortunate this year in securing as soloist Eugen d'Albert, considered by many the first pianist of the age. The concert offers a wealth of attractions to the musical and will undoubtedly pack the theater to the doors. The sale of tickets and boxes opens next Monday.

NORTH AMERICAN, Philadelphia, Pa.

Date 4-26

The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its sixth and last concert for the season at the Academy of Music last evening. As upon every previous occasion, a very large audience was present, and with an excellent programme, splendidly rendered, the concert made a fitting close to a signally successful series. Mr. Nikisch's arrangement of music included just six numbers, equally divided between the orchestra and Mr. and Mrs. Georg Henschel, the soloists. In the first division there were Goldmark's impassioned and glowing "Sakuntala" overture, Beethoven's eighth symphony and Liszt's "Preludes," and each was an unalloyed delight. All three of these widely-differing compositions have been made familiar to concert-goers by frequent repetition, but last night all three were played in such a way as to endow them with fresh beauty and new significance. The Goldmark overture, with its wide range of emotion and its superbly poetic coloring, was rendered with a fervor of feeling and a splendor of tone which gave it its full value and meaning, and rendered it deeply impressive. With the symphony, so different in spirit and manner from its immediate predecessors, Mr. Nikisch seemed to be perfectly in touch, and his reading of it, in its lightness, gayety, elegance, mobility and sparkle, was the most satisfying of any interpretation of Beethoven which he has given here. His liking for the "tempo rubato," dangerous in the fifth symphony, could be and was advantageously indulged in the eighth. It was, however, in the "Preludes" that the orchestra was heard at its best, and its rendering of this, Liszt's most inspired and spontaneous work, in its technical brilliancy, its magnificent verve and entrain, and in a kind of spiritual elevation was indescribably and unsurpassably fine. The listener was made to feel that he was really hearing the music for the first time. The Henschels, who sang, separately and together, Massenet, Wagner and [illegible] and essentially

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PUBLIC LEDGER, Philadelphia, Penn.

Date 4-26

Academy of Music—Boston Symphony Orchestra.

The close of the Boston Symphony Orchestra's local season, in the Academy of Music, last evening, was marked by the attendance of an audience whose size and character showed conclusively the popularity attained by the fine organization which Mr. Nikisch directs so carefully. The concert offered nothing particularly novel, but it was a thoroughly interesting affair, principally owing to the playing of Beethoven's eighth (F Major) symphony and the appearance of those admirable artists, Mr. and Mrs. George Henschel—whom to hear is a liberal education in the way of vocal culture. The programme opened with a virile, picturesque performance of the "Sakuntala" overture of Goldmark, and the succeeding instrumental numbers comprised the Beethoven symphony and Liszt's symphonic poem, "Les Preludes." The treatment of the symphony displayed, among other things, the finesse of the band and the almost military precision with which everything is done by the musicians, who are quick to interpret every look—one might say every thought—of the watchful conductor. It would be difficult to imagine a more exquisitely delicate presentation of the *allegretto scherzando* or the minuet, while the *allegro vivace* was given with all needed gaiety of spirit and brilliancy. The whole work is one unusually well suited to the refined, dainty methods of the Boston Orchestra, and it was therefore done full justice.

Mr. and Mrs. Henschel were heard singly and together, and it was quite evident that they had many friends in the large audience. The aria from "Herodiade" that the latter sang was not altogether a happy selection for her, yet Mrs. Henschel is an artiste who does everything well, and so she acquitted herself most pleasantly. Mr. Henschel's singing of the fantasy "Blich ich Umher," from the second act of "Tannhauser," was (to those of his admirers who were unfamiliar with his ability as a Wagnerian exponent) a striking proof of his versatility. He earned some of the heartiest applause of the evening for this successful effort.

TELEGRAPH, Philadelphia, Penn.

Date 4-26

THE LAST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

The last concert in the Boston Symphony Season was given before a full audience at the Academy of Music last evening. The programme which was offered contained nothing new nor of such particular merit as might have accompanied the closing appearance of this sterling musical organization. The symphony part of the entertainment was somewhat overshadowed by Mr. and Mrs. Henschel, who had three numbers out of the six. These artists were accorded the same warm reception which they received here earlier in the year, and maintained the favorable impression which they created at that time. Mrs. Henschel sang alone in an aria from *Heriodade;* Mr. Henschel rendered the beautiful fantasy from Act II of *Tannhauser*, "Blich ich umher," and the two together sang a duet and vocal dialogue from *Taming of the Shrew.* In this last number the true scope and melody of Mr. Henschel's voice were heard at fine advantage, and Mrs. Henschel's, if any, the less pleasing, was owing to her manner, which is a trifle dramatic and less free than her husband's. The orchestra played Goldmark's overture, *Sakuntala*, Beethoven's *Symphony No. 8 in F Major*, and Liszt's symphonic poem *Les Preludes*. The Eighth Symphony is full of brilliant expression, especially in the second movement. There is a grace about the theme here that few orchestras except Mr. Nikisch's have ever interpreted with such feeling and thorough poetic skill. Liszt's *Les Preludes* is always welcome. The warmth and animation in this piece is of a very freshening kind, and the composition is of the sort calculated to bring out the full strength of an orchestra. The fine balance of string and brass which Mr. Nikisch maintains in his organization was never more plainly apparent. The musical people of Philadelphia will regret that the enjoyable season is ended, and will hope that these visits from Mr. Nikisch, which have come to be a feature of every entertainment season, will be as happily continued next year.

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from Phila Times

4-26

THE LAST SYMPHONY CONCERT.

Mr. Nikisch Closes His Season in Philadelphia Brilliantly.

The last concert of the Boston Symphony Orchestra brought a very large house to the Academy of Music—it seemed, indeed, like an opera night. It was a proof of the hold that Mr. Nikisch and his orchestra have gained, of the absolute certainty of their position, for, except for the announcement of the soloists, the programme contained nothing of unusual interest. Room was found for only three instrumental numbers—the "Sakuntala" overture of Goldmark, the Beethoven Symphony No. 8, in F major, and Liszt's "Preludes." In the "Sakuntala" overture, indeed, Mr. Nikisch's method reaches its highest attraction. He understands this dreamy, half-Wagnerian composition perfectly and brings out its beauties with the utmost delicacy of accentuation. But the Beethoven symphony, though one of the gayest of all, is not one of the most specially noted, and as to the allurement of the "Preludes" there is room for difference of opinion. Their delivery, however, proved how well founded is the confidence that is felt in Mr. Nikisch's programmes, no matter how they are made up. Rarely has he been heard to such advantage in Beethoven. The warmest applause of the evening was brought out by the second movement of the symphony, which was taken with a grace and accuracy quite peculiar to the Bostonians.

Mr. and Mrs. Henschel were the soloists, and they were received with evident friendliness. Mrs. Henschel was charming in her aria from Massenet's "Herodiade," and Mr. Henschel strong and satisfactory in the "Blich ichu mher," from the second act of "Tannhauser." But their greatest success was in the duo from Goetz's "Taming of the Shrew," which was a veritable surprise in its execution.

Clipping from Tribune
Cambridge Ma

Date 4-23

Symphony Concert.

The eighth and last of this season's concerts by the Boston Symphony orchestra, was given in Sanders theatre, Thursday evening, with this programme:

Wagner, Overture to the "Flying Dutchman."
Chopin, Concerto for piano in E minor, Op. 11.
Saint Saëns....Symphonic Poem, "Le Rouet D'Omphale."
Soli for Piano.
Rubenstein.......................Barcarolle
Strauss-Tausig ....."Man lebt nur Einmal."
Schumann...........Symphony in D minor.
Mr. Eugen D'Albert was the pianist.

Wagner's Overture to the "Flying Dutchman" is so characteristic of the opera, that after hearing it, one has an irresistible desire to see the curtain rise, with the blood-red sails and black masts of the terrible ship in the distance. Under Mr. Nikisch's vivid touch, one heard the *motifs* of the curse, the restless motion of the sea, the angels' message, the yo-ho of the crew, and Senta's phrase, treated like a hymn of triumph. It was superbly played, and warmly applauded. Mr. D'Albert gave a most virile performance of Tausig's arrangement of Chopin's E minor Concerto, his astonishing technique being more than equal to all the demands of the composer. If the rendering of the beautiful Romanza was not as deeply poetical as one might have wished, the unaffected manly playing of the artist, and his beautiful, limpid touch deserved the warmest admiration. The Finale was delighfully played, with charming rhythm, while the concluding passages by Tausig in double octaves, were worked up to a truly stupendous climax. Mr. D'Albert was recalled several times with great enthusiasm. The orchestral accompaniment was exquisitely played. Saint-Saëns Symphonic Poem, "Le Rouet D'Omphale" (the Spinning-wheel of Omphale), was the first of a group of four pieces to introduce a new era in orchestral playing into France, and to establish a Frenchman with a masterly and picturesque method. This fascinating composition is supposed to depict Hercules' love for Omphale, and the spinning wheel is simply introduced to give the necessary form and motion to the three subjects which Saint-Saëns wished to illustrate, viz: "The power of feminine allurement," "Hercules in bondage," "Omphale deriding the vain efforts of the hero." It was played to a charm, and it is not to be wondered at that even Hercules could not resist the spell.

The *chef d'œuvre* of the concert, however, was Schumann's glorious symphony in D minor, which has been made doubly interesting this winter by the performance of the "original version." We must prefer the changes which Schumann made, for although they do not affect the great outline of the symphony, the wind parts are much more beautiful in consequence. The genius and temperament of Mr. Nikisch are so closely allied with the greatest romantic composer of modern times, that he seizes instinctively each change of mood, which his absolute mastery over his orchestra enables him to express to perfection. The performance of this symphony was a fitting ending to one of the most beautiful series of concerts ever given in Cambridge. It is definitely announced that next year will inaugurate the custom of *twelve* symphony concerts in Sanders theatre.

C. R.

Clipping from News
Muskegon-Mich

Date 4-24

BOSTON SYMPHONY ORCHESTRA.

Muskegon Will Be Represented at the Musical Event in Grand Rapids.

The Boston symphony orchestra will give a concert at Hartman's hall, in Grand Rapids, Monday evening, May 9. It will be the musical event of the season in western Michigan and Muskegon will be represented. Tickets will be good on the regular train on the M. G. R. & I. Monday afternoon, and a special train will bring the party back after the concert. The railway fare has been placed at $1.40 for the round trip, and the tickets to the concert will be $1.50 Tickets can be obtained here of Mr. T. C. Clark, at his office. Among those who signified their intention yesterday of going are:

Messrs. and Mesdames A. J. Shaw, F. A. Nims, A. Bruegger, N. Friedman, C. H. Hills, L. G. Mason, J. W. Strong, D. D. Erwin, Thos. Munroe, W. B. McLaughlin, L. R. Marvin, H. O. Lange, W. H. Barney, J. E. Montgomery, J. J. Emery, Jr., L. B. Smith, E. A. Worden, D. A. Wilson, A. F. Temple, C. C. Howell, L. E. Chase.

Misses Ray, Erwin, McIntyre, Nims.

Messrs. George A. McKay, T. C. Clark, J. F. Hobbes, W. F. Ayres, W. H. Wilson, R. A. Fleming, G. S. Williams, C. H. Kimball, Fred Torrent, S. Rosen, Chas. L. Griffin.

Philadelphia Inquirer

TUESDAY, APRIL 26, 1892.

THE SYMPHONY CONCERT.

Close of the Season at the Academy of Music.

The Boston Symphony Orchestra gave the last of this year's series of concerts at the Academy last night. The house was filled in every part. The program was as follows:

Goldmark............Overture, "Sakuntala"
Massenet............Aria from "Herodiade"
Mrs. Henschel.
Beethoven......Symphony No. 8, in F major
Wagner..Fantasie from Act II, "Tannhaeuser," "Blich ich umher."
Mr. Henschel.
Goetz....Duet from "Taming of the Shrew"
Mr. and Mrs. Henschel.
Liszt.....Symphonic Poem, "Les Preludes."

The familiar "Sakuntala" overture received a more vigorous treatment than is Mr. Nikisch's wont. The Eastern tale translated into modern music is as interesting as it is novel. The symphony was played with spirit. This is one of Beethoven's most joyous productions. Though as melancholy as ever when it was written, he seems to have gotten outside of himself long enough to leave on record one large work without a tinge of sadness in it. It is just the kind of composition that this orchestra can do full justice to under Mr. Nikisch's direction, and the result was satisfactory.

The Liszt number, like all of the symphonic poems, is open to the criticism that it is an attempt to carry out an idea to too great lengths. It falls below the symphony in this respect: that one idea is supposed to be continuous, and the audience is supposed to follow it from one stage to another, without any artificial aid. This is asking too much of the average audience. It is an important work, and in the main satisfactory, but it is a risk to produce it in a concert like this.

The Henchels sang well, but did not make the impression that they did in ballad singing, which is their forte. Mr. Henschel sang the "Tannhaeuser" number very well, but Mrs. Henschel's voice was not large enough for the building.

LEDGER AND TRANSCRIPT.

Philadelphia, Tuesday, April 26, 1892.

Academy of Music—Boston Symphony Orchestra.

The close of the Boston Symphony Orchestra's local season, in the Academy of Music, last evening, was marked by the attendance of an audience whose size and character showed conclusively the popularity attained by the fine organization which Mr. Nikisch directs so carefully. The concert offered nothing particularly novel, but it was a thoroughly interesting affair, principally owing to the playing of Beethoven's eighth (F Major) symphony and the appearance of those admirable artists, Mr. and Mrs. George Henschel—whom to hear is a liberal education in the way of vocal culture. The programme opened with a virile, picturesque performance of the "Sakuntala" overture of Goldmark, and the succeeding instrumental numbers comprised the Beethoven symphony and Liszt's symphonic poem, "Les Preludes." The treatment of the symphony displayed, among other things, the finesse of the band and the almost military precision with which everything is done by the musicians, who are quick to interpret every look—one might say every thought—of the watchful conductor. It would be difficult to imagine a more exquisitely delicate presentation of the *allegretto scherzando* or the minuet, while the *allegro vivace* was given with all needed gaiety of spirit and brilliancy. The whole work is one unusually well suited to the refined, dainty methods of the Boston Orchestra, and it was therefore done full justice.

Mr. and Mrs. Henschel were heard singly and together, and it was quite evident that they had many friends in the large audience. The aria from "Herodiade" that the latter sang was not altogether a happy selection for her, yet Mrs. Henschel is an artiste who does everything well, and so she acquitted herself most pleasantly. Mr. Henschel's singing of the fantasy "Blich ich Umher," from the second act of "Tannhauser," was (to those of his admirers who were unfamiliar with his ability as a Wagnerian exponent) a striking proof of his versatility. He earned some of the heartiest applause of the evening for this successful effort.

Commercial

—Buffalo will again have an opportunity of hearing the pianist D'Albert on May 3d, at the Star Theatre, the Boston Symphony Orchestra appearing there on that date. D'Albert will give Chopin's Concerto in E minor. The other soloist will be the 'cellist Mr. Schroeder, who will play Chopin's Nocturne, Schubert's "Moment Musical" and a Capriccioso by Kluengel. The orchestra, under the direction of Mr. Nickisch, will give a symphony of Dvorak's, the Lohengrin Prelude and Berlioz's overture "Benvenuto Cellini."

—Mr. and Mrs. George Henshels will appear at the Academy of Music May twenty-fifth.

Date 4-24

Henschel's music to "Hamlet," written for Henry Irving's production of the play, was given by the Boston symphony orchestra at its home concert last night. Boston has been full of music lately, Pachmann, D'Albert, the Kneisel quartet, Mr. Mele, the united choirs, with orchestra, and a number of other singers and players, having been engaged there in concert and recital.

[201]

COMMERCIAL, Buffalo, N. Y.

Date 4/23

Boston Symphony Orchestra.

The Boston Symphony Orchestra, that peerless musical organization, closes its Boston season today and starts on its brief annual tour in which Buffalo is included. This orchestra is the pride of the whole country for it is not only the finest we have but it probably has a higher standing than any other in the world. Our people have heard it in former seasons and know what delight it performances afford, and what perfection and beauty characterize its concerts under Mr. Nikisch's baton. D'Albert the pianist, accompanies it on this tour. His superb playing with the orchestra as told in the New York and Boston press may be readily understood for his recital here recently was one of the finest exhibitions of piano playing we have had. A great program has been arranged and the performance takes place May 3d in the Star Theatre. Seats go on sale Monday.

TIMES, Philadelphia, Penn.

Date 4-24

The Academy of Music will be the scene of a number of important musical entertainments this week, beginning with the last concert of the season of the Boston Symphony Orchestra to-morrow evening. For this occasion Mr. Nikisch has prepared a most attractive programme, embracing Goldmark's beautiful "Sakuntala" overture, the brilliant eighth symphony of Beethoven, and "Les Preludes" of Liszt. The soloists will be Mr. and Mrs. Henschel, whose exquisite song recitals a few weeks ago have quickened the desire to hear them again with the orchesta. Mrs. Henschel sings the aria from "Herodiade," Mr. Henschel "Blich ich umher," from "Tannhauser," and their duet is from "The Taming of the Shrew," of Goetz.

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The Boston Symphony Orchestra closed last week its regular home series of twenty-four public rehearsals and concerts at Music Hall and with the concert here to-morrow night starts on its sixth annual tour. The season is said to have been the most prosperous in its history and the tour promises to be uncommonly successful. After closing the regular series of concerts in Philadelphia, New York, Washington, Baltimore and Brooklyn, the orchestra will go West, giving concerts in Buffalo, Cleveland, Columbus, Cincinnati and Chicago, thence to Grand Rapids, Ann Arbor and Detroit and back for three concerts at Pittsburg, closing on May 16. Mr. Ellis, the successful manager of this fine organization, goes in advance, his assistant, Mr. Comee, traveling in charge of the orchestra. Mr. and Mrs. Henschel and Eugen d'Albert are the soloists at these spring concerts.

TIMES, Buffalo, N. Y.

4/23

Boston Symphony Orchestra.

The annual visit of the Boston Symphony Orchestra to this city is an event always eagerly anticipated by the music public who recognize it as an important feature of each musical season. This organization under its distinguished young conductor, Arthur Nikisch, will give a single concert at the Star theater, on Tuesday evening, May 3. Seventy-five performers will appear in the ranks and a superb programme is promised. The management have been unusually fortunate this year in securing as soloist Eugen d'Albert, considered by many the first pianist of the age. The concert offers a wealth of attractions to the musical and will undoubtedly pack the theater to the doors. The sale of tickets and boxes opens next Monday.

NORTH AMERICAN, Philadelphia, Pa.

Date 4-26

The Boston Symphony Concert at the Academy of Music.

The Boston Symphony Orchestra, under the direction of Mr. Nikisch, gave its sixth and last concert for the season at the Academy of Music last evening. As upon every previous occasion, a very large audience was present, and with an excellent programme, splendidly rendered, the concert made a fitting close to a signally successful series. Mr. Nikisch's arrangement of music included just six numbers, equally divided between the orchestra and Mr. and Mrs. Georg Henschel, the soloists. In the first division there were Goldmark's impassioned and glowing "Sakuntala" overture, Beethoven's eighth symphony and Liszt's "Preludes," and each was an unalloyed delight. All three of these widely-differing compositions have been made familiar to concert-goers by frequent repetition, but last night all three were played in such a way as to endow them with fresh beauty and new significance. The Goldmark overture, with its wide range of emotion and its superbly poetic coloring, was rendered with a fervor of feeling and a splendor of tone which gave it its full value and meaning, and rendered it deeply impressive. With the symphony, so different in spirit and manner from its immediate predecessors, Mr. Nikisch seemed to be perfectly in touch, and his reading of it, in its lightness, gayety, elegance, mobility and sparkle, was the most satisfying of any interpretation of Beethoven which he has given here. His liking for the "tempo rubato," dangerous in the fifth symphony, could be and was advantageously indulged in the eighth. It was, however, in the "Preludes" that the orchestra was heard at its best, and its rendering of this, Liszt's most inspired and spontaneous work, in its technical brilliancy, its magnificent verve and entrain, and in a kind of spiritual elevation was indescribably and unsurpassably fine. The listener was made to feel that he was really hearing the music for the first time. The Henschels, who sang, separately and together, music by Massenet, Wagner and Goetz, are distinctively and essentially chamber singers, and while they gave pleas-

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PUBLIC LEDGER, Philadelphia, Penn.

Date 4-26

Academy of Music—Boston Symphony Orchestra.

The close of the Boston Symphony Orchestra's local season, in the Academy of Music, last evening, was marked by the attendance of an audience whose size and character showed conclusively the popularity attained by the fine organization which Mr. Nikisch directs so carefully. The concert offered nothing particularly novel, but it was a thoroughly interesting affair, principally owing to the playing of Beethoven's eighth (F Major) symphony and the appearance of those admirable artists, Mr. and Mrs. George Henschel—whom to hear is a liberal education in the way of vocal culture. The programme opened with a virile, picturesque performance of the "Sakuntala" overture of Goldmark, and the succeeding instrumental numbers comprised the Beethoven symphony and Liszt's symphonic poem, "Les Preludes." The treatment of the symphony displayed, among other things, the finesse of the band and the almost military precision with which everything is done by the musicians, who are quick to interpret every look—one might say every thought—of the watchful conductor. It would be difficult to imagine a more exquisitely delicate presentation of the *allegretto scherzando* or the minuet, while the *allegro vivace* was given with all needed gaiety of spirit and brilliancy. The whole work is one unusually well suited to the refined, dainty methods of the Boston Orchestra, and it was therefore done full justice.

Mr. and Mrs. Henschel were heard singly and together, and it was quite evident that they had many friends in the large audience. The aria from "Herodiade" that the latter sang was not altogether a happy selection for her, yet Mrs. Henschel is an artiste who does everything well, and so she acquitted herself most pleasantly. Mr. Henschel's singing of the fantasy "Blich ich Umher," from the second act of "Tannhauser," was (to those of his admirers who were unfamiliar with his ability as a Wagnerian exponent) a striking proof of his versatility. He earned some of the heartiest applause of the evening for this successful effort.

TELEGRAPH, Philadelphia, Penn.

Date 4-26

d spirited work.

THE LAST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

The last concert in the Boston Symphony Season was given before a full audience at the Academy of Music last evening. The programme which was offered contained nothing new nor of such particular merit as might have accompanied the closing appearance of this sterling musical organization. The symphony part of the entertainment was somewhat overshadowed by Mr. and Mrs. Henschel, who had three numbers out of the six. These artists were accorded the same warm reception which they received here earlier in the year, and maintained the favorable impression which they created at that time. Mrs. Henschel sang alone in an aria from *Heriodade;* Mr. Hensche rendered the beautiful fantasy from Act II of *Tannhauser*, "Blich ich umher," and the two together sang a duet and vocal dialogue from *Taming of the Shrew.* In this last number the true scope and melody of Mr. Henschel's voice were heard at fine advantage, and Mrs. Henschel's, if any, the less pleasing, was owing to her manner, which is a trifle dramatic and less free than her husband's. The orchestra played Goldmark's overture, *Sakuntala*, Beethoven's *Symphony No. 8 in F Major*, and Liszt's symphonic poem *Les Preludes*. The Eighth Symphony is full of brilliant expression, especially in the second movement. There is a grace about the theme here that few orchestras except Mr. Nikisch's have ever interpreted with such feeling and thorough poetic skill. Liszt's *Les Preludes* is always welcome. The warmth and animation in this piece is of a very freshening kind, and the composition is of the sort calculated to bring out the full strength of an orchestra. The fine balance of string and brass which Mr. Nikisch maintains in his organization was never more plainly apparent. The musical people of Philadelphia will regret that the enjoyable season is ended, and will hope that these visits from Mr. Nikisch, which have come to be a feature of every entertainment season, will be as happily continued next year.

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from Phila Times

4-26

THE LAST SYMPHONY CONCERT.

Mr. Nikisch Closes His Season in Philadelphia Brilliantly.

The last concert of the Boston Symphony Orchestra brought a very large house to the Academy of Music—it seemed, indeed, like an opera night. It was a proof of the hold that Mr. Nikisch and his orchestra have gained, of the absolute certainty of their position, for, except for the announcement of the soloists, the programme contained nothing of unusual interest. Room was found for only three instrumental numbers—the "Sakuntala" overture of Goldmark, the Beethoven Symphony No. 8, in F major, and Liszt's "Preludes." In the "Sakuntala" overture, indeed, Mr. Nikisch's method reaches its highest attraction. He understands this dreamy, half-Wagnerian composition perfectly and brings out its beauties with the utmost delicacy of accentuation. But the Beethoven symphony, though one of the gayest of all, is not one of the most specially noted, and as to the allurement of the "Preludes" there is room for difference of opinion. Their delivery, however, proved how well founded is the confidence that is felt in Mr. Nikisch's programmes, no matter how they are made up. Rarely has he been heard to such advantage in Beethoven. The warmest applause of the evening was brought out by the second movement of the symphony, which was taken with a grace and accuracy quite peculiar to the Bostonians.

Mr. and Mrs. Henschel were the soloists, and they were received with evident friendliness. Mrs. Henschel was charming in her aria from Massenet's "Herodiade," and Mr. Henschel strong and satisfactory in the "Blich ichu mher," from the second act of "Tannhauser." But their greatest success was in the duo from Goetz's "Taming of the Shrew," which was a veritable surprise in its execution.

Clipping from Tribune
Cambridge Ma

Date 4-23

Symphony Concert.

The eighth and last of this season's concerts by the Boston Symphony orchestra, was given in Sanders theatre, Thursday evening, with this programme:

Wagner, Overture to the "Flying Dutchman."
Chopin, Concerto for piano in E minor, Op. 11.
Saint Saëns....Symphonic Poem, "Le Rouet D'Omphale."
Soli for Piano.
Rubenstein..........................Barcarolle
Strauss-Tausig ......"Man lebt nur Einmal."
Schumann............Symphony in D minor.
Mr. Eugen D'Albert was the pianist.

Wagner's Overture to the "Flying Dutchman" is so characteristic of the opera, that after hearing it, one has an irresistible desire to see the curtain rise, with the blood-red sails and black masts of the terrible ship in the distance. Under Mr. Nikisch's vivid touch, one heard the *motifs* of the curse, the restless motion of the sea, the angels' message, the yo-ho of the crew, and Senta's phrase, treated like a hymn of triumph. It was superbly played, and warmly applauded. Mr. D'Albert gave a most virile performance of Tausig's arrangement of Chopin's E minor Concerto, his astonishing technique being more than equal to all the demands of the composer. If the rendering of the beautiful Romanza was not as deeply poetical as one might have wished, the unaffected manly playing of the artist, and his beautiful, limpid touch deserved the warmest admiration. The Finale was delighfully played, with charming rhythm, while the concluding passages by Tausig in double octaves, were worked up to a truly stupendous climax. Mr. D'Albert was recalled several times with great enthusiasm. The orchestral accompaniment was exquisitely played. Saint-Saëns Symphonic Poem, "Le Rouet D'Omphale" (the Spinning-wheel of Omphale), was the first of a group of four pieces to introduce a new era in orchestral playing into France, and to establish a Frenchman with a masterly and picturesque method. This fascinating composition is supposed to depict Hercules' love for Omphale, and the spinning wheel is simply introduced to give the necessary form and motion to the three subjects which Saint-Saëns wished to illustrate, viz: "The power of feminine allurement," "Hercules in bondage," "Omphale deriding the vain efforts of the hero." It was played to a charm, and it is not to be wondered at that even Hercules could not resist the spell.

The *chef d œuvre* of the concert, however, was Schumann's glorious symphony in D minor, which has been made doubly interesting this winter by the performance of the "original version." We must prefer the changes which Schumann made, for although they do not affect the great outline of the symphony, the wind parts are much more beautiful in consequence. The genius and temperament of Mr. Nikisch are so closely allied with the greatest romantic composer of modern times, that he seizes instinctively each change of mood, which his absolute mastery over his orchestra enables him to express to perfection. The performance of this symphony was a fitting ending to one of the most beautiful series of concerts ever given in Cambridge. It is definitely announced that next year will inaugurate the custom of *twelve* symphony concerts in Sanders theatre.

C. R.

Clipping from News
Muskegon-Mich

Date 4-24

BOSTON SYMPHONY ORCHESTRA.

Muskegon Will Be Represented at the Musical Event in Grand Rapids.

The Boston symphony orchestra will give a concert at Hartman's hall, in Grand Rapids, Monday evening, May 9. It will be the musical event of the season in western Michigan and Muskegon will be represented. Tickets will be good on the regular train on the M. G. R. & I. Monday afternoon, and a special train will bring the party back after the concert. The railway fare has been placed at $1.40 for the round trip, and the tickets to the concert will be $1.50 Tickets can be obtained here of Mr. T. C. Clark, at his office. Among those who signified their intention yesterday of going are:

Messrs. and Mesdames A. J. Shaw, F. A. Nims, A. Bruegger, N. Friedman, C. H. Hills, L. G. Mason, J. W. Strong, D. D. Erwin, Thos. Munroe, W. B. McLaughlin, L. R. Marvin, H. O. Lange, W. H. Barney, J. E. Montgomery, J. J. Emery, Jr., L. B. Smith, E A. Worden, D. A. Wilson, A. F. Temple, C. C. Howell, L. E. Chase.

Misses Ray, Erwin, McIntyre, Nims.

Messrs. George A. McKay, T. C. Clark, J. F. Hobbes, W. F. Ayres, W. H. Wilson, R. A. Fleming, G. S. Williams, C. H. Kimball, Fred Torrent, S. Rosen, Chas. L. Griffin.

Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

TUESDAY, APRIL 26, 1892.

LUSTY APPLAUSE FOR D'ALBERT.

HE GAVE A GREAT RECITAL AND STOPPED AN ANNOYING CORNET.

It is hard to recall a musical audience more enthusiastic than that which attended the piano recital given by Eugen D'Albert in Association Hall last evening. One might say that the cozy proportions of the room were in some degree responsible for the intimate sympathy that was so early established between player and listener, but when one remembers the oppressive atmosphere, he instantly excludes the hall from all pleasant consideration, and bestows upon the pianist alone the full credit for every instant's pleasure.

Mr. D'Albert began with a powerful performance of his own version of Bach's D major prelude and fugue, which brought out surprisingly vigorous applause. There were moments in the time-honored Waldstein sonata when the young pianist seemed to forget his genius as an interpreter of Beethoven, but when he had finished the great opus 53, there remained little thought of disappointment, as the audience promptly testified. Good Beethoven playing is becoming rare, and such work as D'Albert's is therefore all the more interesting.

The pianist played Chopin's berceuse, op. 57, and waltz, op. 42, A flat major, and was about to begin a nocturne, when an ambitious musician outside began tooting a cornet. D'Albert made two feints at beginning, but the cornet kept serenely on and the pianist wouldn't. He left the piano in disgust, sped quickly down stairs ahead of his manager, found the cornet, stopped him up, came back to the piano as calmly as if nothing had happened, and went on with his music. The Chopin impromptu, op. 36, F sharp major, and the polonaise, op. 53, A flat major, awoke more hand-clapping, and D'Albert was compelled to return and play the Rubinstein etude, op. 23, C major, No. 3.

His final performances—Schubert's G major impromptu, Rubinstein's G major barcarolle, and the Strauss Tausig waltz, "Man lebt nur einmal"—were among the most enjoyable of the evening. The audience waited till after he had left the hall, and insisted on recalls till he came back and played Liszt's valse—impromptu.

If one has heard much of Paderewski, some little time seems to be required to put the listener in full sympathy with D'Albert again, however much one may have admired him. The return of that sympathy, nevertheless, is sure and the satisfaction is enduring. D'Albert has less of witchery and poetry than Paderewski, and less than the wonderful Pole's instant power to charm. On the other hand, the little polyglot German's tone is larger, his brilliancy is more dazzling, and his feeling just as strong and deep. D'Albert's style is leonine; Paderewski's is the essence of musical witchcraft. There can be no comparison between them, for they are very antipodes. Individual preference aside, the two artists must be allowed to walk side by side, at the head of living pianists, till maturer development shall determine which has the greater reserve of musical intellectuality. It may well be doubted, and it is doubted, whether Rubinstein himself, in these latter days, could vie with either in all departments of piano music.

NEW YORK HERALD

NEW YORK, WEDNESDAY, APRIL 27, 1892.

LAST BOSTON ORCHESTRA CONCERT.

The sixth and last New York concert of the Boston Orchestra this season was given under Mr. Nikisch's direction last evening in Chickering Hall, with Mr. and Mrs. Henschel and Mr. Franz Kneisel as soloists. The hall was as usual crowded and the applause most hearty. The extraordinary success of these concerts speaks well for the good taste of this city, for in some respects the playing of this orchestra surpasses anything done by our local organizations. We have no such body of strings, and in incisive brilliancy this orchestra is unsurpassed.

The programme was not altogether a success last night, so far as the soloists were concerned. Mrs. Henschel's pure but small voice is not suited to dramatic music such as the familiar aria from Massenet's "Herodiade." One of the little French songs she sings so well would have been better. Neither could Mr. Henschel make much out of Wolfram's address in the second act of "Tannhauser," which is but ill suited to concert purposes.

Mr. Kneisel was happier with Paganini's D major violin concerto, which he played admirably, really doing wonders with the tremendously difficult closing cadenza and winning half a dozen recalls.

The orchestra played Goldmark's overture, "Prometheus Bound" Dvorak's fourth symphony, which was heard at some of the Philharmonic concerts this winter. It is an unpretentious work, but full of clever quaintness, and was played with a techincal perfection and finish that cannot be too highly praised.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

NEW YORK, WEDNESDAY, APRIL 27, 1892.

CRITIC AND MANAGER.

IT is a matter for regret that the interests of the Boston Symphony Orchestra in this city and vicinity are to be handled next season by Freddy Schwab. Schwab, in the dual capacity of critic and manager, can be of no possible value to that organization in the former function, for everything emanating from him, either written or inspired, will be known as dictated by his own interests. The conduct of the music critics of New York and Boston toward the four great pianists of the season—De Pachmann, Paderewski, Rummel and d'Albert—conclusively demonstrates that at the bottom there exists a universal unanimity on the methods of honest criticism, the only exception being Schwab, who, as the manager of De Pachmann and a financially interested party, could not, for the sake of his own investment, afford to treat with ordinary fairness the performances of the other three pianists. D'Albert, being under the management of Mr. Ellis, of the Boston Symphony Orchestra, this year, necessarily fared better at the hands of Schwab than Rummel or Paderewski did, for Schwab was speculating upon the tinuation of his contract for New York with the on Symphony Orchestra; hence his criticisms of lbert assumed a favorable hue.

It would be expecting more from human nature than the law allows to ask Schwab to separate his newspaper from his managerial functions. Better men than Schwab have been unable to divide or separate their interests when such a division indicated a pecuniary loss, and no one ever suspected Schwab of conjecturing the possibility of such an improbability. Schwab is in the business for all there is in it, and even those who are so fortunate as to be designated as enemies of his have never been able to point to any act on his part that could possibly discredit his instinct in that direction. It would be the height of folly to classify him as a failure, for he has made money as a manager and made it by means of combinations highly original and of a character that would make most managers hesitate before attempting to imitate them.

There is, therefore, no reason why he should not continue to remain an active operator in musical enterprises. It is unfortunate for those enterprises, particularly if they are of such an elevated species that the criticism they inspire should be looked upon as spontaneous instead of influenced by interests—particularly pecuniary ones.

For this reason it is to be regretted that the Boston Symphony Orchestra management did not find someone entirely divorced from critical newspaper work to take charge of its interests here next season. The combination of critic and manager is distasteful to everyone endowed with delicacy of feeling or a refined taste. It takes an awful amount of gall for a man to write favorable criticisms on his own enterprise and at the same time severely censure the conductor of a different organization or write nasty slurs against his personality. Schwab has enough of that kind of gall to fill a storage warehouse. Hence his association with such an organization as the Boston Symphony Orchestra is to be regretted and is regretted.

MR. NIKISCH'S CRITICAL ENVIRONMENT.

MR. ARTHUR NIKISCH, the conductor of the Boston Symphony Orchestra, does not recline on a bed of roses in Boston. His critical environment is at present singularly unpleasant, for, while the popularity of the symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good hearted man as Arthur Nikisch certainly is. THE MUSICAL COURIER has always contended that there is no orchestra in America that can be compared to the famous Boston organization, a contention, by the way, that originated in Boston itself, for no epithets could be endearing enough to characterize Arthur Nikisch and his work during his first two years as conductor of the Boston Symphony Orchestra.

All this, too, from the pens of the very men who to-day declare absolutely that no good can come forth from Nazareth.

Mr. Nikisch, they have suddenly discovered, is not an interpreter of music, and possibly later they will assert that he is neither a conductor nor a musician. THE MUSICAL COURIER gladly puts itself on record by declaring that the Boston Symphony Orchestra is unique as an orchestral organization and its conductor, Arthur Nikisch, as conductor and musician, is the most versatile in this country.

To show the extent of critical perversity in Boston it is only necessary to state that when a traveling orchestral organization appeared in that city its performances were lauded to the sky at the expense of the home orchestra, when it is notorious that the two orchestras are not on the same artistic plane at all. There must be a very large colored gentleman hidden somewhere in the critical wood pile of the Hub.

The d'Albert Orchestral Concert.—The program for the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert, the great virtuoso, at the Madison Square Garden Concert Hall on Monday evening, May 2, is as follows: 1. Overture, "Sakuntala," Goldmark; 2. Concerto for piano, E minor, opus 11, Chopin; 3. Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner; 4. Pilgrims' March, "Harold in Italy," Berlioz; 5. Concerto for piano in E flat, Liszt.

BOSTON NEWS.

Boston Office of The Musical Courier,
157 Tremont Street, April 23, 1892.

THE twenty-fourth (and last) concert of the present season by the Boston Symphony Orchestra was given this evening, with Mr. Franz Kneisel as the soloist, in the following program:

Symphony, G major, No. 13, B. & H. edition........................Haydn
Concerto (in one movement) for violin, in D major... ....Paganini
(Revised and with additions by Wilhelmj.)
Symphony No. 1, in C minor, op. 68..................................Brahms

It is a question if the orchestra has done better work this season than in the above program.

Mr. Nikisch's readings of both symphonies were most satisfactory.

In the Paganini concerto Mr. Kneisel excelled his every previous effort, and at the close of the number was recalled four or five times amid greater enthusiasm than a symphony audience has ever before displayed. And Mr. Kneisel deserved it all. As Concertmeister, artist and gentleman he has won the admiration and respect of every patron of our symphony concerts.

It must not be forgotten that to him we owe much for whatever pride we take in the Boston Symphony Orchestra.

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On the afternoons of Monday, Wednesday and Saturday Mr. Eugen d'Albert gave three piano recitals in Music Hall. The program for the first was made up entirely of Beethoven's compositions, and while we are ever ready to pay tribute to the master we cannot refrain from observing that an entire afternoon of Beethoven sonatas is, to the majority, a tiresome feast, and calculated to turn the average musical digestive apparatus against sonatas forever.

At the second recital when a miscellaneous program was given the audience was not only larger in point of members, but much more enthusiastic. At the last recital the attendance was fully twice as large as at the first recital, and as for real enthusiasm there was no comparison. Mr. d'Albert's performance upon each occasion was simply colossal, He was intellectual ever, sentimental rarely, and then in a small degree. His execution is fully equal to that of any of his predecessors, and superior to most of them from every point of view. It is a question if any living man has ever equaled him in velocity—at the same time his precision is absolute.

His versatility seems boundless, and altogether he must take first rank in the army of virtuosi who have honored and delighted Boston the season just closed.

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GLE, Grand Rapids, Mich.

4-24

The Boston Symphony orchestra will play before one of the largest audiences ever seen in Hartman hall on Monday, May 9; 1,200 tickets have been disposed of in Grand Rapids alone. Mr. F. M. Davis spent yesterday in Muskegon, and reports that between 100 and 150 people will come over from that city to attend the great concert. Holland has sent in an order for fifty seats; Kalamazoo and Plainwell each want fifty; Grand Haven, Ionia and other surrounding towns will be represented by their music-loving people. As constant inquiries are being made about the reserved sale scheme, the following may not be amiss: On Monday, May 21, at noon, subscribers may exchange their tickets (which will be delivered to them during the coming week) for numbers, or line tickets, which entitle them to the sale of seats on Tuesday at 9 a. m. Only those who have these numbers can secure seats on Tuesday, and on Wednesday morning the sale will be opened to the general public and will continue until the night of the concert. As it has been reported in Muskegon that D'Albert, the greatest pianist in the world next to Rubenstein, will not play in the concert, this occasion is taken to deny such a statement, and to assure the public that he will play the great Liszt concerto. Among other things the orchestra will play an overture by Schumann, an overture by Weber, the prelude to "Lohengrin" by Wagner and some symphonic poems by St. Saens and Berlioz.

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ping from Post Washington DC

4-24

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The grand series of concerts by the Boston Symphony Orchestra will be concluded next Wednesday with a programme worthy in every way to compare with the delightful ones that have been given by this peerless organization. Special interest will be given it by the appearance of Mr. and Mrs. Georg Henschel, whose recent recital showed what charming artists they are. The symphony is Beethoven's No. 7, in A. The opening number is that particularly melodious symphonic poem of Lizt, his "Les Preludes," and during the concert some of the choicest numbers in Wagner's "Die Merstersinger" are to be performed.

Clipping from News Muskegon Mich

Date 4-24

The Boston Symphony orchestra which is to appear in Grand Rapids, May 9, is the most proficient band of musicians ever organized in this country.

TIMES, Buffalo, N. Y.

te 4-25

The Symphony Concert.

General interest in the coming performance by the Boston Symphony orchestra was shown b[illegible] at the opening sale this morning. The concert takes place at the Star theater on Tuesday evening of next week.

MORNING
Worcester Spy

THE SPY SHOULD HAVE THE EYE OF ARGUS: HE IS HONORABLE IF HE DO BUT LOOK TO THE WELFARE OF THE COMMONWEALTH

WORCESTER.

TUESDAY, APRIL 26, 1892.

LUSTY APPLAUSE FOR D'ALBERT.

HE GAVE A GREAT RECITAL AND STOPPED AN ANNOYING CORNET.

It is hard to recall a musical audience more enthusiastic than that which attended the piano recital given by Eugen D'Albert in Association Hall last evening. One might say that the cozy proportions of the room were in some degree responsible for the intimate sympathy that was so early established between player and listener but when one remembers the oppressive atmosphere, he instantly excludes the hall from all pleasant consideration, and bestows upon the pianist alone the full credit for every instant's pleasure.

Mr. D'Albert began with a powerful performance of his own version of Bach's D major prelude and fugue, which brought out surprisingly vigorous applause. There were moments in the time-honored Waldstein sonata when the young pianist seemed to forget his genius as an interpreter of Beethoven, but when he had finished the great opus 53, there remained little thought of disappointment, as the audience promptly testified. Good Beethoven playing is becoming rare, and such work as D'Albert's is therefore all the more interesting.

The pianist played Chopin's berceuse, op. 57, and waltz, op. 42, A flat major, and was about to begin a nocturne, when an ambitious musician outside began tooting a cornet. D'Albert made two feints at beginning, but the cornet kept serenely on and the pianist wouldn't. He left the piano in disgust, sped quickly down stairs ahead of his manager, found the cornet, stopped him up, came back to the piano as calmly as if nothing had happened, and went on with his music. The Chopin impromptu, op. 36, F sharp major, and the polonaise, op. 53, A flat major, awoke more hand-clapping, and D'Albert was compelled to return and play the Rubinstein etude, op. 23, C major, No. 3.

His final performances—Schubert's G major impromptu, Rubinstein's G major barcarolle, and the Strauss-Tausig waltz, "Man lebt nur einmal"—were among the most enjoyable of the evening. The audience waited till after he had left the hall, and insisted on recalls till he came back and played Liszt's valse—impromptu.

If one has heard much of Paderewski, some little time seems to be required to put the listener in full sympathy with D'Albert again, however much one may have admired him. The return of that sympathy, nevertheless, is sure and the satisfaction is enduring. D'Albert has less of witchery and poetry than Paderewski, and less than the wonderful Pole's instant power to charm. On the other hand, the little polyglot German's tone is larger, his brilliancy is more dazzling, and his feeling just as strong and deep. D'Albert's style is leonine; Paderewski's is the essence of musical witchcraft. There can be no comparison between them, for they are very antipodes. Individual preference aside, the two artists must be allowed to walk side by side, at the head of living pianists, till maturer development shall determine which has the greater reserve of musical intellectuality. It may well be doubted, and it is doubted, whether Rubinstein himself, in these latter days, could vie with either in all departments of piano music.

NEW YORK HERALD

NEW YORK, WEDNESDAY, APRIL 27, 1892.

LAST BOSTON ORCHESTRA CONCERT.

The sixth and last New York concert of the Boston Orchestra this season was given under Mr. Nikisch's direction last evening in Chickering Hall, with Mr. and Mrs. Henschel and Mr. Franz Kneisel as soloists. The hall was as usual crowded and the applause most hearty. The extraordinary success of these concerts speaks well for the good taste of this city, for in some respects the playing of this orchestra surpasses anything done by our local organizations. We have no such body of strings, and in incisive brilliancy this orchestra is unsurpassed.

The programme was not altogether a success last night, so far as the soloists were concerned. Mrs. Henschel's pure but small voice is not suited to dramatic music such as the familiar aria from Massenet's "Herodiade." One of the little French songs she sings so well would have been better. Neither could Mr. Henschel make much out of Wolfram's address in the second act of "Tannhauser," which is but ill suited to concert purposes.

Mr. Kneisel was happier with Paganini's D major violin concerto, which he played admirably, really doing wonders with the tremendously difficult closing cadenza and winning half a dozen recalls.

The orchestra played Goldmark's overture, "Prometheus Bound" Dvorak's fourth symphony, which was heard at some of the Philharmonic concerts this winter. It is an unpretentious work, but full of clever quaintness, and was played with a techincal perfection and finish that cannot be too highly praised.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY
—BY THE—

NEW YORK, WEDNESDAY, APRIL 27, 1892.

CRITIC AND MANAGER.

IT is a matter for regret that the interests of the Boston Symphony Orchestra in this city and vicinity are to be handled next season by Freddy Schwab. Schwab, in the dual capacity of critic and manager, can be of no possible value to that organization in the former function, for everything emanating from him, either written or inspired, will be known as dictated by his own interests. The conduct of the music critics of New York and Boston toward the four great pianists of the season—De Pachmann, Paderewski, Rummel and d'Albert—conclusively demonstrates that at the bottom there exists a universal unanimity on the methods of honest criticism, the only exception being Schwab, who, as the manager of De Pachmann and a financially interested party, could not, for the sake of his own investment, afford to treat with ordinary fairness the performances of the other three pianists. D'Albert, being under the management of Mr. Ellis, of the Boston Symphony Orchestra, this year, necessarily fared better at the hands of Schwab than Rummel or Paderewski did, for Schwab was speculating upon the ntinuation of his contract for New York with the on Symphony Orchestra; hence his criticisms of lbert assumed a favorable hue.

It would be expecting more from human nature than the law allows to ask Schwab to separate his newspaper from his managerial functions. Better men than Schwab have been unable to divide or separate their interests when such a division indicated a pecuniary loss, and no one ever suspected Schwab of conjecturing the possibility of such an improbability. Schwab is in the business for all there is in it, and even those who are so fortunate as to be designated as enemies of his have never been able to point to any act on his part that could possibly discredit his instinct in that direction. It would be the height of folly to classify him as a failure, for he has made money as a manager and made it by means of combinations highly original and of a character that would make most managers hesitate before attempting to imitate them.

There is, therefore, no reason why he should not continue to remain an active operator in musical enterprises. It is unfortunate for those enterprises, particularly if they are of such an elevated species that the criticism they inspire should be looked upon as spontaneous instead of influenced by interests—particularly pecuniary ones.

For this reason it is to be regretted that the Boston Symphony Orchestra management did not find someone entirely divorced from critical newspaper work to take charge of its interests here next season. The combination of critic and manager is distasteful to everyone endowed with delicacy of feeling or a refined taste. It takes an awful amount of gall for a man to write favorable criticisms on his own enterprise and at the same time severely censure the conductor of a different organization or write nasty slurs against his personality. Schwab has enough of that kind of gall to fill a storage warehouse. Hence his association with such an organization as the Boston Symphony Orchestra is to be regretted and is regretted.

MR. NIKISCH'S CRITICAL ENVIRONMENT.

MR. ARTHUR NIKISCH, the conductor of the Boston Symphony Orchestra, does not recline on a bed of roses in Boston. His critical environment is at present singularly unpleasant, for, while the popularity of the symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good hearted man as Arthur Nikisch certainly is. THE MUSICAL COURIER has always contended that there is no orchestra in America that can be compared to the famous Boston organization, a contention, by the way, that originated in Boston itself, for no epithets could be endearing enough to characterize Arthur Nikisch and his work during his first two years as conductor of the Boston Symphony Orchestra.

All this, too, from the pens of the very men who to-day declare absolutely that no good can come forth from Nazareth.

Mr. Nikisch, they have suddenly discovered, is not an interpreter of music, and possibly later they will assert that he is neither a conductor nor a musician. THE MUSICAL COURIER gladly puts itself on record by declaring that the Boston Symphony Orchestra is unique as an orchestral organization and its conductor, Arthur Nikisch, as conductor and musician, is the most versatile in this country.

To show the extent of critical perversity in Boston it is only necessary to state that when a traveling orchestral organization appeared in that city its performances were lauded to the sky at the expense of the home orchestra, when it is notorious that the two orchestras are not on the same artistic plane at all. There must be a very large colored gentleman hidden somewhere in the critical wood pile of the Hub.

The d'Albert Orchestral Concert.—The program for the concert to be given by the Boston Symphony Orchestra and Mr. Eugen d'Albert, the great virtuoso, at the Madison Square Garden Concert Hall on Monday evening, May 2, is as follows: 1. Overture, "Sakuntala," Goldmark; 2. Concerto for piano, E minor, opus 11, Chopin; 3. Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs, "Meistersinger," Wagner; 4. Pilgrims' March, "Harold in Italy," Berlioz; 5. Concerto for piano in E flat, Liszt.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,
157 TREMONT STREET, April 23, 1892.

THE twenty-fourth (and last) concert of the present season by the Boston Symphony Orchestra was given this evening, with Mr. Franz Kneisel as the soloist, in the following program:

Symphony, G major, No. 13, B. & H. edition........................Haydn
Concerto (in one movement) for violin, in D major... ....Paganini
(Revised and with additions by Wilhelmj.)
Symphony No. 1, in C minor, op. 68.................... ....Brahms

It is a question if the orchestra has done better work this season than in the above program.

Mr. Nikisch's readings of both symphonies were most satisfactory.

In the Paganini concerto Mr. Kneisel excelled his every previous effort, and at the close of the number was recalled four or five times amid greater enthusiasm than a symphony audience has ever before displayed. And Mr. Kneisel deserved it all. As Concertmeister, artist and gentleman he has won the admiration and respect of every patron of our symphony concerts.

It must not be forgotten that to him we owe much for whatever pride we take in the Boston Symphony Orchestra.

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On the afternoons of Monday, Wednesday and Saturday Mr. Eugen d'Albert gave three piano recitals in Music Hall. The program for the first was made up entirely of Beethoven's compositions, and while we are ever ready to pay tribute to the master we cannot refrain from observing that an entire afternoon of Beethoven sonatas is, to the majority, a tiresome feast, and calculated to turn the average musical digestive apparatus against sonatas forever.

At the second recital when a miscellaneous program was given the audience was not only larger in point of members, but much more enthusiastic. At the last recital the attendance was fully twice as large as at the first recital, and as for real enthusiasm there was no comparison. Mr. d'Albert's performance upon each occasion was simply colossal, He was intellectual ever, sentimental rarely, and then in a small degree. His execution is fully equal to that of any of his predecessors, and superior to most of them from every point of view. It is a question if any living man has ever equaled him in velocity—at the same time his precision is absolute.

His versatility seems boundless, and altogether he must take first rank in the army of virtuosi who have honored and delighted Boston the season just closed.

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.GLE, Grand Rapids, Mich.

4-24

The Boston Symphony orchestra will play before one of the largest audiences ever seen in Hartman hall on Monday, May 9; 1,200 tickets have been disposed of in Grand Rapids alone. Mr. F. M. Davis spent yesterday in Muskegon, and reports that between 100 and 150 people will come over from that city to attend the great concert. Holland has sent in an order for fifty seats; Kalamazoo and Plainwell each want fifty; Grand Haven, Ionia and other surrounding towns will be represented by their music-loving people. As constant inquiries are being made about the reserved sale scheme, the following may not be amiss: On Monday, May 21, at noon, subscribers may exchange their tickets (which will be delivered to them during the coming week) for numbers, or line tickets, which entitle them to the sale of seats on Tuesday at 9 a. m. Only those who have these numbers can secure seats on Tuesday, and on Wednesday morning the sale will be opened to the general public and will continue until the night of the concert. As it has been reported in Muskegon that D'Albert, the greatest pianist in the world next to Rubenstein, will not play in the concert, this occasion is taken to deny such a statement, and to assure the public that he will play the great Liszt concerto. Among other things the orchestra will play an overture by Schumann, an overture by Weber, the prelude to "Lohengrin" by Wagner and some symphonic poems by St. Saens and Berlioz.

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ping from Post
Washington DC
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General interest in the coming performance by the Boston Symphony orchestra was shown by a lively demand for tickets at the opening sale this morning. The concert takes place at the Star theater on Tuesday evening of next week.

[illegible]

[illegible] Concert of the Boston Symphony Orchestra.

[illegible] ning's concert of the Boston Symphony Orchestra at Chickering Hall brought [illegible] climax the annual series of entertainments through which the representative band of the Eastern city addresses itself so eloquently to local music lovers. In the five or six years that have gone by since the Orchestra was first heard in New York, its receipts have shown a continuous increase, until now four times the amount first paid out for four concerts is harvested in six. The material success of the venture is not to be so lightly spoken of as some people imagine; it denotes a steady advance in critical and popular estimation that must gather its strongest impetus from excellent performances.

Last night's programme included Goldmark's "Prometheus Bound" overture, an air from Massenet's "Hérodiade;" Paganini's D major concerto for violin, revised and added to by Wilhelmj; Wolfram's melodious recitative from Act II. of "Tannhäuser"—conventionally described, in musical Germany, as a "fantasy;" a duet from Goetz's "Taming of the Shrew," and Dvorák's Symphony No. IV. The soloists of the occasion were Mr. and Mrs. Georg Henschel and Mr. Franz Kneisel. Of the several numbers making up this very varied house bill, the symphony and the concerto for violin are to be mentioned as having wrought the liveliest impression, the composition first cited disclosing the perfect discipline and sympathy of the band, and the concerto taking on a charm interest that its somewhat archaic and technical character might keep unrevealed, but for the assistance of an exposition of extraordinary quality. This assistance was lent it by Mr. Kneisel's execution, which, through precision, smoothness, and an easy mastery of enormous mechanical difficulties, stands unsurpassed if, indeed, it has of late years been approached by the efforts of any of the virtuoso's performance. The capabilities of the instrument have certainly never had a finer illustration than Mr. Kneisel's playing offered, and the facility, elegance, and absolute accuracy of his delivery elicited such a demonstration of astonishment and delight as the legendary violinist and composer himself, were he still in the land of living, would be proud to excite.

The symphony, which was first performed by the Orchestra in Boston two months ago, is Dvorak's latest effort, and is stamped by a vigor and brightness somewhat uncommon in latter-day music, and, as are most of the Bohemian musician's achievements, by appreciable melodiousness and consistent lucidity. The *allegretto gzazioso* of the third movement may be set down as having given particular prominence to the beauty of the strings, but the expressive interpretation of each of the four divisions of the work and the richness of the instrumental timbres, now differentiated in passages in which effective contrasts of tone are sought and again blended in homogeneous loveliness in the *tutti*, were to be admired throughout the performance. In the vocal numbers of the programme, Mr. and Mrs. Henschel were listened to with much of the pleasure that the singing of these accomplished artists never fails to impart. Withal, it cannot be said that Mrs. Henschel endowed the air from "Hérodiade" with the fervor that it suggests, and in the "Tannhäuser" measures the dramatic effect of scenic surroundings was positively missed. An audience that filled every part of the hall was in attendance, and Mr. Nikisch and the soloists, after being received in most cordial fashion, were bidden au revoir with unmistakable affection.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, APRIL 27, 1892.

THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra gave the final concert of its series at Chickering Hall last night. A large audience was present, and there was abundant testimony as to the popularity of our periodical visitors from the East. The programme last night was largely devoted to the display of ability on the part of soloists. The expression "display of ability" is used with purpose, for the compositions chosen were not of a kind—except in one instance—to interest an audience by reason of their intrinsic beauty. The solo performers were Mrs. Georg Henschel, soprano; Mr. Georg Henschel, baritone, and Mr. Franz Kneisel, violinist.

Mrs. Henschel sang the familiar aria from Massenet's "Herodiade," and that was the one solo whose interest might be said to be in itself. As every one knows, it is a bit of the suavely melodious dramatic sentiment of French opera, and Mrs. Henschel sang it with charming finish, though with perhaps less power than might be infused into it. It is difficult to understand why Mr. Henschel chose Wolfram's declamatory remarks from the second act of "Tannhäuser" for a concert solo. The number is not at all suitable to concert performance, because it requires the situation and the context to place its value before the hearer. Mr. Henschel sang it with intelligence and with his customary vocal skill, but he would probably have pleased the audience better with something more lyric. He and Mrs. Henschel were heard together in the last duet of Katherine and Petruccio, from Götz's "Taming of the Shrew," and this is another number which suffers by dissociation from its dramatic setting.

Mr. Kneisel chose for his solo Wilhelmj's version of the Paganini violin concerto in D major. This is a confessed show piece, abounding in all kinds of technical difficulties, but wholly deficient in musical substance. Mr. Kneisel has given sufficient proof of his profound musical feeling, and perhaps he may be pardoned for indulging in a display of mere virtuosity. As an exhibition of his complete command of the intricacies of the finger board and the subtleties of stopping, his performance was a thorough success. His intonation, even in the most involved passages, was always true, and his tone rarely lost its beautiful purity and roundness. His performance took the house by storm, and he was recalled half a dozen times with the greatest enthusiasm.

The orchestra played Goldmark's fine overture to "Prometheus Bound," one of the most satisfactory of the composer's works, and Dvorak's fourth symphony, which was recenty produced here by the Philharmonic Society. Both compositions were played with the customary vigor and splendid color of the orchestra, and with all the nuances of Mr. Nikisch's romantic style.

[illegible]

FOUNDED BY HORACE GREELEY

WEDNESDAY, APRIL 27, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The last concert of the Boston Symphony Orchestra's regular series of six concerts, at Chickering Hall, took place last night. The programme was scarcely as well planned and symmetrical a scheme as we are accustomed to from Mr. Nikisch, but the circumstance was probably due to the fact that there were three solo performers to take care of. In consequence, outside of the accompaniment to the solo numbers, the orchestra was heard only in the opening piece, Saint-Saens's symphonic poem, "The Youth of Hercules," and the closing piece, Dvorak's latest symphony, that in G major, performed here earlier in the season, at one of the concerts of the Philharmonic Society. Between these compositions Mrs. Henschel sang the familiar air from Massenet's "Herodiade," Mr. Kneisel played Paganini's concerto in D for the violin, Mr. Henschel sang Wolfram's address at the opening of the contest of minstrelsy in Wagner's "Tannhaeuser," and with Mrs. Henschel the duet from Goetz's "Taming of the Shrew," which the artist pair sang a few weeks ago at one of their delightful recitals in the same hall.

The Wagner excerpt has much to commend it on the score of its admirable declamation in the opera, but makes an utterly ineffective concert piece, and in spite of the deeply intelligent and sympathetic manner in which Mr. Henschel sang it last night, it was not counted amongst the successful things of the evening. The solo success, indeed, was that won by Mr. Kneisel, by his brilliant performance of the Paganini concerto, which, thanks to Wilhelmj's amendments and his augmentation of the accompaniment, sounded less uncompromisingly archaic than might have been expected. The concerto was one of the war horses of Herr Wilhelmj during his American tour. It is chiefly valuable as a means of displaying the technical skill of a player, though not altogether void of musical contents, and last night it served its purpose in increasing the popular admiration for the elegance and solidity of style which characterize the playing of Mr. Kneisel. He was enthusiastically recalled four or five times and richly deserved the ovation which he received. Mrs. Henschel sang with great tastefulness and nice understanding, but the air by Massenet is not a happy choice for her voice and style. In the performance of the symphony Mr. Nikisch and his men occupied a very high plane of excellence.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 63-68 Park Row.

WEDNESDAY, APRIL 27, 1892.

BOSTON SYMPHONY ORCHESTRA.

The Last Concert of the Season Is a Delightful Treat.

The sixth and last concert this season of the Boston Symphony Orchestra took place last night at Chickering Hall. Mr. and Mrs. Georg Henschel and Mr. Kneisel were the soloists. The orchestral numbers were Goldmark's overture, "Prometheus Bound," and Dvorak's new Symphony No. 4, in G major, lately given by the Philharmonic Society.

Mrs. Henschel charmingly sang an aria from Massenet's "Herodiade." Mr. Henschel was heard to advantage in a "Fantasy" from "Tannhauser," act 2, and with Mrs. Henschel in a duet from Goetz's "Taming of the Shrew." Mr. Kneisel played Paganini's D major violin concerto, revised by Wilhelmj, with his usual taste and artistic finish, with a delightfully round, clear tone and irreproachable intonation; altogether unusually good violin playing, and perhaps better work than Mr. Kneisel has done in New York hitherto. The elaborate cadenza was added by Mr. Kneisel himself. Both Mr. Kneisel's harmonics and double-stopping were notably good.

To say that the work of the orchestra, under Mr. Nikisch, was as good as usual, is to say that it was as good as need be.

There is a repose and finish about the playing of this orchestra to which no other orchestra in this country has as yet attained. The Dvorak Symphony, recently heard under Mr. Seidl's baton, in particular, seemed to expand with and gain new and fresh meaning and delicacy from Mr. Nikisch's highly poetical reading. It is a beautiful work, which deserves to be heard frequently.

The Goetz duet went very well, but with the violin solo two vocal numbers would have been amply sufficient for a symphony programme. The beautiful Goldmark overture also went exceedingly well.

NEW YORK HERALD,

WEDNESDAY, APRIL 27,

LAST BOSTON ORCHESTRA CONCERT.

The sixth and last New York concert of the Boston Orchestra this season was given under Mr. Nikisch's direction last evening in Chickering Hall, with Mr. and Mrs. Henschel and Mr. Franz Kneisel as soloists. The hall was as usual crowded and the applause most hearty. The extraordinary success of these concerts speaks well for the good taste of this city, for in some respects the playing of this orchestra surpasses anything done by our local organizations. We have no such body of strings, and in incisive brilliancy this orchestra is unsurpassed.

The programme was not altogether a success last night, so far as the soloists were concerned. Mrs. Henschel's pure but small voice is not suited to dramatic music such as the familiar aria from Massenet's "Herodiade." One of the little French songs she sings so well would have been better. Neither could Mr. Henschel make much out of Wolfram's address in the second act of "Tannhauser," which is but ill suited to concert purposes.

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City Hall, Portland.

EUGEN D'ALBERT'S

PIANO RECITAL

Thursday Evening, April 28, 1892, at 8.

. . PROGRAMME . .

Prelude and Fugue, D major,	*Bach–D'Albert*
Sonata, C major, Op. 53, Allegro con brio. Introduzione e Rondo.	*Beethoven*
Berceuse, Op. 57,	*Chopin*
Valse, Op. 42,	
Nocturne, Op. 9, No. 3,	
Impromptu, Op. 36,	
Polonaise, Op. 53,	
Impromptu, Op. 90, No. 3,	*Schubert*
BARCAROLLE, A minor,	*Rubinstein*
VALSE, "Man lebt nur einmal,"	*Strauss–Tausig*

THE "KNABE" PIANOS USED IN ALL D'ALBERT CONCERTS.

C. A. ELLIS, Manager.

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next week.

Portland Press Apr 29

THE EIGHTH STOCKBRIDGE.

The eighth entertainment in the Stockbridge Course was given to one of the largest audiences of the season at City Hall last evening. It was a piano recital by the distinguished musical artist M. Eugen D'Albert. Coming so near the recent recital of Paderewski it afforded music lovers and students a rare opportunity for comparison. Opinions seemed to be divided as to their respective merits, and in fact their methods are so distinct that an unbiased comparison would be difficult unless made by a thoroughly competent master. Certain it is that M. D'Albert is one of the great pianists of modern times, and he delighted the large and highly cultured audience. The applause bestowed upon his efforts was hearty and well earned and a number of the selections were enthusiastically encored. Of course it is a difficult matter for one performer to entertain a large general audience for an entire evening, but M. D'Albert succeeded admirably and had he been playing to a select few from a conservatory of music he could hardly have received closer attention or more appreciative recognition of his musical genius.

Boston Post

FRIDAY MORNING, APRIL 29, 1892.

MUSICAL MATTERS.

The latest issue of the Musical Courier declares itself in favor of Arthur Nikisch. "He does not recline on a bed of roses in Boston," it adds. "His critical environment is at present singularly unpleasant, for, while the popularity of the symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good-hearted man as Arthur Nikisch certainly is. They have suddenly discovered that he is not an interpreter of music, and possibly later they will assert that he is neither a conductor nor a musician." The Musical Courier gladly puts itself on record by declaring that the Boston Symphony Orchestra is unique as an orchestral organization, and its conductor, Arthur Nikisch, as conductor and musician, is the most versatile in this country.

Georg Henschel has finished a volume of "Progressive Studies for the Voice," which is being published by Novello, Ewer & Co. He is fully competent to write such a work, if he is judged by the good work done by his wife, who was one of his pupils.

Boston Courier.

SUNDAY MORNING, MAY 1, 1892.

THE SYMPHONY ORCHESTRA.

Apropos of the concert given by the Boston Symphony Orchestra, in Brooklyn on Saturday night, a week ago, the directors of the Brooklyn Philharmonic Society held a meeting on Monday and made a graceful recognition of the service that Mr. Nikisch has given to art. They resolved to decorate the stage with flowers and plants, and they made the following declaration, which voices the sentiment of the entire musical public: Resolved, That the board of directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season. Resolved, That the thanks of the society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances. Resolved, That the board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis, and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible. Mr. Fred Comee, who is traveling manager for the orchestra, writes that every every seat for the coming concerts in Philadelphia, New York, Baltimore and Washington has already been sold.

—Tuesday's concert at Chickering Hall wound up most brilliantly the Boston Symphony Orchestra's New York season, and Mr. Nikisch, the band and the soloists, says a writer in Town Topics, departed amid a cheering demonstration of admiration and regard. The programme was unusually varied and of less than wonted severity. The symphony was Dvorak's latest, No. IV and unlike many latter-day symphonies, it commended itself to attention, not merely by its classical form and technical elaborateness but by melodious charm and tonal splendor. It was superbly played by the orchestra—the one organization in the United States that can be held up as worthy of comparison with Lamoureux's forces in Paris and Richter's in Vienna. The *clou* of the evening, withal, was Herr Kneisel's performance of Paganini's concerto in D, revised and with additions by Wilhelmj. I can recall no equally finished and accurate performance; and the freedom and facility of the virtuoso's style were no unimportant factors in a rendering that made the rather obsolete music impress one as both modern and delightful. There was also some singing by Mr. and Mrs. Henschel; candidly, however, I would have preferred those excellent artists alone on the stage, with a responsive piano between them.

THE SUN, WEDNESDAY,
APRIL 27, 1892.

Final Concert of the Boston Symphony Orchestra.

Last evening's concert of the Boston Symphony Orchestra at Chickering Hall brought to a brilliant climax the annual series of entertainments through which the representative band of the Eastern city addresses itself so eloquently to local music lovers. In the five or six years that have gone by since the Orchestra was first heard in New York, its receipts have shown a continuous increase, until now four times the amount first paid out for four concerts is harvested in six. The material success of the venture is not to be so lightly spoken of as some people imagine; it denotes a steady advance in critical and popular estimation that must gather its strongest impetus from excellent performances.

Last night's programme included Goldmark's "Prometheus Bound" overture, an air from Massenet's "Hérodiade;" Paganini's D major concerto for violin, revised and added to by Wilhelmj; *Wolfram's* melodious recitative from Act II. of "Tannhäuser"—conventionally described, in musical Germany, as a "fantasy;" a duet from Goetz's "Taming of the Shrew," and Dvorák's Symphony No. IV. The soloists of the occasion were Mr. and Mrs. Georg Henschel and Mr. Franz Kneisel. Of the several numbers making up this very varied house bill, the symphony and the concerto for violin are to be mentioned as having wrought the liveliest impression, the composition first cited disclosing the perfect discipline and sympathy of the band, and the concerto taking on a charm interest that its somewhat archaic and technical character might keep unrevealed, but for the assistance of an exposition of extraordinary quality. This assistance was lent it by Mr. Kneisel's execution, which, through precision, smoothness, and an easy mastery of enormous mechanical difficulties, stands unsurpassed if, indeed, it has of late years been approached by the efforts of any of the virtuoso's performance. The capabilities of the instrument have certainly never had a finer illustration than Mr. Kneisel's playing offered, and the facility, elegance, and absolute accuracy of his delivery elicited such a demonstration of astonishment and delight as the legendary violinist and composer himself, were he still in the land of living, would be proud to excite.

The symphony, which was first performed by the Orchestra in Boston two months ago, is Dvorak's latest effort, and is stamped by a vigor and brightness somewhat uncommon in later-day music, and, as are most of the Bohemian musician's achievements, by appreciable melodiousness and consistent lucidity. The *allegretto gzazioso* of the third movement may be set down as having given particular prominence to the beauty of the strings, but the expressive interpretation of each of the four divisions of the work and the richness of the instrumental timbres, now differentiated in passages in which effective contrasts of tone are sought and again blended in homogeneous loveliness in the *tutti*, were to be admired throughout the performance. In the vocal numbers of the programme, Mr. and Mrs. Henschel were listened to with much of the pleasure that the singing of these accomplished artists never fails to impart. Withal, it cannot be said that Mrs. Henschel endowed the air from "Hérodiade" with the fervor that it suggests, and in the "Tannhäuser" measures the dramatic effect of scenic surroundings was positively missed. An audience that filled every part of the hall was in attendance, and Mr. Nikisch and the soloists, after being received in most cordial fashion, were bidden au revoir with unmistakable affection.

The New-York Times.

TEN PAGES.

NEW-YORK, WEDNESDAY, APRIL 27, 1892.

THE BOSTON ORCHESTRA.

The Boston Symphony Orchestra gave the final concert of its series at Chickering Hall last night. A large audience was present, and there was abundant testimony as to the popularity of our periodical visitors from the East. The programme last night was largely devoted to the display of ability on the part of soloists. The expression "display of ability" is used with purpose, for the compositions chosen were not of a kind—except in one instance—to interest an audience by reason of their intrinsic beauty. The solo performers were Mrs. Georg Henschel, soprano; Mr. Georg Henschel, baritone, and Mr. Franz Kneisel, violinist.

Mrs. Henschel sang the familiar aria from Massenet's "Herodiade," and that was the one solo whose interest might be said to be in itself. As every one knows, it is a bit of the suavely melodious dramatic sentiment of French opera, and Mrs. Henschel sang it with charming finish, though with perhaps less power than might be infused into it. It is difficult to understand why Mr. Henschel chose Wolfram's declamatory remarks from the second act of "Tannhäuser" for a concert solo. The number is not at all suitable to concert performance, because it requires the situation and the context to place its value before the hearer. Mr. Henschel sang it with intelligence and with his customary vocal skill, but he would probably have pleased the audience better with something more lyric. He and Mrs. Henschel were heard together in the last duet of Katherine and Petruccio, from Götz's "Taming of the Shrew," and this is another number which suffers by dissociation from its dramatic setting.

Mr. Kneisel chose for his solo Wilhelmj's version of the Paganini violin concerto in D major. This is a confessed show piece, abounding in all kinds of technical difficulties, but wholly deficient in musical substance. Mr. Kneisel has given sufficient proof of his profound musical feeling, and perhaps he may be pardoned for indulging in a display of mere virtuosity. As an exhibition of his complete command of the intricacies of the finger board and the subtleties of stopping, his performance was a thorough success. His intonation, even in the most involved passages, was always true, and his tone rarely lost its beautiful purity and roundness. His performance took the house by storm, and he was recalled half a dozen times with the greatest enthusiasm.

The orchestra played Goldmark's fine overture to "Prometheus Bound," one of the most satisfactory of the composer's works, and Dvorak's fourth symphony, which was recenty produced here by the Philharmonic Society. Both compositions were played with the customary vigor and splendid color of the orchestra, and with all the nuances of Mr. Nikisch's romantic style.

New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

WEDNESDAY, APRIL 27, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

The last concert of the Boston Symphony Orchestra's regular series of six concerts, at Chickering Hall, took place last night. The programme was scarcely as well planned and symmetrical a scheme as we are accustomed to from Mr. Nikisch, but the circumstance was probably due to the fact that there were three solo performers to take care of. In consequence, outside of the accompaniment to the solo numbers, the orchestra was heard only in the opening piece, Saint-Saens's symphonic poem, "The Youth of Hercules," and the closing piece, Dvorak's latest symphony, that in G major, performed here earlier in the season, at one of the concerts of the Philharmonic Society. Between these compositions Mrs. Henschel sang the familiar air from Massenet's "Herodiade," Mr. Kneisel played Paganini's concerto in D for the violin, Mr. Henschel sang Wolfram's address at the opening of the contest of minstrelsy in Wagner's "Tannhaeuser," and with Mrs. Henschel the duet from Goetz's "Taming of the Shrew," which the artist pair sang a few weeks ago at one of their delightful recitals in the same hall.

The Wagner excerpt has much to commend it on the score of its admirable declamation in the opera, but makes an utterly ineffective concert piece, and in spite of the deeply intelligent and sympathetic manner in which Mr. Henschel sang it last night, it was not counted amongst the successful things of the evening. The solo success, indeed, was that won by Mr. Kneisel, by his brilliant performance of the Paganini concerto, which, thanks to Wilhelmj's amendments and his augmentation of the accompaniment, sounded less uncompromisingly archaic than might have been expected. The concerto was one of the war horses of Herr Wilhelmj during his American tour. It is chiefly valuable as a means of displaying the technical skill of a player, though not altogether void of musical contents, and last night it served its purpose in increasing the popular admiration for the elegance and solidity of style which characterize the playing of Mr. Kneisel. He was enthusiastically recalled four or five times and richly deserved the ovation which he received. Mrs. Henschel sang with great tastefulness and nice understanding, but the air by Massenet is not a happy choice for her voice and style. In the performance of the symphony Mr. Nikisch and his men occupied a very high plane of excellence.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 63-69 Park Row.

WEDNESDAY, APRIL 27, 1892.

BOSTON SYMPHONY ORCHESTRA.

The Last Concert of the Season Is a Delightful Treat.

The sixth and last concert this season of the Boston Symphony Orchestra took place last night at Chickering Hall. Mr. and Mrs. Georg Henschel and Mr. Kneisel were the soloists. The orchestral numbers were Goldmark's overture, "Prometheus Bound," and Dvorak's new Symphony No. 4, in G major, lately given by the Philharmonic Society.

Mrs. Henschel charmingly sang an aria from Massenet's "Herodiade." Mr. Henschel was heard to advantage in a "Fantasy" from "Tannhauser," act 2, and with Mrs. Henschel in a duet from Goetz's "Taming of the Shrew." Mr. Kneisel played Paganini's D major violin concerto, revised by Wilhelmj, with his usual taste and artistic finish, with a delightfully round, clear tone and irreproachable intonation; altogether unusually good violin playing, and perhaps better work than Mr. Kneisel has done in New York hitherto. The elaborate cadenza was added by Mr. Kneisel himself. Both Mr. Kneisel's harmonics and double-stopping were notably good.

To say that the work of the orchestra, under Mr. Nikisch, was as good as usual, is to say that it was as good as need be.

There is a repose and finish about the playing of this orchestra to which no other orchestra in this country has as yet attained. The Dvorak Symphony, recently heard under Mr. Seidl's baton, in particular, seemed to expand with and gain new and fresh meaning and delicacy from Mr. Nikisch's highly poetical reading. It is a beautiful work, which deserves to be heard frequently.

The Goetz duet went very well, but with the violin solo two vocal numbers would have been amply sufficient for a symphony programme. The beautiful Goldmark overture also went exceedingly well.

NEW YORK HERALD,
WEDNESDAY, APRIL 27,

LAST BOSTON ORCHESTRA CONCERT.

The sixth and last New York concert of the Boston Orchestra this season was given under Mr. Nikisch's direction last evening in Chickering Hall, with Mr. and Mrs. Henschel and Mr. Franz Kneisel as soloists. The hall was as usual crowded and the applause most hearty. The extraordinary success of these concerts speaks well for the good taste of this city, for in some respects the playing of this orchestra surpasses anything done by our local organizations. We have no such body of strings, and in incisive brilliancy this orchestra is unsurpassed.

The programme was not altogether a success last night, so far as the soloists were concerned. Mrs. Henschel's pure but small voice is not suited to dramatic music such as the familiar aria from Massenet's "Herodiade." One of the little French songs she sings so well would have been better. Neither could Mr. Henschel make much out of Wolfram's address in the second act of "Tannhauser," which is but ill suited to concert purposes.

Mr. Kneisel was happier with Paganini's D major violin concerto, which he played admirably, really doing wonders with the tremendously difficult closing cadenza and winning half a dozen recalls.

The orchestra played Goldmark's overture, "Prometheus Bound" Dvorak's fourth symphony, which was heard at some of the Philharmonic concerts this winter. It is an unpretentious work, but full of clever quaintness, and was played with a technical perfection and finish that cannot be too highly praised.

City Hall, Portland.

EUGEN D'ALBERT'S

PIANO RECITAL

Thursday Evening, April 28, 1892, at 8.

. . PROGRAMME . .

Prelude and Fugue, D major, ... *Bach–D'Albert*

Sonata, C major, Op. 53, ... *Beethoven*
Allegro con brio. Introduzione e Rondo.

Berceuse, Op. 57,
Valse, Op. 42,
Nocturne, Op. 9, No. 3, ... *Chopin*
Impromptu, Op. 36,
Polonaise, Op. 53,

Impromptu, Op. 90, No. 3, ... *Schubert*

BARCAROLLE, A minor, ... *Rubinstein*

VALSE, "Man lebt nur einmal," . . . . . *Strauss–Tausig*

THE "KNABE" PIANOS USED IN ALL D'ALBERT CONCERTS.

C. A. ELLIS, Manager.

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next week.

Portland Press Apr 29

THE EIGHTH STOCKBRIDGE.

The eighth entertainment in the Stockbridge Course was given to one of the largest audiences of the season at City Hall last evening. It was a piano recital by the distinguished musical artist M. Eugen D'Albert. Coming so near the recent recital of Paderewski it afforded music lovers and students a rare opportunity for comparison. Opinions seemed to be divided as to their respective merits, and in fact their methods are so distinct that an unbiased comparison would be difficult unless made by a thoroughly competent master. Certain it is that M. D'Albert is one of the great pianists of modern times, and he delighted the large and highly cultured audience. The applause bestowed upon his efforts was hearty and well earned and a number of the selections were enthusiastically encored. Of course it is a difficult matter for one performer to entertain a large general audience for an entire evening, but M. D'Albert succeeded admirably and had he been playing to a select few from a conservatory of music he could hardly have received closer attention or more appreciative recognition of his musical genius.

Boston Post

FRIDAY MORNING, APRIL 29, 1892.

MUSICAL MATTERS.

The latest issue of the Musical Courier declares itself in favor of Arthur Nikisch. "He does not recline on a bed of roses in Boston," it adds. "His critical environment is at present singularly unpleasant, for, while the popularity of the symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good-hearted man as Arthur Nikisch certainly is. They have suddenly discovered that he is not an interpreter of music, and possibly later they will assert that he is neither a conductor nor a musician." The Musical Courier gladly puts itself on record by declaring that the Boston Symphony Orchestra is unique as an orchestral organization, and its conductor, Arthur Nikisch, as conductor and musician, is the most versatile in this country.

Georg Henschel has finished a volume of "Progressive Studies for the Voice," which is being published by Novello, Ewer & Co. He is fully competent to write such a work, if he is judged by the good work done by his wife, who was one of his pupils.

Boston Courier.

SUNDAY MORNING, MAY 1, 1892.

THE SYMPHONY ORCHESTRA.

Apropos of the concert given by the Boston Symphony Orchestra, in Brooklyn on Saturday night, a week ago, the directors of the Brooklyn Philharmonic Society held a meeting on Monday and made a graceful recognition of the service that Mr. Nikisch has given to art. They resolved to decorate the stage with flowers and plants, and they made the following declaration, which voices the sentiment of the entire musical public: Resolved, That the board of directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season. Resolved, That the thanks of the society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances. Resolved, That the board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis, and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible. Mr. Fred Comee, who is traveling manager for the orchestra, writes that every every seat for the coming concerts in Philadelphia, New York, Baltimore and Washington has already been sold.

——Tuesday's concert at Chickering Hall wound up most brilliantly the Boston Symphony Orchestra's New York season, and Mr. Nikisch, the band and the soloists, says a writer in Town Topics, departed amid a cheering demonstration of admiration and regard. The programme was unusually varied and of less than wonted severity. The symphony was Dvorak's latest, No. IV and unlike many latter-day symphonies, it commended itself to attention, not merely by its classical form and technical elaborateness but by melodious charm and tonal splendor. It was superbly played by the orchestra—the one organization in the United States that can be held up as worthy of comparison with Lamoureux's forces in Paris and Richter's in Vienna. The *clou* of the evening, withal, was Herr Kneisel's performance of Paganini's concerto in D, revised and with additions by Wilhelmj. I can recall no equally finished and accurate performance; and the freedom and facility of the virtuoso's style were no unimportant factors in a rendering that made the rather obsolete music impress one as both modern and delightful. There was also some singing by Mr. and Mrs. Henschel; candidly, however, I would have preferred those excellent artists alone on the stage, with a responsive piano between them.

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MUSIC AND DRAMA.

D'Albert.

Portland a few weeks ago was charmed by Paderewski. Last night she was delighted with D'Albert. The appearance of two pianists of the highest rank in the same season in a small city of this size is exceptional, and it is to Mr. Stockbridge the thanks of the public are due for the opportunity. "Freshness, vitality and sincerity are the three great points in D'Albert's playing." At times his magnetic power and at others his exquisite delicacy are remarkable. Last evening his programme embraced Bach's prelude and fugue in D major; Beethoven's sonata, C major, *opus* 53; a group of six compositions by Chopin; Rubinstein's *barcarolle* in A minor; and the Strauss-Tausig waltz "*Man lebt nur einmal.*"

It will be seen from this programme that it was in the first two numbers the opportunity was afforded to hear D'Albert at his best. The fugue is especially adapted to display the virtuosity of the pianist. It is a work of exceeding brilliancy and showed the enormous staying power of D'Albert, and his tremendous technique. But it was in the Beethoven sonata that the artist captivated and enthralled his hearers. In it he showed all the depth of thought and sympathy of feeling of which it is capable. It has been claimed for him that he is the greatest living exponent of Beethoven and we must admit his reading was instinct with vitality and permeated with the highest intelligence. Especially did he deserve the soubriquet he has obtained of "little giant" in the rendering of the *introduzione e rondo*. It was superb and he roused the audience to great enthusiasm.

As a performer of Chopin's beautiful dream pictures we must confess that to our taste this artist does not charm like Paderewski. His rendering of the *berceuse* was admirable and brought a storm of applause, and the *valse* was received equally well. But that magnificent tone, that liquid touch that Paderewski possesses were too recent in the remembrance to be easily forgotten. His rendering of the last *impromptu*, however, was magnificent in its force and power. It was like the resistless, onward sweep of a mighty army. The audience broke forth in a whirlwind of applause, and the persistent encore produced Liszt's *valse impromptu*. The melody of the Rubinstein *barcarolle* was delicious, and the interpretation of the number showed D'Albert's mastery of the key board. The concert fitly closed with the Strauss-Tausig waltz.

What D'Albert lacks is the poesy of Paderewski. To his own wonderful technique if he had joined that sensuous charm, that grace of action, that thorough absorption of himself in his piano, that marks the Polish player, we should have a combination that would be as near perfect as such things can be in thi world.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 122.

SUNDAY, MAY 1, 1892.

THE BOSTON ORCHESTRA'S TOUR.

The week just ended has been utilized by the Boston Symphony orchestra in completing its series of concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington, and again the press and public of these cities have recognized in the most flattering manner the value of this organization and the entire competency of its conductor.

The financial results of these six series of concerts (Brooklyn having the public rehearsal and concert usual in this city) has been more gratifying than ever before, and in New York, where the sharpest competition is met with by the orchestra, its managers have the satisfaction of being already assured by the renewal of subscriptions of the entire success of the concerts next season.

The Boston orchestra was formally adopted by the Brooklyn Philharmonic Society this season, and at a meeting held last week, in anticipation of the final concert of its series last evening, it was decided to deck the stage and conductor's desk with flowers the same as when the position now held by Mr. Nikisch was filled by Theodore Thomas. It was also voted to unanimously adopt the following resolutions as an expression of the sentiments of the entire musical public of Brooklyn:

Resolved, that the board of directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season.

Resolved, that the thanks of the society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances.

Resolved, that the board fully recognizes the important results which have followed the establishment of the Boston Symphony orchestra upon a permanent basis, and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

The Beacon.

BOSTON, SATURDAY, APRIL 30, 1892.

THE SYMPHONY CONCERTS.

The last Symphony concert of this eleventh season showed Mr. Nikisch at his best. There were, to be sure, two symphonies on the programme; but as Brahms—the first, in C-minor—is miles away from Haydn—the G-major, No. 13—and as each was played properly in time, spirit and manner, there was everything to approve in the selection and the direction. Between them Mr. Kneisel played the concerto in D-major by Paganini, passing over its manifold difficulties so easily and elegantly that they did not appear to be such, filling it throughout with a sweet and sufficient tone and adding cadenzas of his own, the variety, brilliancy and elaboration of which were quite in keeping with the original, which, by the way, had been revised and rounded out by Wilhelmj from its author's imperfect manuscript. Mr. Kneisel was heartily received and was recalled again and again with an enthusiasm unparalleled during the season.

A review of the entire season shows that the number of works performed—counting each air or *lied* separately, although perhaps grouped by the singer—was a little less than one hundred, of which eighty were of German authorship, that is if Rubinstein, Volkman, Dvoràk and Paderewski may be classed in the German schools. The French compositions were five; the American, taking Mr. Loeffler and Mr. Floersheim as belonging here, five; the Russian, three; the Italian, three, and the Scandinavian, one. England was not represented. The works new to Boston, of which several had been heard at least in New York, were twenty; a small group had their first readings here, and Mr. Henschel's "Hamlet" *suite* was presented for the first time in America. There can be little fault found with this proportion of new to old, although the elder concert-goers would easily have accepted a larger infusion of novelty, and with it a more catholic distribution, the division being this: Germany, eleven works; America, four, Italy, two; France, Russia and Scandanavia, one each. The scheme of programmes could have been easily improved and places made for more desirable material by omitting such works as Berlioz's "Harold"; Liszt's "Preludes"; Schumann's "Overture, Scherzo and Finale"; Schubert's "Rosamunde" music; Beethoven's "Dedication of the House" overture; Wagner's "Huldigung's March" and the "Walküre" selections. Mr. Floersheim's music was not necessary, even as an illustration of American composition, unless it were as a compliment to New York criticism which has been so excessively considerate of the orchestra and its conductor, and the adaptation of the Beethoven movement from a quartette for the full string orchestra could have been well spared. That the programmes have as a whole tended toward heaviness, is indicated by the fact that although each averaged about an hour and three-quarters in performance, the whole number of works was considerably less than in some previous seasons, and this, in spite of the increasing of the total footing by the insertion of six short Schubert songs. The current criticism of the city—which has been practically unanimous, in spite of the different musical training and personal point of view of the various writers—has been to the effect that the work of the orchestra has not been what it should be in accuracy, elegance, aptness or discrimination. The only notable exception has been on the part of one evening paper, the eccentricity of whose opinions about music and the drama has been expressed in language so extravagant as to excite amusement quite as often as any more serious attention. If the band has not absolutely retrograded,—as many competent judges, connoisseurs and dilettanti, as well as critics, have been disposed to say,—it certainly has not advanced, and when it has been at its best in some one work, or throughout one evening, there has been blended with the perfect satisfaction of that time the unavoidable regret that it should not be at its best always. The rapid growth in all the finest qualities of public performance made by the New York Philharmonic orchestra, of which Mr. Damrosch is the conductor, and his own marked improvement in directing, have been observed almost with surprise and commented upon favorably and significantly by the critical who heard its concerts in this town. There were a lesson and a warning in these concerts, but we cannot help doubting whether Boston will be profited by them as it should. The Boston orchestra must be by this time a source of revenue to its management. Liberal estimates do not reach the amount of money received in advance for tickets to its concerts here; gains are made of course when its men are supplied to other organizations, and its concerts in other cities are almost without exception contracted for at remunerative rates. While there is ground for pride in all this, there is also cause for distrustful anticipation. The orchestra plays during the season to many audiences which have no opportunity to compare it with others and no standard of absolute judgment. Its conductor has been confirmed in his position for another term of years, as it is understood, and therefore both he and his men have some reason to assume that their way is the right way and to persist in it. In art, as in everything else, the path which does not tend upward tends downward, and the orchestra now stands near the dividing of the ways with an inclination toward the wrong. If merely a far-seeing and bold speculation had prompted the establishment of these concerts, it would be almost impertinent and certainly foolish for the press to repeat from week to week its criticisms. But the orchestra took its rise, as has always been said, in an honest, generous and courageous desire to benefit musical art and music lovers, to show the truth and to insist upon it. If this be so, the press is right in calling upon the founder of the orchestra—even though it now costs him little or nothing—to see that it fulfils its purpose, and to forbid its conductor to give false impressions of the spirit and the form of the masterpieces of music. If he does not do this, he will be responsible for the implanting and diffusion of error, for ignorance and defiance of the truth and for the encouragement of the pernicious doctrine that a performer is greater than an author, that a messenger may misrepresent him who speaks by him and a servant set at naught the commands of his lord. That Mr. Nikisch is able and of much promise, one would stultify one's self to deny; but that he uses his ability so as to make improbable the fulfilment of that promise is also indefinable. If he be too proud, too vain or too self-sufficient to learn, he is not fit to teach, and if he be unwilling to follow authority, like a good centurion, he ought not to have soldiers under him. The pecuniary status of the orchestra may be assured for a long future, but its place in art and in educational influence is yet to be settled. Mr. Nikisch's next term may determine this, and if he be allowed to follow his fantasy and take counsel of his own pertinacity, there can be little doubt as to what the result will be. It is easier to pull down than to build up, and it behooves Mr. Higginson to consider seriously whether—if he and his intentions and desires have been rightly understood—he can afford to let the fortunes of the orchestra drift or be guided at the pleasure of one romantic and self-willed man.

Brooklyn Daily Eagle

WEDNESDAY EVENING, APRIL 27, 1892.

BOSTON SYMPHONY ORCHESTRA.

One cannot enjoy even Dvorak with the thermometer at 100 degrees, and that was the reason why a good many people did not stay to hear the last part of the concert that Mr. Nikisch and his matchless orchestra gave at Chickering hall last night. The heat and the foulness of the air were almost unendurable, and the playing of the band was, therefore, not so earnestly listened to as it usually is. The concert was the last of the six that Mr. Nikisch has given in New York. They have preceded by a few nights the performances in this city that are to be brought to an end, for the season, on Saturday night. The programme was fresh and the forms were free, the only deviation from the modern character of the bill consisting in a violin concerto of Paganini's that was played by Mr. Kneisel, with fine tone and almost a reckless brilliancy, but even he could not save it from sounding like Paganini music. There were too many solos, the orchestra having only two numbers on the bill—the overture by Goldmark to "Prometheus Bound," that has already been heard on this side of the East river, and a new symphony by Antonin Dvorak. The singing was by the Henschels, their numbers being taken from Massenet, Wagner and Goetz. Mrs. Henschel sang charmingly, as she always does, but Mr. Henschel does not sing as well as he used to. He is intelligent, he sings with expression, but the quality of his voice has become rasping, except when he sings softly, as he ought oftener to do. His Wagner number was unfortunate, in that it was the least interesting thing in the whole of "Tannhauser." All the soloists were received with enthusiasm, however. The orchestra was at its best in the Goldmark overture, its magnificent sweep, its delicate shading, its dramatic meaning being enlarged by the conductor. The Dvorak symphony is strong and spirited, vivid at times with that half savage spirit that flashes out in the art of the Slavs, and sometimes odd in its rhythms, but it is not restful and it is not often beautiful. Its author took recent occasion to reprehend the composer of "Cavalleria Rusticana" for his style, but he might go to school to Mascagni to learn a number of things. There is thought in his work, and passion, too, and national color, but there is not the ingenuousness that makes "Cavalleria" delightful and Mr. Dvorak does not seem to be urged by his conscience to write as much as by his custom. The concerts at the same hall will be resumed next season, and it is earnestly hoped that during the summer some effort will be made to render the place more habitable by introducing a new system of ventilation.

Apropos of the concert by the orchestra in this city on Saturday night the directors of the Brooklyn Philharmonic society held a meeting on Monday and made a graceful recognition of the service that Mr. Nikisch has given to art. They resolved to decorate the stage with flowers and plants, as they did when Mr. Thomas was director of the concerts, and they made the following declaration, which voices the sentiment of the entire musical public:

Resolved, That the board of directors of the Philharmonic society of Brooklyn offers its congratulations to the management of the Boston symphony orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season.

Resolved, That the thanks of the society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances.

Resolved, That the board fully recognizes the important results which have followed the establishment of the Boston symphony orchestra upon a permanent basis and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

Boston Sunday Globe.

SUNDAY, MAY 1, 1892.

—Last Tuesday's concert at Chickering Hall wound up most brilliantly the Boston Symphony orchestra's New York season, and Mr. Nikisch, the band and the soloists departed amid a cheering demonstration of admiration and regard. The orchestra, says one of the leading New York critics, "is the one organization in the United States that can be held up as worthy of comparison with Lamoureux's forces in Paris, and Richter's in Vienna.

—Mr. Adamowski intends to spend part of the summer in Europe. It is greatly hoped Mr. Ellis will prevail upon him to conduct the "Pops," however, before he goes. No local musician can ensure the popular and social success of these concerts as fully as can Mr. Adamowski.

THE BOSTON

BOSTON, SUNDAY, MAY 1, 1892.

THE SYMPHONIES.

TWENTY-FOURTH CONCERT.

The twenty-fourth concert, and the last of the season, by the Symphony orchestra, was given in Music hall Saturday evening, April 23. The programme:

Haydn.	Symphony, G major No. 13, B. & H. Adagio; Allegro—Largo.—Menuet (Allegretto).—Allegro con spirito.
Paganini.	Concerto (in one movement) for Violin, in D major. (Revised and with additions by Wilhelmj).
Brahms.	Symphony No. 1, in C minor, op. 68. Un poco sostenuto; Allegro—Andante sostenuto.—Un poco allegretto e grazioso.—Adagio piu andante; Allegro non troppo, ma con brio.

Soloist: Mr. Franz Kneisel.

The symphonies of the present season have closed, and are now among the events of the past. It is not our intention to make a review, for these concerts have been freely spoken of by many able critics according to their light and understanding of the music performed. It cannot be denied the orchestra still occupies a very high position among organizations of its kind, here and in Europe, though the Boston critics are quite unanimous in the opinion that it is not so efficient now as when Mr. Gericke left it, three years ago. While it is conceded that Mr. Nikisch is a good conductor, a good musician, a genial gentleman, it is thought he is not so good a drill master, not so correct a follower of tradition, so far as the old classical masters are concerned, as his immediate predecessor. He is credited with having more desire to produce sensational music, than the more refined, legitimate classic; and for this reason his readings have been at times rough and coarse.

The Haydn symphony, while fairly well played, was, especially in the first movement, too loud in the double bass department. If Papa Haydn had been present he would not have recognized the symphony as his. The largo and menuet were better, but I think the latter was taken at too quick a tempo to represent this old stately dance. The last movement was of course vigorously treated.

The sensation of the evening was furnished by Mr. Kneisel's phenomenal fine playing of the violin concerto. In everything relating to perfection of tone quality, nice shading, artistic expression and technique were well represented in Mr. Kneisel's performance. He succeeded admirably in revealing the beauty of the music, and also in captivating the hearts of both audience and orchestra. His cup of reward was full to overflowing, and he must have felt gratified by the more than generous applause which was awarded him. There are no doubts as to the esteemed position held by Mr. Kneisel in the musical hearts of Boston.

The Brahms symphony has been played in Boston before, and though it is a work of great pretension, of great length, of great educational skill, it fails to produce anything but ennui on the minds of the mass of hearers. The symphony starts off briskly, giving promise of something interesting, but it does not succeed in reaching anything more than commonplace. The andante is inordinately long and wearisome, and one is glad when it comes to an end. The last movement is the only redeeming feature of the piece, in that it has quite a pleasant, melodious theme which is readily worked out to a grand climax. We are told Mr. Brahms kept this symphony nine years before giving it to the world, and we can't help remarking that if he had retained it twice as long the world of music would not have suffered thereby.

JAMES M. TRACY.

Boston Daily Globe.

MONDAY, MAY 2.

THEIR WORK APPRECIATED.

Resolutions Relative to the Boston Symphony Orchestra.

BROOKLYN, N. Y., May 1.—The directors of the Brooklyn Philharmonic Society have passed the following resolutions in relation to the Boston Symphony orchestra, which gave a concert here last night:

Resolved, That the board of directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season.

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Portland Argus Ap 29

MUSIC AND DRAMA.

D'Albert.

Portland a few weeks ago was charmed by Paderewski. Last night she was delighted with D'Albert. The appearance of two pianists of the highest rank in the same season in a small city of this size is exceptional, and it is to Mr. Stockbridge the thanks of the public are due for the opportunity. "Freshness, vitality and sincerity are the three great points in D'Albert's playing." At times his magnetic power and at others his exquisite delicacy are remarkable. Last evening his programme embraced Bach's prelude and fugue in D major; Beethoven's sonata, C major, *opus* 53; a group of six compositions by Chopin; Rubinstein's *barcarolle* in A minor; and the Strauss-Tausig waltz "*Man lebt nur einmal.*"

It will be seen from this programme that it was in the first two numbers the opportunity was afforded to hear D'Albert at his best. The fugue is especially adapted to display the virtuosity of the pianist. It is a work of exceeding brilliancy and showed the enormous staying power of D'Albert, and his tremendous technique. But it was in the Beethoven sonata that the artist captivated and enthralled his hearers. In it he showed all the depth of thought and sympathy of feeling of which it is capable. It has been claimed for him that he is the greatest living exponent of Beethoven and we must admit his reading was instinct with vitality and permeated with the highest intelligence. Especially did he deserve the soubriquet he has obtained of "little giant" in the rendering of the *introduzione e rondo*. It was superb and he roused the audience to great enthusiasm.

As a performer of Chopin's beautiful dream pictures we must confess that to our taste this artist does not charm like Paderewski. His rendering of the *berceuse* was admirable and brought a storm of applause, and the *valse* was received equally well. But that magnificent tone, that liquid touch that Paderewski possesses were too recent in the remembrance to be easily forgotten. His rendering of the last *impromptu*, however, was magnificent in its force and power. It was like the resistless, onward sweep of a mighty army. The audience broke forth in a whirlwind of applause, and the persistent encore produced Liszt's *valse impromptu*. The melody of the Rubinstein *barcarolle* was delicious, and the interpretation of the number showed D'Albert's mastery of the key board. The concert fitly closed with the Strauss-Tausig waltz.

What D'Albert lacks is the poesy of Paderewski. To his own wonderful technique if he had joined that sensuous charm, that grace of action, that thorough absorption of himself in his piano, that marks the Polish player, we should have a combination that would be as near perfect as such things can be in thi world.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 122.

SUNDAY, MAY 1, 1892.

THE BOSTON ORCHESTRA'S TOUR.

The week just ended has been utilized by the Boston Symphony orchestra in completing its series of concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington, and again the press and public of these cities have recognized in the most flattering manner the value of this organization and the entire competency of its conductor.

The financial results of these six series of concerts (Brooklyn having the public rehearsal and concert usual in this city) has been more gratifying than ever before, and in New York, where the sharpest competition is met with by the orchestra, its managers have the satisfaction of being already assured by the renewal of subscriptions of the entire success of the concerts next season.

The Boston orchestra was formally adopted by the Brooklyn Philharmonic Society this season, and at a meeting held last week, in anticipation of the final concert of its series last evening, it was decided to deck the stage and conductor's desk with flowers the same as when the position now held by Mr. Nikisch was filled by Theodore Thomas. It was also voted to unanimously adopt the following resolutions as an expression of the sentiments of the entire musical public of Brooklyn:

Resolved, that the board of directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season.

Resolved, that the thanks of the society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances.

Resolved, that the board fully recognizes the important results which have followed the establishment of the Boston Symphony orchestra upon a permanent basis, and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

The Beacon.

BOSTON, SATURDAY, APRIL 30, 1892.

THE SYMPHONY CONCERTS.

The last Symphony concert of this eleventh season showed Mr. Nikisch at his best. There were, to be sure, two symphonies on the programme; but as Brahms—the first, in C-minor—is miles away from Haydn—the G-major, No. 13—and as each was played properly in time, spirit and manner, there was everything to approve in the selection and the direction. Between them Mr. Kneisel played the concerto in D-major by Paganini, passing over its manifold difficulties so easily and elegantly that they did not appear to be such, filling it throughout with a sweet and sufficient tone and adding cadenzas of his own, the variety, brilliancy and elaboration of which were quite in keeping with the original, which, by the way, had been revised and rounded out by Wilhelmj from its author's imperfect manuscript. Mr. Kneisel was heartily received and was recalled again and again with an enthusiasm unparalleled during the season.

A review of the entire season shows that the number of works performed—counting each air or *lied* separately, although perhaps grouped by the singer—was a little less than one hundred, of which eighty were of German authorship, that is if Rubinstein, Volkman, Dvoràk and Paderewski may be classed in the German schools. The French compositions were five; the American, taking Mr. Loeffler and Mr. Floersheim as belonging here, five; the Russian, three; the Italian, three, and the Scandinavian, one. England was not represented. The works new to Boston, of which several had been heard at least in New York, were twenty; a small group had their first readings here, and Mr. Henschel's "Hamlet" *suite* was presented for the first time in America. There can be little fault found with this proportion of new to old, although the elder concert-goers would easily have accepted a larger infusion of novelty, and with it a more catholic distribution, the division being this: Germany, eleven works; America, four, Italy, two; France, Russia and Scandanavia, one each. The scheme of programmes could have been easily improved and places made for more desirable material by omitting such works as Berlioz's "Harold"; Liszt's "Preludes"; Schumann's "Overture, Scherzo and Finale"; Schubert's "Rosamunde" music; Beethoven's "Dedication of the House" overture; Wagner's "Huldigung's March" and the "Walküre" selections. Mr. Floersheim's music was not necessary, even as an illustration of American composition, unless it were as a compliment to New York criticism which has been so excessively considerate of the orchestra and its conductor, and the adaptation of the Beethoven movement from a quartette for the full string orchestra could have been well spared. That the programmes have as a whole tended toward heaviness, is indicated by the fact that although each averaged about an hour and three-quarters in performance, the whole number of works was considerably less than in some previous seasons, and this, in spite of the increasing of the total footing by the insertion of six short Schubert songs. The current criticism of the city—which has been practically unanimous, in spite of the different musical training and personal point of view of the various writers—has been to the effect that the work of the orchestra has not been what it should be in accuracy, elegance, aptness or discrimination. The only notable exception has been on the part of one evening paper, the eccentricity of whose opinions about music and the drama has been expressed in language so extravagant as to excite amusement quite as often as any more serious attention. If the band has not absolutely retrograded,—as many competent judges, connoisseurs and dilettanti, as well as critics, have been disposed to say,—it certainly has not advanced, and when it has been at its best in some one work, or throughout one evening, there has been blended with the perfect satisfaction of that time the unavoidable regret that it should not be at its best always. The rapid growth in all the finest qualities of public performance made by the New York Philharmonic orchestra, of which Mr. Damrosch is the conductor, and his own marked improvement in directing, have been observed almost with surprise and commented upon favorably and significantly by the critical who heard its concerts in this town. There were a lesson and a warning in these concerts, but we cannot help doubting whether Boston will be profited by them as it should. The Boston orchestra must be by this time a source of revenue to its management. Liberal estimates do not reach the amount of money received in advance for tickets to its concerts here; gains are made of course when its men are supplied to other organizations, and its concerts in other cities are almost without exception contracted for at remunerative rates. While there is ground for pride in all this, there is also cause for distrustful anticipation. The orchestra plays during the season to many audiences which have no opportunity to compare it with others and no standard of absolute judgment. Its conductor has been confirmed in his position for another term of years, as it is understood, and therefore both he and his men have some reason to assume that their way is the right way and to persist in it. In art, as in everything else, the path which does not tend upward tends downward, and the orchestra now stands near the dividing of the ways with an inclination toward the wrong. If merely a far-seeing and bold speculation had prompted the establishment of these concerts, it would be almost impertinent and certainly foolish for the press to repeat from week to week its criticisms. But the orchestra took its rise, as has always been said, in an honest, generous and courageous desire to benefit musical art and music lovers, to show the truth and to insist upon it. If this be so, the press is right in calling upon the founder of the orchestra—even though it now costs him little or nothing—to see that it fulfils its purpose, and to forbid its conductor to give false impressions of the spirit and the form of the masterpieces of music. If he does not do this, he will be responsible for the implanting and diffusion of error, for ignorance and defiance of the truth and for the encouragement of the pernicious doctrine that a performer is greater than an author, that a messenger may misrepresent him who speaks by him and a servant set at naught the commands of his lord. That Mr. Nikisch is able and of much promise, one would stultify one's self to deny; but that he uses his ability so as to make improbable the fulfilment of that promise is also indefinable. If he be too proud, too vain or too self-sufficient to learn, he is not fit to teach, and if he be unwilling to follow authority, like a good centurion, he ought not to have soldiers under him. The pecuniary status of the orchestra may be assured for a long future, but its place in art and in educational influence is yet to be settled. Mr. Nikisch's next term may determine this, and if he be allowed to follow his fantasy and take counsel of his own pertinacity, there can be little doubt as to what the result will be. It is easier to pull down than to build up, and it behooves Mr. Higginson to consider seriously whether—if he and his intentions and desires have been rightly understood—he can afford to let the fortunes of the orchestra drift or be guided at the pleasure of one romantic and self-willed man.

Brooklyn Daily Eagle

WEDNESDAY EVENING, APRIL 27, 1832.

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One cannot enjoy even Dvorak with the thermometer at 100 degrees, and that was the reason why a good many people did not stay to hear the last part of the concert that Mr. Nikisch and his matchless orchestra gave at Chickering hall last night. The heat and the foulness of the air were almost unendurable, and the playing of the band was, therefore, not so earnestly listened to as it usually is. The concert was the last of the six that Mr. Nikisch has given in New York. They have preceded by a few nights the performances in this city that are to be brought to an end, for the season, on Saturday night. The programme was fresh and the forms were free, the only deviation from the modern character of the bill consisting in a violin concerto of Paganini's that was played by Mr. Kneisel, with fine tone and almost a reckless brilliancy, but even he could not save it from sounding like Paganini music. There were too many solos, the orchestra having only two numbers on the bill—the overture by Goldmark to "Prometheus Bound," that has already been heard on this side of the East river, and a new symphony by Antonin Dvorak. The singing was by the Henschels, their numbers being taken from Massenet, Wagner and Goetz. Mrs. Henschel sang charmingly, as she always does, but Mr. Henschel does not sing as well as he used to. He is intelligent, he sings with expression, but the quality of his voice has become rasping, except when he sings softly, as he ought oftener to do. His Wagner number was unfortunate, in that it was the least interesting thing in the whole of "Tannhauser." All the soloists were received with enthusiasm, however. The orchestra was at its best in the Goldmark overture, its magnificent sweep, its delicate shading, its dramatic meaning being enlarged by the conductor. The Dvorak symphony is strong and spirited, vivid at times with that half savage spirit that flashes out in the art of the Slavs, and sometimes odd in its rhythms, but it is not restful and it is not often beautiful. Its author took recent occasion to reprehend the composer of "Cavalleria Rusticana" for his style, but he might go to school to Mascagni to learn a number of things. There is thought in his work, and passion, too, and national color, but there is not the ingenuousness that makes "Cavalleria" delightful and Mr. Dvorak does not seem to be urged by his conscience to write as much as by his custom. The concerts at the same hall will be resumed next season, and it is earnestly hoped that during the summer some effort will be made to render the place more habitable by introducing a new system of ventilation.

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JAMES M. TRACY.

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MONDAY, MAY 2.

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Gazette

BOSTON, SUNDAY MORNING, MAY 1.

HENRY G. PARKER, Editor and Publisher

Anent Gratitude.

The *Musical Courier*, of New York, in its latest issue, has freed its mind regarding "a half dozen well-known music critics of the Hub," because of the strictures that they have made on the conducting of Mr. Nikisch. The *Courier* says: "His critical environment is at present singularly unpleasant, for, while the popularity of the Symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half-dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good-hearted man as Arthur Nikisch certainly is." The *Courier* has every reason to know how amiable and good-hearted Mr. Nikisch is, but it has, nevertheless, wasted unnecessary sympathy here, for Mr. Nikisch has placed it on record that he is too busy and his time is too valuable to read Boston criticisms of his conducting. Under the circumstances, therefore, it is not unreasonable to presume that he does not know of the "determined opposition" of which the *Courier* speaks, and, consequently, is undisturbed by it. Moreover a man may be both amiable and good natured and yet be an unsatisfactory conductor.

In its zeal to sympathize with Mr. Nikisch the *Courier* wanders slightly from fact, especially when it asserts, as far as the critics are concerned, "no epithets could be endearing enough to characterize Arthur Nikisch and his work during his first two years as conductor of the Boston Symphony Orchestra." This is not so, for from the very outset of Mr. Nikisch's career here protests went forth from the critics against the liberties he took with the works of the older composers, and also against certain sensational features in his conducting. Never have endearing epithets been bestowed on him here as far as conscientious criticism is concerned. Even the one critical fugleman whom he has since grappled to himself with hooks of steel, was among the first to object to the methods of the then new conductor. The criticisms are all in print and therefore the *Courier* has no excuse for the misrepresentation in which it has indulged.

The *Courier* affirms that these critics "have suddenly discovered" that Mr. Nikisch "is not an interpreter of music, and possibly, later, they will assert that he is neither a conductor nor a musician." Here again is misrepresentation, for the critics "have suddenly discovered" nothing of the kind. They discovered at the second or third concert that Mr. Nikisch conducted in Boston, that he was prone to give new and unauthorized readings to the works of the great masters, and that these readings were vulgar and cheaply operatic. However: "The *Musical Courier* gladly puts itself on record by declaring that the Boston Symphony Orchestra is unique as an orchestral organization, and its conductor, Arthur Nikisch, as conductor and musician, is the most versatile in this country." This is all well enough as far as the *Courier* is concerned, but who shall answer for the *Courier* as an authority in this matter? And how is the Boston Symphony Orchestra "unique" as an orchestral organization? A question still more difficult to answer is: what has Mr. Nikisch done to entitle him to be called the most versatile musician in the country? As far as Boston is concerned, it has never heard any work that Mr. Nikisch has composed, and it is not aware that he has ever composed one, even of the simplest kind. The most versatile musician in this country is surely capable of doing more than conducting an orchestra and playing the piano accompaniments of a song. Where is the evidence of this versatile musicianship? Mr. Henschel is a versatile musician. He sings, plays the piano, and is a talented composer. During his career here as a conductor we had an overture, a piano concerto and other works by him. Mr. Gericke is a versatile musician, and during his career here we had an overture, a choral work and other compositions by him. But where is the testimony to Mr. Nikisch's versatile musicianship?

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N. Y. FIGARO

GERMAN WEEKLY.

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FREE PRESS, Detroit, Mich.

4-30

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Boston Transcript

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Saturday before last, the last symphony concert of the season was given. It brought to a close a season which, like others, has to be commented on, and, like them, affords ample food for comment. It is some time since our Boston Symphony Orchestra has taken its place among the great orchestras of the world; and it behooves the constant listener, whom some call critic, to sum up, as well as he can, the good things, as well as the less good, that have been done. Let us look first at the menu, the bill of fare.

Leaving out the arias and songs sung at the concerts, and counting up the works for orchestra, or for a solo instrument and orchestra, we find that the prominent composers have been represented as follows:

Beethoven	10	works.	
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This looks tolerably classical; and the classical spirit evinced in the programmes will be still more evident when we see that the composers, by whom two compositions each were given, are: Max Bruch, Dvorák, Gluck, Goldmark, Haydn, Mendelssohn, Raff, Rubinstein, Tschaikowsky, Volkmann and Weber. Those who were represented only once on the programmes were: Berlioz, Borodin, Busoni, Chadwick, Chopin, Floersheim, Handel, Henschel, Liszt, Loffler, Mascagni, Massenet, MacDowell, Paderewski, Paganini, Paine, Saint-Saëns, Spohr, Richard Strauss, and Svendsen. Of course, all these names are not classic, but striking an average, and counting Beethoven, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Spohr and Weber as classic, and Brahms as a neo-classic, we find on the list forty-one compositions by classic masters, against twenty-five by Berlioz, Borodin, Max Bruch, Dvorák, Goldmark, Liszt, Raff, Rubinstein, Saint-Saëns, Richard Strauss, Svendsen, Tschaikowsky, Volkmann and Wagner. Forty against thirty-seven is pretty good odds.

No doubt we are lumping together, on the non-classical side, a lot of composers who have infinitely little in common, and who do not in the least belong in the same category. But our principal business is now with the classical ones; they are the ones who should, by rights, claim the lion's share in the programmes of any worthy season of symphony concerts; and they stand 40 to 27. This seems to us exactly as it ought to be. Let us consider a moment.

Every symphony concert season aims, or should aim, at two things: to afford a due amount of the highest and best sort of musical enjoyment to the public; and also to give the public a taste of as many and as important novelties as possible. Now, as the concert-going public is constituted, it enjoys most what it knows best; it may feel itself bored, in advance, by looking over a programme full of things which it has known for years. It may feel a certain elation at the idea of listening for the first time to works of which it has heard, which it knows by heresay, and which it has been longing to know in the flesh for a good while. The programme of well-known stuff may be called by all sorts of names—by no means complimentary—beforehand; and the programme of new things, be hailed with exuberant joy. But when it comes to the listening, the old, familiar things are, as a rule, gulped down with a relish that is as evident as it is unfeigned; whereas the new works, of which so much was expected, too often seem tedious, if not absolutely exasperating. One might even say, and with considerable truth, that the ideal of programme-making, even with nothing higher than sheer popularity in view, would be to lure the public on to believing that it was hearing a maximum of new things, while really giving it as much as possible of what it knew well already; to temper the wind of novelty to its ears by as much of the well known as could escape adverse comment.

Then, too, in concerts of this character, something more is to be considered than the mere momentary pleasure the audience is to get from them. The present writer remembers well how, at a meeting of the programme committee of the old Harvard Musical Association, one of the stanchest old classicists dumfounded his fellow committeemen by bursting out with: "We must have something more in view than our own fun; we must think of the educational influence our concerts may have upon the people that come to hear them. I, for my own part, would gladly go through a season without anything by Bach, or Handel, or Haydn, or Mozart, or Beethoven, or Weber, or Mendelssohn, or Schumann; I should like to hear nothing but Wagner and Liszt and Berlioz and Raff, and the devil knows whom not of the modern people. It is enormous fun to listen to their B—SH for the first time; but we must not think of clipping our audience to fit a Procrustes bed of that sort." There is no little solid truth hidden in this sputter from the heart; a course of symphony concerts that does not give more of what is best than of what is less good fails in achieving any object whatsoever, except that of being a "museum of curiosities." And, speaking generally, what is best in the music we have is pretty likely to be of the classic sort.

Much has been written about the average style of performance by the orchestra this season, and not always in the complimentary vein. It is not to be denied that the orchestra has fallen off in point of perfection of finish in playing during the last three years or so. There are two styles of conductors just as there are two sorts of players; each sort has its virtues and shortcomings, and we have never yet seen the good qualities of both united in a single individual. There are the large, intense and passionate players, like Rubinstein; and the fine, delicate and highly finished players like Paderewski. We have never yet heard a man of the Rubinstein sort play with the impeccable finish of a Paderewski; neither have we ever heard a man of the Paderewski sort play with the overpowering dash and impressiveness of a Rubinstein. Mr. Gericke was, so to speak, a "Paderewski conductor." Mr. Nikisch is one of the other, "Rubinstein" kind. If our orchestra have lost in

Singing of love and lavishing its bliss.
curves,
...are toned in; the strong, with kissing

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American Art Journal.

NEW YORK, SATURDAY, APRIL 30, 1892.

THE BOSTON SYMPHONY ORCHESTRA closed its season at Chickering Hall on Tuesday and is off on its annual tour with 81 people including Eugen D'Albert and Mr. and Mrs. Henschel as soloists. They will travel in a special train. The first week of the tour embraces concerts in Philadelphia, Washington, Baltimore and Brooklyn. On May 2 the orchestra will be heard in New York with Mr. D'Albert, at the Madison Square Concert Hall. The remainder of the first week in May will be taken up with concerts in Buffalo, Cleveland, Columbus, Cincinnati and Chicago, after which concerts will be given in Grand Rapids, Ann Arbor and Detroit, besides three concerts in Pittsburgh. Leaving Pittsburgh directly after the concert of May 14, the party returns to Boston.

THE HENSCHELS AT A SYMPHONY CONCERT.

IT WAS concert 24, the penultimate of the season. Mrs. Henschel's tones were clear and limpid. She touched the roulades in the aria from Handel's Alexander as with a butterfly's wing. Though the artistically popular Herodiade air never appeals to me with any of the Messianic suggestions which would naturally belong to it, the singer was delightful in her strong repose, to which her bonnet did not add. It would be equally sensible for men to wear their hats, because the sun happens to be shining outside. No woman looks better when singing with her hat on.

There is a rumor that when Mr. Nikisch's contract is over, Mr. Henschel may be won back to the orchestra of which he was the former director and organizer. There may be nothing in this report, but he held the baton at this concert for the first American performance of his own Hamlet Suite, an attractive but not a remarkable work. As arranged for concert use it has really six movements: first, a Hamlet motive; second, an Ophelia motive; third, an interlude which shows Hamlet's mind to be no longer irresolute as to his uncle's death. Somewhat strangely, a pastorale, suggestive of Ophelia's burial in a sunlit churchyard, precedes the description of her suicide "aslant the brook." Lastly there is a Danish march, Scandinavian in character, though not made up from Danish melodies, as one might expect.

Owing to the non-arrival from Europe of the orchestral parts for D'Albert's Symphony, which had been announced, Schumann's beautiful Spring of Love Symphony was grandly played. The concert concluded with the Oberon overture, exquisitely dealt with. Why don't we hear that opera nowadays?

APRIL SHOWERS.

Two delightful piano and violin sonatas were played as delightfully by Messrs. Faelten and Mahr for the fourth Beethoven Cyclus in Sleeper Hall; and thereafter pupils and friends assembled in the parlors to shake hands with Eugen D'Albert, who was the honored guest of the evening, affable and modest.

PETERSILEA has finished his analysis concerts for the season. He was prevented by ll health from giving his readings and con-

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

TUESDAY, MAY 3, 1892.

THE D'ALBERT CONCERT.

The concert which Mr. D'Albert gave in conjunction with the Boston Symphony Orchestra last night at Madison Square Hall, while in many respects an exceedingly enjoyable affair, subjected both participants to the severest test they have had to endure here this season. The concert-room is small and acoustically admirable. No better place for a pianoforte concert could be imagined, but it subjects an orchestra to a severe test. Every crudity in tone, every tardy entrance is made painfully apparent. Added to this drawback there was the difficulty of disposing of so large a band as that of Mr. Nikisch on the small stage, and the state of the atmosphere, which was extremely unfavorable to orchestral music. Not only was there a breaking of violin strings all evening, but the pitch of the wood-wind instruments was faulty, and the slow movement of the E minor concerto by Chopin, which the pianist played first, was sadly marred by the dissonant bassoons. It was easier, however, to overlook a defect of this kind for which the players were less responsible than the weather, than it was to enjoy the performance of Mr. D'Albert. There is no need, at this late day, to add to the high estimate which has been pronounced in these columns on this admirable musician and brilliant pianist. Unhappily his conception of Chopin's idyllic concerto is one which only those are likely to admire who are willing that the spirit of the composition shall be sacrificed so long as it is made a vehicle for the performer's marvellous digital skill. Of the charm which is native to the work we failed to detect a single trace last night. Mr. D'Albert's interest seemed concentrated in the passage work, which he had transmogrified with the assistance of the Tausig version, till Chopin would surely have failed to recognize it as his creation. In these portions he played with amazing brilliancy, and, of course, the ad captandum effect brought its reward. In the fervor stirred up by his stupendous close he played afterward Rubinstein's staccato etude in a manner to take one's breath away; but in the minds of the judicious it did not save the concerto. The concerto in E-flat by Liszt, which ended the concert, was a different matter. There the style which he had chosen to cultivate had its place. The orchestra played Goldmark's "Sakuntala" overture, selections from "Die Meistersinger" and the march movement from Berlioz's "Harold" symphony.

THE LEADER.

MAY, 1892.

GREAT PIANISTS.

VON BULOW is reported as having said:—"There are but three great pianists in the world—Rubinstein, myself, and D'Albert; but the latter is yet young, and bids fair to surpass us all." In other words, Paderewski is "not in it." How will his many devoted admirers relish such a summary dethronement of their idol?

Passing over the extreme modesty of this musician, in thus classifying himself,—though there is no question that he rightly places himself—there are several suggestions born from his oracular dictum, each one of which is vitally significant.

We cordially agree with him in placing Rubinstein at the head of the list, for, since Liszt, that is undoubtedly his proper place, as even Von Bulow himself must yield him place. Still we think there are yet other pianists who deserve, at least, honorable mention, and to exclude them thus arbitrarily will scarcely secure a public verdict.

The exclusion of Paderewski from the list of "great pianists" is to set at naught the enthusiastic acclaim of the people of both hemispheres, the echo of which has not even yet died out. However highly we may esteem the transcendent genius of Von Bulow, and however ready we may be to admit his right to speak didactically upon this subject, we still venture to assert that even the insignificant public knows something, even though it be but a little; and that same public has rights other than that of merely paying the bills. We cannot calmly consent to be thus cavalierly thrust aside, and be patient while being told that we "don't know anything about it."

And still further on this point. It is hardly good judgment on the part of any artist, however elevated, to thus arraign the class from whom his support is drawn. Only a Vanderbilt can be permitted to "anathemize the public;" and even he cannot do it with impunity. While Paderewski may not now be quite the equal of the two great artists named by Von Bulow, there can be but one opinion—that he is still a "great" artist, and gives every indication that, with their years, may come to him even a greater genius than theirs.

Concerning D'Albert we have only to say that we rejoice at his rapid advancement to the extreme front rank of the world's grandest pianists, and trust that the prediction of Von Bulow may be more than fulfilled.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

TUESDAY, MAY 3, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

M. D'Albert Plays at What Was Probably the Last Concert.

What was probably the last symphony concert of the present season took place last night at Madison Square Garden Concert Hall, when M. D'Albert appeared with the Boston Symphony Orchestra, under Mr. Nikisch.

M. D'Albert played two concertos—Chopin's in E minor, op. 11, and Liszt's in E flat. The orchestra numbers comprised Goldmark's "Sakuntala" overture, selections from "Die Meistersinger," third act, and the "Pilgrim's March," from Berlioz's "Harold in Italy" symphony, a programme which, if it contained no startling novelties, was in the main enjoyable.

The audience was at once put in a receptive frame of mind by a delightfully romantic and considered performance of Goldmark's beautiful overture. M. D'Albert is too good a Beethoven player to ever excel as an interpreter of Chopin. He is too precise, too unemotional.

His reading of Chopin's brilliant *ouvrage de jeunesse* was finished and careful, but was distinctly lacking in poetical fancy and feeling, and sounded somewhat hard and dry. It was exceedingly brilliant, but it was not characteristically Chopinesque.

As might have been expected "Meistersinger" selections and the "Pilgrim's March," in which Mr. Kneisel played the viola solo, went in a manner which left little to be desired. Mr. Nikisch views his Wagner with most just dramatic proportion, and Mr. Kneisel makes one regret that viola solos are so infrequent and that the instrument even to-day is so disregarded.

Mr. D'Albert's remarkable force and technique were shown to the greatest advantage in the Liszt concert, a concerto by courtesy rather than in form. M. D'Albert makes nothing of technical difficulties which might well appall the most experienced, and is never guilty of playing for mere effect's sake. He was most enthusiastically received, and after the Chopin concerto played the Rubinstein C major etude as an encore in a rather perfunctory and indistinct manner, though at an astounding pace.

The orchestra sounded very well in the hall, though the two-storied appearance of the orchestra struck one as a little quaint. The programme was not on the whole as interesting or as pleasantly varied as is usual with Mr. Nikisch, who is generally an adept in the art of programme making.

Gazette

BOSTON, SUNDAY MORNING, MAY 1.

HENRY G. PARKER, Editor and Publisher

Anent Gratitude.

The *Musical Courier*, of New York, in its latest issue, has freed its mind regarding "a half dozen well-known music critics of the Hub," because of the strictures that they have made on the conducting of Mr. Nikisch. The *Courier* says: "His critical environment is at present singularly unpleasant, for, while the popularity of the Symphony concerts and his personal popularity continue unabated, the most determined opposition on the part of a half-dozen well-known music critics of the Hub to all he does must be very unpleasant for such an amiable, good-hearted man as Arthur Nikisch certainly is." The *Courier* has every reason to know how amiable and good-hearted Mr. Nikisch is, but it has, nevertheless, wasted unnecessary sympathy here, for Mr. Nikisch has placed it on record that he is too busy and his time is too valuable to read Boston criticisms of his conducting. Under the circumstances, therefore, it is not unreasonable to presume that he does not know of the "determined opposition" of which the *Courier* speaks, and, consequently, is undisturbed by it. Moreover a man may be both amiable and good natured and yet be an unsatisfactory conductor.

In its zeal to sympathize with Mr. Nikisch the *Courier* wanders slightly from fact, especially when it asserts, as far as the critics are concerned, "no epithets could be endearing enough to characterize Arthur Nikisch and his work during his first two years as conductor of the Boston Symphony Orchestra." This is not so, for from the very outset of Mr. Nikisch's career here protests went forth from the critics against the liberties he took with the works of the older composers, and also against certain sensational features in his conducting. Never have endearing epithets been bestowed on him here as far as conscientious criticism is concerned. Even the one critical fugleman whom he has since grappled to himself with hooks of steel, was among the first to object to the methods of the then new conductor. The criticisms are all in print and therefore the *Courier* has no excuse for the misrepresentation in which it has indulged.

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FREE PRESS, Detroit, Mich.

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Boston Transcript

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This looks tolerably classical; and the classical spirit evinced in the programmes will be still more evident when we see that the composers, by whom two compositions each were given, are: Max Bruch, Dvorák, Gluck, Goldmark, Haydn, Mendelssohn, Raff, Rubinstein, Tschaikowsky Volkmann and Weber. Those who were represented only once on the programmes were: Berlioz, Borodin, Busoni, Chadwick, Chopin, Floersheim, Handel, Henschel, Liszt, Loffler, Mascagni, Massenet, MacDowell, Paderewski, Paganini, Paine, Saint-Saëns, Spohr, Richard Strauss, and Svendsen. Of course, all these names are not classic, but striking an average, and counting Beethoven, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Spohr and Weber as classic, and Brahms as a neo-classic, we find on the list forty-one compositions by classic masters, against twenty-five by Berlioz, Borodin, Max Bruch, Dvorák, Goldmark, Liszt, Raff, Rubinstein, Saint-Saëns, Richard Strauss, Svendsen, Tschaikowsky, Volkmann and Wagner. Forty against thirty-seven is pretty good odds.

No doubt we are lumping together, on the non-classical side, a lot of composers who have infinitely little in common, and who do not in the least belong in the same category. But our principal business is now with the classical ones; they are the ones who should, by rights, claim the lion's share in the programmes of any worthy season of symphony concerts; and they stand 40 to 27. This seems to us exactly as it ought to be. Let us consider a moment.

Every symphony concert season aims, or should aim, at two things: to afford a due amount of the highest and best sort of musical enjoyment to the public; and also to give the public a taste of as many and as important novelties as possible. Now, as the concert-going public is constituted, it enjoys most what it knows best; it may feel itself bored, in advance, by looking over a programme full of things which it has known for years. It may feel a certain elation at the idea of listening for the first time to works of which it has heard, which it knows by heresay, and which it has been longing to know in the flesh for a good while. The programme of well-known stuff may be called by all sorts of names—by no means complimentary—beforehand; and the programme of new things, be hailed with exuberant joy. But when it comes to the listening, the old, familiar things are, as a rule, gulped down with a relish that is as evident as it is unfeigned; whereas the new works, of which so much was expected, too often seem tedious, if not absolutely exasperating. One might even say, and with considerable truth, that the ideal of programme-making, even with nothing higher than sheer popularity in view, would be to lure the public on to believing that it was hearing a maximum of new things, while really giving it as much as possible of what it knew well already; to temper the wind of novelty to its ears by as much of the well known as could escape adverse comment.

Then, too, in concerts of this character, something more is to be considered than the mere momentary pleasure the audience is to get from them. The present writer remembers well how, at a meeting of the programme committee of the old Harvard Musical Association, one of the stanchest old classicists dumfounded his fellow committeemen by bursting out with: "We must have something more in view than our own fun; we must think of the educational influence our concerts may have upon the people that come to hear them. I, for my own part, would gladly go through a season without anything by Bach, or Handel, or Haydn, or Mozart, or Beethoven, or Weber, or Mendelssohn, or Schumann; I should like to hear nothing but Wagner and Liszt and Berlioz and Raff, and the devil knows whom not of the modern people. It is enormous fun to listen to their B—SH for the first time; but we must not think of clipping our audience to fit a Procrustes bed of that sort." There is no little solid truth hidden in this sputter from the heart; a course of symphony concerts that does not give more of what is best than of what is less good fails in achieving any object whatsoever, except that of being a "museum of curiosities." And, speaking generally, what is best in the music we have is pretty likely to be of the classic sort.

Much has been written about the average style of performance by the orchestra this season, and not always in the complimentary vein. It is not to be denied that the orchestra has fallen off in point of perfection of finish in playing during the last three years or so. There are two styles of conductors just as there are two sorts of players; each sort has its virtues and shortcomings, and we have never yet seen the good qualities of both united in a single individual. There are the large, intense and passionate players, like Rubinstein; and the fine, delicate and highly finished players like Paderewski. We have never yet heard a man of the Rubinstein sort play with the impeccable finish of a Paderewski; neither have we ever heard a man of the Paderewski sort play with the overpowering dash and impressiveness of a Rubinstein. Mr. Gericke was, so to speak, a "Paderewski conductor." Mr. Nikisch is one of the other, "Rubinstein" kind. If our orchestra have lost in perfection of technical finish, it has gained in force and largeness of style and in emotional impressiveness. The frequency, however, with which the wooden wind has been out of tune with the strings of late is another matter; to our mind it might suggest the possibility that abandoning the old practice of tuning on the stage has turned out to be rather a failure. Still, with all that has been open to criticism, there has been more to enjoy than to be sorry for. We, for one, are more sorry that the season is over than for anything else.

The Boston Symphony Orchestra has been gathering fresh laurels on its trip so far. Last week concerts were given at Philadelphia, New York, Washington and Baltimore, and for each occasion every seat was sold in advance. After the closing concert of the season for the Brooklyn Philharmonic Society, the directors passed resolutions of warm compliments and hearty thanks to Mr. Nikisch and the orchestra.

American Art Journal.

NEW YORK, SATURDAY, APRIL 30, 1892.

THE BOSTON SYMPHONY ORCHESTRA closed its season at Chickering Hall on Tuesday and is off on its annual tour with 81 people including Eugen D'Albert and Mr. and Mrs. Henschel as soloists. They will travel in a special train. The first week of the tour embraces concerts in Philadelphia, Washington, Baltimore and Brooklyn. On May 2 the orchestra will be heard in New York with Mr. D'Albert, at the Madison Square Concert Hall. The remainder of the first week in May will be taken up with concerts in Buffalo, Cleveland, Columbus, Cincinnati and Chicago, after which concerts will be given in Grand Rapids, Ann Arbor and Detroit, besides three concerts in Pittsburgh. Leaving Pittsburgh directly after the concert of May 14, the party returns to Boston.

THE HENSCHELS AT A SYMPHONY CONCERT.

IT WAS concert 24, the penultimate of the season. Mrs. Henschel's tones were clear and limpid. She touched the roulades in the aria from Handel's Alexander as with a butterfly's wing. Though the artistically popular Herodiade air never appeals to me with any of the Messianic suggestions which would naturally belong to it, the singer was delightful in her strong repose, to which her bonnet did not add. It would be equally sensible for men to wear their hats, because the sun happens to be shining outside. No woman looks better when singing with her hat on.

There is a rumor that when Mr. Nikisch's contract is over, Mr. Henschel may be won back to the orchestra of which he was the former director and organizer. There may be nothing in this report, but he held the baton at this concert for the first American performance of his own Hamlet Suite, an attractive but not a remarkable work. As arranged for concert use it has really six movements: first, a Hamlet motive; second, an Ophelia motive; third, an interlude which shows Hamlet's mind to be no longer irresolute as to his uncle's death. Somewhat strangely, a pastorale, suggestive of Ophelia's burial in a sunlit churchyard, precedes the description of her suicide "aslant the brook." Lastly there is a Danish march, Scandinavian in character, though not made up from Danish melodies, as one might expect.

Owing to the non-arrival from Europe of the orchestral parts for D'Albert's Symphony, which had been announced, Schumann's beautiful Spring of Love Symphony was grandly played. The concert concluded with the Oberon overture, exquisitely dealt with. Why don't we hear that opera nowadays?

APRIL SHOWERS.

Two delightful piano and violin sonatas were played as delightfully by Messrs. Faelten and Mahr for the fourth Beethoven Cyclus in Sleeper Hall; and thereafter pupils and friends assembled in the parlors to shake hands with Eugen D'Albert, who was the honored guest of the evening, affable and modest.

PETERSILEA has finished his analysis concerts for the season. He was prevented by ill health from giving his readings and con-

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New-York Daily Tribune.

FOUNDED BY HORACE GREELEY

TUESDAY, MAY 3, 1892.

THE D'ALBERT CONCERT.

The concert which Mr. D'Albert gave in conjunction with the Boston Symphony Orchestra last night at Madison Square Hall, while in many respects an exceedingly enjoyable affair, subjected both participants to the severest test they have had to endure here this season. The concert-room is small and acoustically admirable. No better place for a pianoforte concert could be imagined, but it subjects an orchestra to a severe test. Every crudity in tone, every tardy entrance is made painfully apparent. Added to this drawback there was the difficulty of disposing of so large a band as that of Mr. Nikisch on the small stage, and the state of the atmosphere, which was extremely unfavorable to orchestral music. Not only was there a breaking of violin strings all evening, but the pitch of the wood-wind instruments was faulty, and the slow movement of the E minor concerto by Chopin, which the pianist played first, was sadly marred by the dissonant bassoons. It was easier, however, to overlook a defect of this kind for which the players were less responsible than the weather, than it was to enjoy the performance of Mr. D'Albert. There is no need, at this late day, to add to the high estimate which has been pronounced in these columns on this admirable musician and brilliant pianist. Unhappily his conception of Chopin's idyllic concerto is one which only those are likely to admire who are willing that the spirit of the composition shall be sacrificed so long as it is made a vehicle for the performer's marvellous digital skill. Of the charm which is native to the work we failed to detect a single trace last night. Mr. D'Albert's interest seemed concentrated in the passage work, which he had transmogrified with the assistance of the Tausig version, till Chopin would surely have failed to recognize it as his creation. In these portions he played with amazing brilliancy, and, of course, the ad captandum effect brought its reward. In the fervor stirred up by his stupendous close he played afterward Rubinstein's staccato etude in a manner to take one's breath away; but in the minds of the judicious it did not save the concerto. The concerto in E-flat by Liszt, which ended the concert, was a different matter. There the style which he had chosen to cultivate had its place. The orchestra played Goldmark's "Sakuntala" overture, selections from "Die Meistersinger" and the march movement from Berlioz's "Harold" symphony.

THE LEADER.

MAY, 1892.

GREAT PIANISTS.

VON BULOW is reported as having said:—"There are but three great pianists in the world—Rubinstein, myself, and D'Albert; but the latter is yet young, and bids fair to surpass us all." In other words, Paderewski is "not in it." How will his many devoted admirers relish such a summary dethronement of their idol?

Passing over the extreme modesty of this musician, in thus classifying himself,—though there is no question that he rightly places himself—there are several suggestions born from his oracular dictum, each one of which is vitally significant.

We cordially agree with him in placing Rubinstein at the head of the list, for, since Liszt, that is undoubtedly his proper place, as even Von Bulow himself must yield him place. Still we think there are yet other pianists who deserve, at least, honorable mention, and to exclude them thus arbitrarily will scarcely secure a public verdict.

The exclusion of Paderewski from the list of "great pianists" is to set at naught the enthusiastic acclaim of the people of both hemispheres, the echo of which has not even yet died out. However highly we may esteem the transcendent genius of Von Bulow, and however ready we may be to admit his right to speak didactically upon this subject, we still venture to assert that even the insignificant public knows something, even though it be but a little; and that same public has rights other than that of merely paying the bills. We cannot calmly consent to be thus cavalierly thrust aside, and be patient while being told that we "don't know anything about it."

And still further on this point. It is hardly good judgment on the part of any artist, however elevated, to thus arraign the class from whom his support is drawn. Only a Vanderbilt can be permitted to "anathemize the public;" and even he cannot do it with impunity. While Paderewski may not now be quite the equal of the two great artists named by Von Bulow, there can be but one opinion—that he is still a "great" artist, and gives every indication that, with their years, may come to him even a greater genius than theirs.

Concerning D'Albert we have only to say that we rejoice at his rapid advancement to the extreme front rank of the world's grandest pianists, and trust that the prediction of Von Bulow may be more than fulfilled.

The World

JOSEPH PULITZER.

Published Every Day in the Year at Nos. 53-63 Park Row.

TUESDAY, MAY 3, 1892.

THE BOSTON SYMPHONY ORCHESTRA.

M. D'Albert Plays at What Was Probably the Last Concert.

What was probably the last symphony concert of the present season took place last night at Madison Square Garden Concert Hall, when M. D'Albert appeared with the Boston Symphony Orchestra, under Mr. Nikisch.

M. D'Albert played two concertos—Chopin's in E minor, op. 11, and Liszt's in E flat. The orchestra numbers comprised Goldmark's "Sakuntala" overture, selections from "Die Meistersinger," third act, and the "Pilgrim's March," from Berlioz's "Harold in Italy" symphony, a programme which, if it contained no startling novelties, was in the main enjoyable.

The audience was at once put in a receptive frame of mind by a delightfully romantic and considered performance of Goldmark's beautiful overture. M. D'Albert is too good a Beethoven player to ever excel as an interpreter of Chopin. He is too precise, too unemotional.

His reading of Chopin's brilliant *ouvrage de jeunesse* was finished and careful, but was distinctly lacking in poetical fancy and feeling, and sounded somewhat hard and dry. It was exceedingly brilliant, but it was not characteristically Chopinesque.

As might have been expected "Meistersinger" selections and the "Pilgrim's March," in which Mr. Kneisel played the viola solo, went in a manner which left little to be desired. Mr. Nikisch views his Wagner with most just dramatic proportion, and Mr. Kneisel makes one regret that viola solos are so infrequent and that the instrument even to-day is so disregarded.

Mr. D'Albert's remarkable force and technique were shown to the greatest advantage in the Liszt concert, a concerto by courtesy rather than in form. M. D'Albert makes nothing of technical difficulties which might well appall the most experienced, and is never guilty of playing for mere effect's sake. He was most enthusiastically received, and after the Chopin concerto played the Rubinstein C major etude as an encore in a rather perfunctory and indistinct manner, though at an astounding pace.

The orchestra sounded very well in the hall, though the two-storied appearance of the orchestra struck one as a little quaint. The programme was not on the whole as interesting or as pleasantly varied as is usual with Mr. Nikisch, who is generally an adept in the art of programme making.

NEW YORK HERALD

SIXTEEN PAGES.

NEW YORK, TUESDAY, MAY 3, 1892.

WITH D'ALBERT AS SOLOIST.

The concert given by Mr. Eugen D'Albert and the Boston orchestra at the Madison Square Garden Concert Hall last night drew a large and enthusiastic audience. Mr. D'Albert carried off the lion's share of the honors of the evening, there being scarcely sufficient scope in the music assigned for the orchestra.

Chopin's E minor concerto and Liszt's concerto in E flat were played by Mr. D'Albert in a masterly manner. Rubinstein's study in C major, given as an encore, was played with marvellous power.

The orchestra played Goldmark's "Sakuntala" overture, the introduction to the third act of the "Meistersinger" and Berlioz's "Pilgrim's March," in which Mr. Franz Kneisel played the viola solo part most exquisitely.

The New-York Times.

TEN PAGES.

NEW-YORK, TUESDAY, MAY 3, 1892.

D'ALBERT AND NIKISCH.

Eugen d'Albert, the little giant of the pianoforte, appeared at the Madison Square Garden Concert Hall last evening in conjunction with the Boston Symphony Orchestra, under the baton of Arthur Nikisch. Such a combination of admirable interpreters of music was bound to attract a large audience, and as a result the house was filled and the enthusiasm was overflowing. Mr. d'Albert selected for his two numbers the Chopin concerto in E minor and Liszt's in E flat.

Mr. d'Albert's interpretation of the Chopin number is not altogether unfamiliar to local concertgoers. It will be remembered that it is not in accord with generally-accepted traditions. The languor and sensuousness of its more sentimental parts are entirely absent, while the rapid passages are all played with a vigor and fire which sometimes approach fury. It must be admitted that Mr. d'Albert's brilliancy was impaired last night, as it has been all this season, by a hardness of tone which he does not seem able to get rid of. Nevertheless, his playing quite warmed up the audience, and the brilliant octave passage (Tausig's) at the end called out cheers.

The orchestra did its work very well, in spite of the cramped space and the fact that one or two of the wind instruments were suffering from an area of low barometic pressure. Franz Kneisel, the concertmeister, was heard in the viola obligato of the third movement of Berlioz's "Harold in Italy." The orchestra also contributed a very spirited performance of Goldmark's "Sakuntala" overture. Mr. Nikisch conducted with his usual skill.

Clipping from

Enquirer, Buffalo, N. Y.

Date 5/4.

BOSTON MUSICIANS' PLAYING.

It Was Greatly Enjoyed at the Star Last Night—Coming Events.

The visit of the Boston Symphony Orchestra this season will be long remembered by those who listened to the exquisite harmonies produced by the members of this superb organization at the concert at the Star Theater last night. It takes time and a good deal of bad or indifferent music to efface the impression made upon the memory by such a perfect rendition of great works.

The audience was composed of the most cultivated people of the city and it was larger than the Star Theater has accommodations for; in fact the house was sold out completely in advance. Marked appreciation was shown every superior effort of orchestra and soloists, which means every number on the programme.

The overture to the opera of "Benvenuto Cellini," by Berlioz, opened the concert, and the rich descriptive music of the overture was rendered by Director Nikisch's musicians with splendid effect. Next came the playing of Eugen D'Albert. This pianist gave a recital here only a short time ago, and people thought they knew of what he was capable. But the artist surprised the most of those in his audience last night. He seemed to throw all the strength and all the expression of which he was capable into his playing. His solo was the concerto for pianoforte in E minor from opus II. by Chopin, one of the two works written by Chopin with orchestral accompaniment, and D'Albert's playing no doubt owed much of the effect it produced to the delightful manner in which this accompaniment scarcely less beautiful than the solo part itself, was rendered by the orchestra. Still the little pianist seemed to exert himself in an unusual degree and the rare beauty of the composition was evidently an inspiration to him. When he finished the *allegro maestoso* there was a tempest of applause, and at the close of the mournfully sweet melody of the *romance larghetto* which he played with wonderful delicacy and tenderness it was increased. At the conclusion of the concerto he was recalled four times and finally he sat down and played the familiar Choppin "Berceuse."

In the "Prelude" from Wagner's "Lohengrin" which followed, the strings did most did most delicate and effective work, and the Tschaikowsky number, last movement (theme with variations) from suite, opus 55, was given by the orchestra with all the spirit and expression and sentiment which the accomplished leader knows so well how to draw from his musicians. The second soloist of the evening was Alwin Schroeder, the 'cellist and he too played surprisingly well. His playing was extremely sympathetic and one fancied that the artist and his instrument were on most affectionate terms. The latest symphonic composition of Dvorak, symphony No. 4 in G. Major, closed the concert and the splendid music was given a superb rendition.

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The Musical Courier.

NEW YORK, WEDNESDAY, MAY 4, 1892.

The Boston Symphony Orchestra Concert.

THE sixth and last concert by that ideal organization, the Boston Symphony Orchestra, Arthur Nikisch conductor, took place at Chickering Hall, Tuesday evening of last week. This was the program:

Overture, "Prometheus Bound" .... Goldmark
Aria from "Herodiade" .... Massenet
Mrs. Henschel.
Violin concerto in D major .... Paganini
Revised by Wilhelmj.
Mr. Kneisel.
Fantasy from Act II., "Tannhäuser," "Blich ich umher" .... Wagner
Mr. Henschel.
Duet from "Taming of the Shrew" .... Goetz
Mr. and Mrs. Henschel.
Symphony No. 4, in G major .... Dvorak
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale, allegro ma non troppo.

Chickering Hall was, as always, crowded, and the concert, as usual, was a gem of the first water in regard to the performance. Those disgruntled critics who complain of the roughness of the playing of the Boston Symphony Orchestra must have had their ears attuned to symphonic studies of gnat wings and butterflies' sighs, else they could not have failed to do justice to the exquisite balance of the orchestra and its genuinely virtuoso qualities in music, demanding great degrees of velocity, finesse and tonal equipoise rarely if ever encountered. On the other hand the carpers at Mr. Nikisch and his band on the score of lack of breadth, virility (and there be those who do) could loudly have complained of the power and dramatic vigor of Goldmark's most characteristic overture. It was superbly played.

Mr. Kneisel, who, one is sorry to chronicle, has been quite ill since the concert with fever and a severe cold, gave a most finished interpretation of the Paganini concerto, making its enormous technical difficulties as naught, and playing with all the tenderness and brilliancy the work exacts. He won well deserved applause. Mrs. Henschel was slightly overweighted in the Massenet aria but sang delightfully with her husband, who was, as is his wont, musical and manly in his singing. The Dvorak symphony received a most fitting and finished reading at Mr. Nikisch's hands. Here are the dates for next season's series: Thursday evening, November 3, 1892; Thursday evening, December 8, 1892; Thursday evening, January 12, 1893; Thursday evening, February 9, 1893; Thursday evening, March 16, 1893; Thursday evening, April 27, 1893.

Eugen d'Albert was in Boston to-day, after completing a limited tour through the Eastern section.

In the course of conversation he stated to your correspondent that he was more than gratified with the success of his recent visit to America. He sails from New York the 17th, and will probably spend the summer in Switzerland, devoting more or less time to the completion of several compositions already well under way.

* * * *

The Music Hall "promenade concerts" begin Wednesday evening June 1. The same general plan, so successful last season, will be followed this, and although the name of the conductor has not yet been announced, the public need have no fear but that Manager Ellis will procure the services of the best available man.

The Musical Courier.

WITH the last Symphony concert the season may be said to have closed musically. A few concerts of greater or lesser importance were given during the week, and a limited number are announced for the coming fortnight or so.

THE Boston "Home Journal" in its latest issue contained these very significant remarks regarding the attitude of certain music critics of Boston toward Mr. Nikisch:

> This is the season when the Symphony Orchestra comes in for more than its share of criticism, and just now it seems to be getting it in large consignments, or, rather, Mr. Nikisch is. It is a peculiarity of Boston criticism, be it musical or dramatic, that it is more severe with the most artistic and greatest.
>
> Let a company, a star, a singer or a musical organization appear here which is merely mediocrity and it will escape with usually complimentary notices. But let a really great artist appear and he will be searched for faults which will be found. Exceptions merely prove the rule.
>
> With the Symphony Orchestra this is particularly noticeable, perhaps because it is claimed by Boston, and if we cannot find fault with what is ours, with what can we find fault? And everybody exercises that privilege. The earlier part of this week saw the leader of that incomparable organization attacked from three quarters and with such unanimity of thought and time that it certainly looked like a preconcerted movement.
>
> No one can deny the greatness of the organization, nor would they wish to, I think, but the attack is solely upon its leader. It is true that Boston boasts a large number of virtuosi who certainly ought to be numbered in this great organization and who are not, and this seems to be the basis of the criticisms, whether it appears or not.

The substance, then, of all these attacks is personal. The Boston Symphony Orchestra, say these sapient critics, is "all right," but Mr. Nikisch is "all wrong," which reminds one of the Scotch verdict, "The prisoner is not guilty, but we advise him not to do it again."

The evil of the whole affair is the naturally low es-

~~Mr. Cooper, the favorite comedian from the Varieties, sang two comic French songs. Miss du Meriel, of the Français, gave "La Fiancée du Timbalier," also by Thorné. The ladies' orchestra of scarlet clad gipsies closed the first part of the program. After supper the program consisted of an extraordinary trio, "Les Isola," giving a séance of prestidigitation and mind reading.~~

~~Miss Ramos, a pretty Spanish girl in Castilian attire, sang songs of sunny Spain, which closed the program of one of the most elaborate entertainments I have attended in Paris.~~

~~The same evening Mrs. Kirewsky gave a fashionable musicale of the compositions of that clever composer, Miss Gabrielle Ferrari, assisted by Miss Salla, Mr. White, the violinist, and other artists. Miss Ferrari obtained a great success, not only for her compositions, but for her clever performance on the piano of her "Rhapsodie Espagnole." Mr. Henri Falcke's concert at the Salle Erard on Saturday evening last was largely attended, and was one of the most enjoyed among the many concerts which have been given here this winter. Mr. Falcke is a pupil of Messrs. Mathias and Falkenberg, and his playing is characterized by great delicacy, combined with an unusual vigor and brilliancy, his sostenuto playing being especially enjoyable. His program consisted of the Grieg and Rubinstein D minor concertos, assisted by the Lamoureux orchestra. Mr. Falcke played also the toccata by Saint-Saëns, a barcarolle by Rubinstein and the tarantelle by Moszkowski, and with the orchestra the Hungarian fantaisie by Liszt. Among the audience were Mr. Guilmant, Gabriel Marie, Mr. Faure, Falkenberg, Mathias, Ch. René and others. Mr. Falcke was warmly complimented by Mr. Lamoureux, and will be heard at his concerts next season. He leaves soon for a tour through Germany.~~

~~The leading theatres are closed from Thursday until~~

SUN, Baltimore, Md.

Date 4-29

Boston Symphony Orchestra's Last Concert This Season.

The pleasure that the audience felt in the concert at Harris's Concert Hall last night was tinged with regret, for the evening was the last that Baltimoreans will spend with Arthur Nikisch and the Boston Symphony Orchestra until another musical season brings its round of concerts. No concerts given this winter in the city have proved more enjoyable or been more heartily appreciated, and the director leaves Baltimore both figuratively and literally laurel-wreathed, for a beautiful tribute was handed to him last night—a wreath of the glossy leaves, held together with ribbons of red, white and blue.

Only three purely orchestral numbers were given, but each of these was, in its intrinsic worth and manner of its performance, sufficient to mark the concert enjoyable. The overture to Wagner's glowing music-picture of that mystic romantic legend "The Flying Dutchman" was the opening number, and the second orchestral performance was of Schubert's unfinished symphony in B minor, that strangely beautiful work whose tragic yet tender tones communicate to the listeners the deep feeling which must have been the composer's mood when creating these two movements. This fragmentary work alone, with its exquisite blending of the instrumental and poetical expression, would readily make the composer stand out in bold outline were all his other rich gifts to music unknown. The symphonic poem "Les Preludes," by Liszt, was the third orchestral number.

Three soloists made their appearance at the concert, the vocalists being Mr. and Mrs. George Henschel, who were favorably received. Mr. Henschel lived for many years in Boston and his career since then in London has been followed with great interest by his numerous American friends. Henschel's voice is big, in fact, its bigness is the first thing that strikes one. It is not a voice easy to manage, and it speaks well for Henschel's methods as a voice-trainer that he has gotten it under as much control as it was. Mrs. Henschel, who was a pupil of Henschel's before their marriage, has a vocal organ of just the opposite caliber. It is fine, clear and in many of its tones remarkably pure, but it is not a great voice and relies for its impression mainly on grace and finish of style. Mrs. Henschel's solo was happily selected, the impressive Handel aria, noble in its simplicity, being delightfully given and arousing the audience to enthusiasm. Henschel was only moderately effective in the Wagner number, while the duet from Goetz's "Taming of the Shrew" was unsuited to them and uninteresting of itself. Mr. Franz Kneisel, owing to sudden illness, was unable to fill his part in the programme, a Paganini violin concerto, and his place was taken by Mr. Alvin Schroeder, violincellist. The disappointment that was felt at the non-appearance of the favorite concert master soon gave way to surprise and delight at the superb performance of Mr. Schroeder, whose playing was a rare combination of tone, expressive interpretation and an execution that overcame immense difficulties with perfect ease.

Clipping from Buffalo

EXPRESS, ~~Albany~~, N. Y.

Date 5-4

THE SYMPHONY ORCHESTRA.

Nikisch, D'Albert and the Others Played Before a Brilliant Audience.

The brilliant audience which crowded the Star Theater last evening probably would vote with Paderewski that the Boston Symphony Orchestra has no equal in the world—at least they would till the bloom of enthusiasm is worn off by a rival organization. The programme was modern, romantic and bright, and the audience was thoroughly appreciative.

Mr. Nikisch's interpretation of Hector Berlioz's gorgeous overture to "Benvenuto Cellini" was evidently *conamore*, and in the beauty of the music one forgot all about the old goldsmith's tempestuous life which Berlioz intended to preface and outline. The daring instrumentation and beautiful color were brought out wonderfully under the conductor's wand.

The most important piece of the concert was, of course, Chopin's E minor concerto, played by Eugen d'Albert and the Orchestra. Even those who have heard the "little giant" before, this winter, must have been surprised at his power, brilliancy and intellectual force as displayed in this concerto last evening. D'Albert's fame has always rested largely on his earnestness and intelligence, but his interpretation of the delicious second movement of the concerto would alone have placed him beside the other reigning virtuosi as a poet. The orchestra played the less-interesting music with perfect taste and tact. The concerto was nearly half an hour long, and at its conclusion Herr D'Albert was greeted with applause which amounted to an ovation. Four times he was recalled, and the fifth time he sat down and played with exquisite touch the familiar Chopin cradle-song which has been given varying interpretations by every piano artist of any prominence who has visited Buffalo for many a year.

The "Lohengrin" prelude, made familiar by the Buffalo Orchestra, was taken at an almost wearyingly-slow tempo and was not as warmly received as the magnificent Tschaikowsky theme with variations which followed.

Mr. Alwin Schroeder, the 'cellist, aroused almost as much enthusiasm as D'Albert. He played with a beautiful singing tone, perfect technique and thoughtful care Chopin's e flat Nocturne, Schubert's entrancing "Musical Moment" and Klengel's old-fashioned and showy Capriccioso. It was hard to tell which to admire most, the soli or Mr. Nikisch's unostentatious and altogether perfect accompaniments. It is to be hoped that some of the Buffalo accompanists were present to profit by the example.

The concert concluded with Anton Dvorak's No. 4 Symphony, the gifted Doctor's latest symphonic composition, which was brought out in this country by Mr. Nikisch only a few months ago. It is a brilliant work, full of originalities and of strong musical ideas, and was played with splendid spirit by the orchestra.

NEW YORK HERALD

SIXTEEN PAGES.

NEW YORK, TUESDAY, MAY 3, 1892.

WITH D'ALBERT AS SOLOIST.

The concert given by Mr. Eugen D'Albert and the Boston orchestra at the Madison Square Garden Concert Hall last night drew a large and enthusiastic audience. Mr. D'Albert carried off the lion's share of the honors of the evening, there being scarcely sufficient scope in the music assigned for the orchestra.

Chopin's E minor concerto and Liszt's concerto in E flat were played by Mr. D'Albert in a masterly manner. Rubinstein's study in C major, given as an encore, was played with marvellous power.

The orchestra played Goldmark's "Sakuntala" overture, the introduction to the third act of the "Meistersinger" and Berlioz's "Pilgrim's March," in which Mr. Franz Kneisel played the viola solo part most exquisitely.

The New-York Times.

TEN PAGES.

NEW-YORK, TUESDAY, MAY 3, 1892.

D'ALBERT AND NIKISCH.

Eugen d'Albert, the little giant of the pianoforte, appeared at the Madison Square Garden Concert Hall last evening in conjunction with the Boston Symphony Orchestra, under the baton of Arthur Nikisch. Such a combination of admirable interpreters of music was bound to attract a large audience, and as a result the house was filled and the enthusiasm was overflowing. Mr. d'Albert selected for his two numbers the Chopin concerto in E minor and Liszt's in E flat.

Mr. d'Albert's interpretation of the Chopin number is not altogether unfamiliar to local concertgoers. It will be remembered that it is not in accord with generally-accepted traditions. The languor and sensuousness of its more sentimental parts are entirely absent, while the rapid passages are all played with a vigor and fire which sometimes approach fury. It must be admitted that Mr. d'Albert's brilliancy was impaired last night, as it has been all this season, by a hardness of tone which he does not seem able to get rid of. Nevertheless, his playing quite warmed up the audience, and the brilliant octave passage (Tausig's) at the end called out cheers.

The orchestra did its work very well, in spite of the cramped space and the fact that one or two of the wind instruments were suffering from an area of low barometic pressure. Franz Kneisel, the concertmeister, was heard in the viola obligato of the third movement of Berlioz's "Harold in Italy." The orchestra also contributed a very spirited performance of Goldmark's "Sakuntala" overture. Mr. Nikisch conducted with his usual skill.

Clipping from
Enquirer, Buffalo, N. Y.
Date 5/4.

BOSTON MUSICIANS' PLAYING.

It Was Greatly Enjoyed at the Star Last Night—Coming Events.

The visit of the Boston Symphony Orchestra this season will be long remembered by those who listened to the exquisite harmonies produced by the members of this superb organization at the concert at the Star Theater last night. It takes time and a good deal of bad or indifferent music to efface the impression made upon the memory by such a perfect rendition of great works.

The audience was composed of the most cultivated people of the city and it was larger than the Star Theater has accommodations for; in fact the house was sold out completely in advance. Marked appreciation was shown every superior effort of orchestra and soloists, which means every number on the programme.

The overture to the opera of "Benvenuto Cellini," by Berlioz, opened the concert, and the rich descriptive music of the overture was rendered by Director Nikisch's musicians with splendid effect. Next came the playing of Eugen D'Albert. This pianist gave a recital here only a short time ago, and people thought they knew of what he was capable. But the artist surprised the most of those in his audience last night. He seemed to throw all the strength and all the expression of which he was capable into his playing. His solo was the concerto for pianoforte in E minor from opus II. by Chopin, one of the two works written by Chopin with orchestral accompaniment, and D'Albert's playing no doubt owed much of the effect it produced to the delightful manner in which this accompaniment scarcely less beautiful than the solo part itself, was rendered by the orchestra. Still the little pianist seemed to exert himself in an unusual degree and the rare beauty of the composition was evidently an inspiration to him. When he finished the *allegro maestoso* there was a tempest of applause, and at the close of the mournfully sweet melody of the *romance larghetto* which he played with wonderful delicacy and tenderness it was increased. At the conclusion of the concerto he was recalled four times and finally he sat down and played the familiar Choppin "Berceuse."

In the "Prelude" from Wagner's "Lohengrin" which followed, the strings did most did most delicate and effective work, and the Tschaikowsky number, last movement (theme with variations) from suite, opus 55, was given by the orchestra with all the spirit and expression and sentiment which the accomplished leader knows so well how to draw from his musicians.

The second soloist of the evening was Alwin Schroeder, the 'cellist and he too played surprisingly well. His playing was extremely sympathetic and one fancied that the artist and his instrument were on most affectionate terms. The latest symphonic composition of Dvorak, symphony No. 4 in G. Major, closed the concert and the splendid music was given a superb rendition.

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The Musical Courier.

NEW YORK, WEDNESDAY, MAY 4, 1892.

The Boston Symphony Orchestra Concert.

THE sixth and last concert by that ideal organization, the Boston Symphony Orchestra, Arthur Nikisch conductor, took place at Chickering Hall, Tuesday evening of last week. This was the program:

Overture, "Prometheus Bound"	Goldmark
Aria from "Herodiade"	Massenet
Mrs. Henschel.	
Violin concerto in D major	Paganini
Revised by Wilhelmj.	
Mr. Kneisel.	
Fantasy from Act II., "Tannhäuser," "Blich ich umher"	Wagner
Mr. Henschel.	
Duet from "Taming of the Shrew"	Goetz
Mr. and Mrs. Henschel.	
Symphony No. 4, in G major	Dvorak
Allegro con brio.	
Adagio.	
Allegretto grazioso.	
Finale, allegro ma non troppo.	

Chickering Hall was, as always, crowded, and the concert, as usual, was a gem of the first water in regard to the performance. Those disgruntled critics who complain of the roughness of the playing of the Boston Symphony Orchestra must have had their ears attuned to symphonic studies of gnat wings and butterflies' sighs, else they could not have failed to do justice to the exquisite balance of the orchestra and its genuinely virtuoso qualities in music, demanding great degrees of velocity, finesse and tonal equipoise rarely if ever encountered. On the other hand the carpers at Mr. Nikisch and his band on the score of lack of breadth, virility (and there be those who do) could loudly have complained of the power and dramatic vigor of Goldmark's most characteristic overture. It was superbly played.

Mr. Kneisel, who, one is sorry to chronicle, has been quite ill since the concert with fever and a severe cold, gave a most finished interpretation of the Paganini concerto, making its enormous technical difficulties as naught, and playing with all the tenderness and brilliancy the work exacts. He won well deserved applause. Mrs. Henschel was slightly overweighted in the Massenet aria but sang delightfully with her husband, who was, as is his wont, musical and manly in his singing. The Dvorak symphony received a most fitting and finished reading at Mr. Nikisch's hands. Here are the dates for next season's series: Thursday evening, November 3, 1892; Thursday evening, December 8, 1892; Thursday evening, January 12, 1893; Thursday evening, February 9, 1893; Thursday evening, March 16, 1893; Thursday evening, April 27, 1893.

Eugen d'Albert was in Boston to-day, after completing a limited tour through the Eastern section.

In the course of conversation he stated to your correspondent that he was more than gratified with the success of his recent visit to America. He sails from New York the 17th, and will probably spend the summer in Switzerland, devoting more or less time to the completion of several compositions already well under way.

* * * *

The Music Hall "promenade concerts" begin Wednesday evening June 1. The same general plan, so successful last season, will be followed this, and although the name of the conductor has not yet been announced, the public need have no fear but that Manager Ellis will procure the services of the best available man.

The Musical Courier.

WITH the last Symphony concert the season may be said to have closed musically. A few concerts of greater or lesser importance were given during the week, and a limited number are announced for the coming fortnight or so.

THE Boston "Home Journal" in its latest issue contained these very significant remarks regarding the attitude of certain music critics of Boston toward Mr. Nikisch:

> This is the season when the Symphony Orchestra comes in for more than its share of criticism, and just now it seems to be getting it in large consignments, or, rather, Mr. Nikisch is. It is a peculiarity of Boston criticism, be it musical or dramatic, that it is more severe with the most artistic and greatest.
>
> Let a company, a star, a singer or a musical organization appear here which is merely mediocrity and it will escape with usually complimentary notices. But let a really great artist appear and he will be searched for faults which will be found. Exceptions merely prove the rule.
>
> With the Symphony Orchestra this is particularly noticeable, perhaps because it is claimed by Boston, and if we cannot find fault with what is ours, with what can we find fault? And everybody exercises that privilege. The earlier part of this week saw the leader of that incomparable organization attacked from three quarters and with such unanimity of thought and time that it certainly looked like a preconcerted movement.
>
> No one can deny the greatness of the organization, nor would they wish to, I think, but the attack is solely upon its leader. It is true that Boston boasts a large number of virtuosi who certainly ought to be numbered in this great organization and who are not, and this seems to be the basis of the criticisms, whether it appears or not.

The substance, then, of all these attacks is personal. The Boston Symphony Orchestra, say these sapient critics, is "all right," but Mr. Nikisch is "all wrong," which reminds one of the Scotch verdict, "The prisoner is not guilty, but we advise him not to do it again."

The evil of the whole affair is the naturally low es-

Mr. Cooper, the favorite comedian from the varieties, sang two comic French songs. Miss du Meriel, of the Français, gave "La Fiancée du Timbalier," also by Thorné. The ladies' orchestra of scarlet clad gipsies closed the first part of the program. After supper the program consisted of an extraordinary trio, "Les Isola," giving a séance of prestidigitation and mind reading.

Miss Ramos, a pretty Spanish girl in Castilian attire, sang songs of sunny Spain, which closed the program of one of the most elaborate entertainments I have attended in Paris.

The same evening Mrs. Kirewsky gave a fashionable musicale of the compositions of that clever composer, Miss Gabrielle Ferrari, assisted by Miss Salla, Mr. White, the violinist, and other artists. Miss Ferrari obtained a great success, not only for her compositions, but for her clever performance on the piano of her "Rhapsodie Espagnole." Mr. Henri Falcke's concert at the Salle Erard on Saturday evening last was largely attended, and was one of the most enjoyed among the many concerts which have been given here this winter. Mr. Falcke is a pupil of Messrs. Mathias and Falkenberg, and his playing is characterized by great delicacy, combined with an unusual vigor and brilliancy, his sostenuto playing being especially enjoyable. His program consisted of the Grieg and Rubinstein D minor concertos, assisted by the Lamoureux orchestra. Mr. Falcke played also the toccata by Saint-Saëns, a barcarolle by Rubinstein and the tarantelle by Moszkowski, and with the orchestra the Hungarian fantaisie by Liszt. Among the audience were Mr. Guilmant, Gabriel Marie, Mr. Faure, Falkenberg, Mathias, Ch. René and others. Mr. Falcke was warmly complimented by Mr. Lamoureux, and will be heard at his concerts next season. He leaves soon for a tour through Germany.

The leading theatres are closed from Thursday until

SUN, Baltimore, Md.
Date 4-29

Boston Symphony Orchestra's Last Concert This Season.

The pleasure that the audience felt in the concert at Harris's Concert Hall last night was tinged with regret, for the evening was the last that Baltimoreans will spend with Arthur Nikisch and the Boston Symphony Orchestra until another musical season brings its round of concerts. No concerts given this winter in the city have proved more enjoyable or been more heartily appreciated, and the director leaves Baltimore both figuratively and literally laurel-wreathed, for a beautiful tribute was handed to him last night—a wreath of the glossy leaves, held together with ribbons of red, white and blue.

Only three purely orchestral numbers were given, but each of these was, in its intrinsic worth and manner of its performance, sufficient to mark the concert enjoyable. The overture to Wagner's glowing music-picture of that mystic romantic legend "The Flying Dutchman" was the opening number, and the second orchestral performance was of Schubert's unfinished symphony in B minor, that strangely beautiful work whose tragic yet tender tones communicate to the listeners the deep feeling which must have been the composer's mood when creating these two movements. This fragmentary work alone, with its exquisite blending of the instrumental and poetical expression, would readily make the composer stand out in bold outline were all his other rich gifts to music unknown. The symphonic poem "Les Preludes," by Liszt, was the third orchestral number.

Three soloists made their appearance at the concert, the vocalists being Mr. and Mrs. George Henschel, who were favorably received. Mr. Henschel lived for many years in Boston and his career since then in London has been followed with great interest by his numerous American friends. Henschel's voice is big, in fact, its bigness is the first thing that strikes one. It is not a voice easy to manage, and it speaks well for Henschel's methods as a voice-trainer that he has gotten it under as much control as it was. Mrs. Henschel, who was a pupil of Henschel's before their marriage, has a vocal organ of just the opposite caliber. It is fine, clear and in many of its tones remarkably pure, but it is not a great voice and relies for its impression mainly on grace and finish of style. Mrs. Henschel's solo was happily selected, the impressive Handel aria, noble in its simplicity, being delightfully given and arousing the audience to enthusiasm. Henschel was only moderately effective in the Wagner number, while the duet from Goetz's "Taming of the Shrew" was unsuited to them and uninteresting of itself. Mr. Franz Kneisel, owing to sudden illness, was unable to fill his part in the programme, a Paganina violin concerto, and his place was taken by Mr. Alvin Schroeder, violincellist. The disappointment that was felt at the non-appearance of the favorite concert master soon gave way to surprise and delight at the superb performance of Mr. Schroeder, whose playing was a rare combination of tone, expressive interpretation and an execution that overcame immense difficulties with perfect ease.

Clipping from
EXPRESS, ~~Albany~~ Buffalo, N. Y.
Date 5-4

THE SYMPHONY ORCHESTRA.

Nikisch, D'Albert and the Others Played Before a Brilliant Audience.

The brilliant audience which crowded the Star Theater last evening probably would vote with Paderewski that the Boston Symphony Orchestra has no equal in the world—at least they would till the bloom of enthusiasm is worn off by a rival organization. The programme was modern, romantic and bright, and the audience was thoroughly appreciative.

Mr. Nikisch's interpretation of Hector Berlioz's gorgeous overture to "Benvenuto Cellini" was evidently *conamore*, and in the beauty of the music one forgot all about the old goldsmith's tempestuous life which Berlioz intended to preface and outline. The daring instrumentation and beautiful color were brought out wonderfully under the conductor's wand.

The most important piece of the concert was, of course, Chopin's E minor concerto, played by Eugen d'Albert and the Orchestra. Even those who have heard the "little giant" before, this winter, must have been surprised at his power, brilliancy and intellectual force as displayed in this concerto last evening. D'Albert's fame has always rested largely on his earnestness and intelligence, but his interpretation of the delicious second movement of the concerto would alone have placed him beside the other reigning virtuosi as a poet. The orchestra played the less-interesting music with perfect taste and tact. The concerto was nearly half an hour long, and at its conclusion Herr D'Albert was greeted with applause which amounted to an ovation. Four times he was recalled, and the fifth time he sat down and played with exquisite touch the familiar Chopin cradle-song which has been given varying interpretations by every piano artist of any prominence who has visited Buffalo for many a year.

The "Lohengrin" prelude, made familiar by the Buffalo Orchestra, was taken at an almost wearyingly-slow tempo and was not as warmly received as the magnificent Tschaikowsky theme with variations which followed.

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The concert concluded with Anton Dvorak's No. 4 Symphony, the gifted Doctor's latest symphonic composition, which was brought out in this country by Mr. Nikisch only a few months ago. It is a brilliant work, full of originalities and of strong musical ideas, and was played with splendid spirit by the orchestra.

EEDHAM ORGAN,
World for Quality and Workmanship.

timate of Boston's critical opinion which one is forced to make after hearing Mr. Nikisch's band and reading some of the "Hub's" silly prejudiced articles. In startling contrast is the unanimity of the press throughout the country, which one learned pundit would have us believe is subsidized. Bribery on such a wholesale scale presupposes enormous wealth on the one hand and enormous corruption on the other, while some critics have been known to keep the wolf from the door in this manner, they are, nevertheless, the exception.

All Boston flocks to listen to the orchestral concerts of Mr. Nikisch, and if Music Hall were twice as large it would still be filled. A well-known manager has offered an immense bonus on this season's receipts to the management of the orchestra if he could get control of it for next season. The progress of the orchestra throughout the country is almost triumphal. In all the large cities the same story is repeated—immense audiences, immense enthusiasm, and yet a handful of men whose acute sensibilities have been jarred upon by some fancied personal slight declare through the medium of their respective literary organs that Mr. Nikisch is a poor conductor; *ergo*, Mr. Nikisch must go.

Therefore the logical conclusion is that Mr. Nikisch must go if these same critics have the power they lay claim to, or else they have no influence at home, and the New York "Sun" is correct when it states that Boston newspapers are not read outside of New England except by unfortunate exchange editors. The affair would be supremely ridiculous were it not for the contempt and discredit it casts upon the critical confraternity. How is the musical public of the country to believe in the value of musical criticism when they see such flagrant abuse of it as in this instance?

In the "Beacon," after a severe attack on Mr. Nikisch last Sunday, there appeared this paragraph:

> The rapid growth in all the finest qualities of public performance made by the New York Philharmonic Orchestra, of which Mr. Damrosch is the conductor, and his own marked improvement in directing, have been observed almost with surprise and commented upon favorably and significantly by the critical who heard its concerts in this town. There were a lesson and a warning in these concerts, but we cannot help doubting whether Boston will be profited by them as it should.

The above must puzzle Mr. Damrosch when he reads it and positively amuse Mr. Seidl, the conductor of the New York Philharmonic Orchestra.

The truth of the matter is that anything that partisan passion and blind prejudice dictates serves to attack Mr. Nikisch.

Here is a letter that speaks for itself:

PHILHARMONIC SOCIETY OF BROOKLYN.

To the Management of the Boston Symphony Orchestra:

I have the honor to transmit the following resolutions, passed unanimously at a meeting of the board of directors of the Philharmonic Society of Brooklyn, held April 25, 1892:

Resolved, That the board of directors of this society offer its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season;

Resolved, That the thanks of this society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented and for the rare excellence of the performances;

Resolved, That this board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

Respectfully,
B. T. FROTHINGHAM,
Secretary.

Paderewski, who certainly knows what he is talking about, only last week praised the performances of the Boston Symphony Orchestra, all of which came to us by cable. Either the whole music loving public of the country has gone mad or else the half dozen disgruntled gentlemen of Boston are in the wrong. In this case, however, it certainly is *vox populi, vox Dei.*

Nikisch in Baltimore.—At the sixth concert of the Baltimore series of Boston Symphony Orchestra concerts Mr. Alwin Schroeder played in the place of Mr. Franz Kneisel, who was too ill to play. Here are the dates of the twelfth season, 1892–3:

November 1, 1892 ....
December 6, 1892 ....
January 10, 1893 ....
February 7, 1893 .... } Tuesday evenings
March 14, 1893 ....
May 2, 1893 ....

A Brilliant Concert.

D'ALBERT AND NIKISCH.

A BRILLIANT concert was given by the Boston Symphony Orchestra in conjunction with Eugen d'Albert last Monday night at the Madison Square Garden Concert Hall. The hall was crowded and the audience a representative one. Here is the program:

Overture, "Sakuntala" .... Goldmark
Concerto for piano in E minor, op. 11 .... Chopin
Mr. Eugen d'Albert.
Introduction to Act III., Dance of Apprentices, Procession of Mastersingers and Homage to Hans Sachs ("Die Meistersinger") .... Wagner
"Pilgrim's March," from symphony "Harold in Italy" (by request) .... Berlioz
Viola solo, Mr. Franz Kneisel.
Concerto for piano in E flat .... Liszt

The orchestra was in capital form, and the appearance of Mr. Nikisch and Mr. Kneisel was the signal for warm applause. Mr. Nikisch's reading of Goldmark's Oriental overture is familiar to us, and it lost not a jot of its warmth and dramatic coloring on this occasion. It was played superbly.

The "Meistersinger" music also received an adequate interpretation, being finely worked out as to details.

Mr. Kneisel, who plainly showed traces of his recent illness, played his viola solo with his accustomed suavity and taste and was enthusiastically applauded. Mr. d'Albert has played both the Chopin and Liszt concertos here before, and we all know his unquenchable vigor, his fiery attack and tremendous climacteric effects. The Chopin concerto was partially Chopin and partially Tausig in the piano part, though d'Albert retained the original orchestration, with the exception of the big cut in the first tutti. While lacking tenderness, the concerto was played most brilliantly, particularly the rondo. The Liszt concerto was given con amore, especially the finale, and the house fairly rose at the conclusion. Mr. d'Albert played for encores Rubinstein's staccato etude and Chopin's A flat valse. The etude was a marvel of speed and sustained power. Mr. Nikisch conducted, as usual, with skill and fire, and his accompaniments were miracles of tact and sympathy.

SUN, Baltimore, Md.

Date 4-29

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Clipping from Buffalo
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Date 5-21

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The Henschels in Boston.

THE HENSCHELS.

Two of the four recitals allotted to Boston in the present brief tour of Mr. and Mrs. Henschel are past, and, as heretofore, large audiences of the best music-lovers are finding great delight in the opportunity of hearing these artists again. Listening to one of their concerts, where song after song succeeds so easily and in such apparently natural order, the auditor rarely stops to think how much research, wide sympathy, liberal taste, and careful consideration those programmes represent. These songs are not mere extracts from some printed collection accessible to any purchaser, but they come from the heart of old operas and oratorios or from the depths of pages forgotten and practically unknown on the one hand, while on the other they present the composers of the time in airs which are sure to be characteristic. It is not possible in our limits to analyze the two programmes already heard,—the great ballads which Mr. Henschel sings as no one else can; the dainty modern airs and quaint old melodies for which Mrs. Henschel has such purity, grace, and silvery lightness; while the gravity of ecclesiastical music and the gayety of humor are not forgotten.—*Beacon*, April 2.

MUSICAL BOSTON WELCOMES THE RETURN OF TWO OLD FAVORITES.

The first of a series of vocal recitals by Mr. and Mrs. Georg Henschel was given in the Meionaon last evening, and a fashionable and cultured audience was present to welcome the return to Boston of these two sterling artists and long-time favorites here.

It is scarcely necessary to tell Bostonians what thorough artists they are, or to dwell upon the delight which was offered yesterday's audience and the pleasure that is in store for those who attend the subsequent concerts of this uniquely interesting series. Mr. Henschel's labors with the Symphony Orchestra in the days of its formation are still gratefully remembered, and their much too seldom appearance here since they left us for Europe are notable events in the season's musical annals. Their last appearance here was three years ago.

An admirably arranged programme was offered last night, and both the artists seemed to be in especially good voice. It is in itself a delight to listen to Mr. Henschel's piano accompaniments, whether to his own or to his wife's songs.

Their first offering was Padre Martini's "Quel onda che rovina," which was charmingly interpreted, and called forth enthusiastic demonstrations of approval. Indeed, the applause was unreservedly enthusiastic throughout the evening.

The solos assigned to Mr. Henschel were sung with wonderful spirit and inspiration.

Mrs. Henschel never sang more sweetly, more purely, or with greater grace than she did last night.—*Globe*, March 30.

THE HENSCHEL RECITAL.

Mr. and Mrs. Henschel may travel about as much as they please, they may win foreign laurels to their hearts' content, but we shall still regard them as Bostonians, and their home-coming will still have in its great success a degree of personal greeting. But, apart from all possible municipal pride, the concerts of such a gifted pair must have an intrinsic value of their own, and the programmes they present during their present season in Boston are worthy of any musical metropolis in the world. The execution of these programmes is likely to be almost beyond criticism, if the performance of last night be taken as criterion. The voices remain very much the same as when the artists last appeared in our city. The lady sings with a tenderness and purity that charms by its simplicity; while the husband has the same *timbre*, the same dramatic fervor, as heretofore. Hers is a voice that stands almost alone in its *genre*, and it possesses a charm peculiarly its own. Mr. Henschel's own singing was the best he has ever given here; and those who know what his work has been can imagine the high standard attained.—*Advertiser*, March 30.

THE RETURN OF THE HENSCHELS.— THEIR FIRST RECITAL.

The pleasantly anticipated return of Mr. and Mrs. Georg Henschel to the scene of so many earlier triumphs at the Meionaon yesterday, as was expected, took on the character of a reunion of the patrons of their vocal recitals in the past, and made it as pleasant a social occasion as it was an artistic success.

The audience assembled last evening was one that any artist would gladly appeal to, and the quick appreciation of all the good work done by the singers added not a small element to the enjoyment of the occasion.

As in former years, the programme made showed the skill and good judgment of Mr. Henschel in this art, and the varied list of numbers contained much that was unfamiliar, and more that was enjoyable.

Mrs. Henschel's voice that has so often charmed her home admirers was again heard in all its purity and sweetness. Of her singing little that is new can be said. She is a most delightful artist at all times, and last evening she again caused the most complete satisfaction in all her contributions to the programme.

Mr. Henschel has always done wonders with his voice, but his triumphs over nature's limitations on his vocal equipment were never so pronounced as on this occasion. The jolly aria by Cimarosa was splendidly sung, and the famous song from Lortzing's opera was an artistic treat rarely enjoyed, even in the work of this great artist. The Gounod couplets were also given in the most admirable fashion, and quite captivated the audience.

In the duets of the evening the two singers were heard with unstinted pleasure, their voices blending most enjoyably, and their singing being marked by a joint intelligence that commanded and gained the heartiest applause.

Needless to say that Mr. Henschel's accompaniments were a most important factor in the successes of the evening.—*Herald*, March 30.

Mrs. Henschel's voice is no longer the merely limpid, light soprano it used to be: it has acquired a rich, sensuous quality, an emotional expressiveness, which was once foreign to it. It now approaches, in *timbre*, if not in volume, the great dramatic soprani. A similar change is to be noted in her singing. With no loss of that exquisite finish of style for which she has been conspicuous ever since her first return from Europe, she has regained all the emotional, passionate force, the native largeness of style and magnetism, which we remember in her when a half-taught young girl of fifteen. She now sings once more with all the fire she did in the days when she used to sing Schubert's "Gretchen am Spinnrade" to her own accompaniment. Mr. Henschel's voice sounds smoother and mellower than of yore, while his singing shows all its whilom artistic insight and dramatic power.

Mr. Henschel displays his wonderful versatility as brilliantly as ever. From Schubert's "Doppelgänger" and "Gruppe aus dem Tartarus" to the rollicking patter of the air from Cimarosa's "Don Calandrino," what a distance! Yet Mr. Henschel sings the one as admirably, as brilliantly and characteristically, to the manner born, as the other.—*Transcript*, March 30.

The large audience present at the first Henschel recital at the Meionaon, last night, was agreeably surprised at the degree of excellence which prevailed throughout the entire performance. Rumors of the manner in which Mr. and Mrs. Henschel had been received in other cities had, in a measure, prepared people for an enjoyable evening; and those familiar with their methods knew that the concert could not be other than artistic, and yet they were surprised.

The Henschels lay no claims to greatness, but rather base their popularity upon good musical taste, a thorough knowledge of correct phrasing, a clear idea of shading, and well-trained, sympathetic voices; and, with such gifts, how could they do otherwise than stand at the head of the musical profession?

Mr. Henschel played all the accompaniments in his own finished manner, and evinced rare taste in the arrangement of the programme which introduced both Mrs. Henschel and himself in solo work, with a limited number of duets in which the two voices were perfectly blended. *Post*, March 30.

The Henschels in Philadelphia.

THE HENSCHELS' RECITAL.

An Interesting Concert at the Chestnut Street Opera House.

The Henschels sang excellently yesterday. The programme heretofore published was given in a thoroughly artistic manner. No two persons sing more perfectly together. The audience was delighted with both, and every number had its own particular charm. It is to be hoped the house will be crowded Friday afternoon.—*Inquirer*, March 23.

For perfection of taste and exquisiteness of finish the song recitals of Mr. and Mrs. Georg Henschel stand as models. Their programmes are selected to please not only lovers of high class music, but also men and women who do not understand complex harmonies and irregular melodies. All lovers of songs must feel the beauty of Mrs. Henschel's singing of "Solveig's Song," by Grieg, or Brahms's "Junge Liebe," or Sir Walter Scott's, "Oh, hush thee, my Baby," set to music by Mr. Henschel. The movement of these recitals is perfectly smooth and graceful. There are no hitches. Everything has been thought of,—every song studied in detail, the inflections of each passage made the subject of consideration; and yet withal there is not a suspicion of anything mechanical in the concerts.—*Press*, March 27.

"THE HENSCHELS."

A Delightful Song Recital at the Chestnut Street Opera House.

The audience at the Chestnut Street Opera House yesterday afternoon was not a crush, but was composed of the best people; and certainly those who were present were fortunate, for it was one of the most agreeable musical occasions of the season. Mr. Henschel, as most of our readers no doubt know, is a musician of wide accomplishments. He is a baritone singer of fine powers, an excellent pianist, and a first-class vocal teacher and conductor of choral societies. Beyond all this, however, he is one of the principal orchestral leaders of Europe. Mr. Henschel's recitals have the further advantage of bringing forward his wife, an admirable soprano. In concert—in the lieder especially—she is delightfully efficient. Yesterday's programme was mainly given up to songs, though there were a few excursions into dramatic music. The selections took a wide range of time and nationality, stretching from Cimarosa and Pergolesi to Massenet of the present, including original compositions by Mr. Henschel, and some folk-songs. Some duets were particularly well received, the voices blending exquisitely; and the skilful pianoforte accompaniments of Mr. Henschel, supporting, yielding, and sympathetic, but never violent, made a third element as important as either of the other two. In the work of both artists, whether in English, German, French, or Italian, the perfect enunciation was a great element of pleasure.—*Philadelphia Telegram*, March 23.

ENTERTAINMENTS.

Chestnut Street Opera House.—The Henschels' Recital.

Mr. and Mrs. Georg Henschel, who some years ago won secure reputation on both sides of the Atlantic, gave a song recital in the Chestnut Street Opera House yesterday afternoon. The programme comprised a score of numbers, chronological to some extent, and took an hour and a half in its execution. The period was made a delightful one. Mrs. Henschel has a soprano voice of what may be classed as a light order, pure, fresh, true, and elastic, and of a carrying power that makes her sturdiest bravura work thoroughly effective. Mr. Henschel's voice is a fine, sonorous, musical baritone, with the bass quality below (he sings a resonant lower F) and the smoothness of a tenor in the upper division. In a single expressive and much mis-applied term, each is an artist. Both singers were admirable in point of phrasing, expression, and general execution. Each used the language in which the song was originally composed; and whether in English, German, French, or Italian, each seemed to the manner born. Mr. Henschel, who would evidently have shone as a pianist, had he chosen that branch of the art, played all the accompaniments, which were of marked value in the charming success of the recital. The perfect way in which he blends the instrument with and makes it participate in the humor and sentiment expressed by the singers is the result of little short of genius. By the two examples he had on the programme, Mr. Henschel also figured with decided credit as a composer.—*Philadelphia Ledger*, March 23.

THE HENSCHEL RECITALS.

Rarely has there been a more charming musical treat than that of the song recital of Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House yesterday afternoon. The programme included songs in German, English, French and Italian, of remote and of recent dates, thus illustrating the history of such composition for a century or two. Mr. Henschel's endowments of voice and culture have long been known. He is most ably seconded by Mrs. Henschel, whose voice is pure and sympathetic, while her manner expresses real dramatic feeling without ever descending to theatrical. There were twelve or fifteen songs — solos or duos — and, of course, there can be little more than a general notice. The two artists are so nicely trained to singing together that there is never an imperfection. Mr. Henschel's manly baritone blends with his wife's mezzo-soprano voice with the finest accord, and his elegant accompaniments perfect the unity.— *Bulletin*, March 23.

MUSICAL NOTES.

Mr. and Mrs. Georg Henschel at the Chestnut Street Opera House.

There was a large and cultured audience at the Chestnut Street Opera House yesterday afternoon, when Mr. and Mrs. Georg Henschel gave one of those song recitals for which they have won artistic distinction on both sides of the Atlantic. These concerts of theirs, of which that of yesterday was the first ever given in Philadelphia, are unique. There is nothing else quite like them in the whole range of musical entertainment, and this because no other two artists of equal standing so closely and admirably supplement and complete and harmonize with each other. Their voices blend perfectly, they understand each other completely, and are in absolute sympathy artistically and emotionally with each other. Given these conditions, together with vocal ability of a high order in each instance, and the charm of the *ensemble* work can readily be imagined. The concert was one of consummate excellence. Merely to hear Mr. Henschel play accompaniments is a liberal education in that difficult and neglected art.— *Philadelphia North American*, March 23.

A VERY DELIGHTFUL SONG RECITAL AT THE CHESTNUT ST. OPERA HOUSE.

The art of what may be called chamber singing, as distinguished from that of the stage, has not been brought to finer perfection than by Mr. and Mrs. Georg Henschel, who gave their first song recital at the Chestnut Street Opera House yesterday afternoon. Each of these accomplished musicians has a distinct artistic personality, but they sing together with a unity of style and sentiment, and Mr. Henschel plays the accompaniments for either or for both with such consummate skill and understanding, that they make a united impression that is quite unique. Informal and unpretentious as the concert was, it proved an occasion of rare artistic enjoyment. Mrs. Henschel's voice seems as pure and sweet as when she was first heard here as Miss Bailey, and she sings with a purity of delivery and a refinement of sentiment that no one has excelled. In the grace and freedom of "Nymphs and Shepherds," the poetic feeling of Liszt's "Loreley" or in the exquisite *finesse* of Massenet's "Sérénade du Passant," she was equally satisfying, singing all with the ease of well-mastered power and understanding and the charm of an attractive personality. Mr. Henschel's own work is equally masterly, displaying an extraordinary dramatic adaptability and a fluency of expression very unusual. He sang a number of unusual songs, and some that were familiar, including "The Two Grenadiers," and sang each with its fitting style, and with a remarkable command of vocal nuances, while the beauty and sentiment of his accompaniments were an essential feature of a most delightful entertainment.— *Philadelphia Times*, March 23.

The Henschels in New York.

MR. AND MRS. HENSCHEL SING.

Mr. and Mrs. Georg Henschel have returned to America, and yesterday afternoon gave the first of two song recitals at Chickering Hall. These artists are so well known and so warmly admired that a large audience was a foregone conclusion. The welcome which the assembly gave the talented couple must have assured them of an abundance of affectionate remembrance, and it was their happy privilege not to disappoint those in whose minds that affectionate remembrance had developed lively expectation.

The programme was altogether delightful. As to the execution of their duets by the two artists, only praise can be uttered. We know of no other musical entertainments where the sweetness of a delicately refined art makes a clearer musical atmosphere.

Mrs. Henschel's phrasing and breath management are backed by so high a training and by so exquisite a taste that her singing seems to be the spontaneous creation of nature rather than the ultimate product of a studied art. Nothing lovelier has been heard on the local concert stage in many moons than her delivery of the aria "Lusinghe più care," from Handel's "Alessandro," which, by reason of her fearlessness in the matter of *tempo* and Mr. Henschel's beautifully colored accompaniment, exerted the full influence of its vigorous and ever fresh spirit.

Mr. Henschel's mastery of his own voice and the remarkable effects of color which he produces with it are food for constant study and delight, while the eloquence of the details of his shading reveals a musical intelligence of the highest order. Mr. Henschel is a dramatist in song, and under his treatment Schubert's "Die Krähe" and "Der Leiermann" become little dramas in tone, just as they were in the immortal composer's imagination. And the artist's accompaniments are picturesque in the excellence of their expressiveness Altogether, these two singers offer to the public song recitals which are conceived and performed in the finest spirit of a very subtle art.— *Times*, March 20.

MR. AND MRS. HENSCHEL'S RECITAL.

After an absence of three years Mr. and Mrs. Henschel appeared in Chickering Hall yesterday afternoon and delighted a large audience with a number of songs and duos beautifully sung and exquisitely accompanied by Mr. Henschel.

It is almost superfluous to say that Mr. and Mrs. Henschel are the best lieder singers we have an opportunity of hearing. Both are gifted with rare taste, exceptional musical skill, and pleasant voices.—*New York Herald*, March 20.

YESTERDAY'S MUSIC.

There were three affairs of first-class importance to enlist the attention of music-lovers yesterday. The Henschel matinée was so thoroughly delightful that it gives the keenest pleasure to announce that the public interest manifested has been sufficient to persuade the management to give a supplementary recital next Saturday. The entertainment provided by the remarkably gifted artist couple is of so lofty and refined a character that to see it so thoroughly appreciated, as was the case yesterday, is to keep one's faith in the ultimate triumph of good art alive. There is nothing factitious about these recitals, which are conducted with perfect dignity, and in their way provide pleasure of the highest kind. Each recital is a highly suggestive lesson in musical history, as well as an entertainment; and we could wish that the number was extended to a dozen, if that were practicable. Yesterday's concert aroused enthusiasm at the very outset.—*Tribune*, March 26.

THE HENSCHELS' RECITAL.

Mr. and Mrs. Georg Henschel have paid us a spring visit; and a very welcome one it is, for the singing of this artistic couple improves with age, like wine. Mrs. Henschel did some beautiful singing, her voice sounding as pure and clear as the proverbial lark's. Mr. Henschel's dramatic style and amazing variety of moods were shown to the best advantage in the Schubert group. He is one of those singers whose brain is superior to his vocal environment.—*New York Recorder*, March 20.

THE HENSCHEL RECITALS.

The most enjoyable vocal concert of the season was given on Saturday afternoon at Chickering Hall by Mr. and Mrs. Henschel. That this was by no means their first appearance in New York, and that their concerts of former years were pleasantly remembered, was shown by the large audience. Some of the pieces were sung by Mrs. Henschel alone, some by Mr. Henschel, and some by both, so there was plenty of variety, and the two hours of the concert seemed but a quarter of an hour. It is a consummation devoutly to be wished that all vocal teachers in New York and their pupils could be compelled to attend these Henschel recitals. They would discover then that it is possible for a singer to pronounce the words of the text so that one can hear every syllable distinctly, without sacrificing beauty of tone for a moment, no matter whether the language used is French, Italian, or German. When Mr. and Mrs. Henschel sing, the audience gets not only beautiful music beautifully sung, but hears the poems which inspired the composers. These two artists need fear no technical analysis of their manner of execution, but such analysis is superfluous where the spirit is so much more emphasized than the technique. Next Saturday another of these recitals will be given.—*Evening Post*, March 20.

MAIL AND EXPRESS, New York, N. Y.

Date........ 3-3

Eugen D'Albert and the Boston Symphony Orchestra Play Together—A Brilliant Performance.

A large and appreciative audience was present at the concert in which Eugen D'Albert and the Boston Symphony Orchestra were the attractions at the Madison Square Garden Concert Hall last evening. The orchestral numbers of the programme were Goldmarck's "Sakuntala" overture, some selections from the third act of "Die Meistersinger," and the "Pilgrim's March," from Berlioz's "Harold in Italy."

The excellencies of the organization were shown in its playing of these numbers, under Mr. Nikisch's direction, but its rendering of the Wagner excerpts was the least satisfactory. The overture was beautifully given, as also was the Berlioz number, in which Mr. Kneisel played the viola obligato delightfully.

Mr. D'Albert played two concertos—Chopin's in E minor, op. II., and Liszt's in E flat—and for an encore Rubinstein's C major etude. Brilliant and facile as was the pianist's performance, his robust interpretation was lacking in the sentiment and poetic charm which belong to the Polish composer.

In the Liszt concerto he had ample opportunity fitly to display his remarkable virtuosity—the precision and finish of his technique, the elegance as well as dignity of his style, the tremendous tone he has at his command, and his command of the resources of the pianoforte. His performance of the difficult work was in every way a superb one and fully justified the enthusiasm it created.

Clipping from .... Y.

Date 5-1

The [illegible] a Fact and a Type

1/3

The opening and the closing of a Philharmonic season form a complimentary event of passing interest and of typical significance, with which the sympathy of all who are concerned in art growth and in worthy, organized entertainment is associated. The immediate purpose of the society is musical, but its success implies much more than this. Since it was founded, more than a generation ago, it has stood in the first rank within its own peculiar field. Those who have directed its management and those who have helped to maintain it by constant support have secured, in addition to their own private, personal gratification, the large reward of doing rare public service. This society, beginning with Eisfeldt and going on under Bergmann, Thomas and Nikisch, has steadfastly promoted the best execution of music of the highest kind. It is not necessary to enter upon comparisons of these conductors, each of whom was at the front in his time, and all of whom have contributed to the sum of accomplished work. The Philharmonic at its first concert presented the best available orchestra and leader. It did the like at its latest concert. Indeed, there is very good authority for saying that it assembled on the stage of the Academy of Music last night the best band anywhere in the world. Each of these conductors, while helping along the remarkable growth of the half century, has in turn profited by the labors of his predecessors. Nikisch has the enormous advantage of a permanent orchestra. Eisfeldt nor Bergmann had it, nor would Nikisch have had it. To get together then even a scratch company of anything like eighty-seven fairly capable players would have been dismissed as a wild proposal. Time and taste on a broad scale had to be waited for before such a permanent ground work could be dreamed of. It was only lately that one man could be found—and that first one not in New York, the city of monumental and other failures—to pledge his wealth to such an undertaking. This honored citizen not only provided in the present this essential condition, a strong force of skillful executants, devoting themselves solely to the study and production of compositions of this highest music, provided so liberally that they could go on with their work without a dollar of public support if necessary, but is reported to have set apart by his will the equivalent of a very handsome fortune, to guarantee by endowment the undisturbed future of this permanent orchestra. This effort is in the same direction and toward the same end to which the Philharmonic society of Brooklyn has labored. Nowhere has been illustrated more strikingly in individual and organized capacity, in public taste and education, the steps by which that art standard, the orchestral concert, has attained the place which its early masters would scarcely have hoped for in its behalf. For nearly two score of years the best of music of the best kind has been brought within easy and effective hearing in this city. It has opened the way for a competitive movement of the first class. The founders were building so much better than they knew that when they resolved upon an organization of their own they were unconsciously foretelling Seidl and his painstaking association. The impulses set in motion by the Philharmonic enables us to hear Mendelssohn's greatest work at home, and it may be hoped that the forthcoming performance of "Elijah" will indicate that with the Brooklyn choral society a distinct musical demand of the city is supplied.

But somebody shall say: "That is well enough for you if you like it, but what is it to me? I do not care for it. Your orchestral performances, with their symphonies and concertos and overtures and suites and such, are a bore to me. Give me a good brass band or an old English ballad, or those sweet melodies of the negro minstrels or a rattling comic opera. I have tried to attend those Philharmonic affairs, but found them so stupid that I went to sleep." There is no more use in quarreling with schools than in disputing about tastes. There is good music of all kinds, but those who are represented by the supposed objector are, after all, more indebted to the Philharmonic than they perhaps suppose. Its work has been productive for those who are impatient with itself. Improvement of art in its highest regions effects improvement along its lower levels. If it is true that there are better first class orchestras now than there were a quarter of a century ago, so are there better brass bands. The old ballads and the later melodies should be sung more satisfactorily because of the general advance in cultivation. Certainly the comic operas of the last generation would be scarcely tolerated now. There is a marked gain even in the street bands which the aldermen are trying to drive out of town, and it is not extravagant to say that they are less objectionable than they used to be, more submissive to the radical conditions of time and tune, because of the advance all along the musical line from top to bottom.

The Philharmonic is not only notable for what it has thus directly or indirectly achieved. It is a type of much beside that has been done in the city. There are more theaters and better. That best of critical faculties, the intelligent judgment of the public, has been discovered and encouraged. The best players, the best obtainable plays, the best stage settings, are demanded, and it is found worth while to furnish them. All this and much more implies an education in things which belong to a large city, refinement, broadened sensibilities and cosmopolitan influences. They describe generally among the latest acquisitions of a great community. It may be said that some of them came very tardily to Brooklyn. In recent years lost time has been rapidly making up. Now all this development has been going on contemporaneously with the processes of the Philharmonic, and are more closely related to them than some persons suspect. The Philharmonic society may be said to have originated the Academy of Music. The Academy may be called the father of our Brooklyn theaters, although not a regular one itself. How it has stimulated wholesome forces of the community in many and various ways would make a long story in the telling. But this material fact in the history of the Philharmonic is of trifling importance in comparison with its share in the higher and finer education, not merely for its own chosen specialty, but also in behalf of other things apparently remote from it in sympathy, of men and women who look askance upon a symphonic poem, to whom the "Faust" overture suggests worse torments than are usually associated with the subject's companion, and who regard a liking for pure music as an affectation or a delusion. If the society should disband to-morrow it would have made for itself a memorable record.

Eve. Post, New York, N. Y.

Date 9-9

D'Albert with the Boston Orchestra.

Mr. Eugene D'Albert did not add anything to his reputation as a pianist by his performance last evening of Chopin's first concerto. It was a brilliant exhibition of virtuosity, but it was not the real Chopin, who has been much better interpreted in New York, not only by Joseffy, Rummel, and Paderewski, but by little Josef Hofmann and Otto Hegner. Mr. D'Albert's interpretation lacks not only the Slavic spirit, the exotic fragrance, which is the soul of Chopin, but it has not even a trace of that sensuous tonal beauty which is the color on Chopin's rose petals. His tone, especially in the slow movement, was thin, dry, short-cut, and his playing consequently deficient in the *legatissimo* which is essential in Chopin's music. His management of the pedal betrays his lack of a sense for the finer varieties of tone color, and his passage work is often blurred, while there are none of those delicate effects in orchestral coloring with which other modern pianists charm their audiences. He has, however, fortunately given up his former habit of pounding. But he still aims at impressing an audience by impetuosity rather than by legitimate artistic effects. Thus, he utterly marred Rubinstein's splendid staccato étude by taking it faster than he could carry it through. Consequently, scores of wrong notes got mixed up with the right ones, the rhythmic execution was faulty, and the only redeeming feature was the bold execution of the noble cantabile bars that intervene. In the Liszt E flat concerto Mr. D'Albert was much more satisfactory, although this also has been better played in New York. He was enthusiastically applauded after every movement of both the concertos.

Mr. Nikisch and his orchestra contributed the accompaniments in their usual masterly manner. The atmosphere was, however, extremely unfavorable to orchestral playing, and the violin strings broke right and left, as if they thought they were at a "snap convention." Selections from the third act of "Die Meistersinger" did not evoke the enthusiasm which our local orchestras usually secure. Goldmark's "Sakuntala" overture was beautifully played, and in the Pilgrim's March from Berlioz's "Harold in Italy" Mr. Kneisel was once more heard with his exquisite viola tone.

TIMES, Chicago, Ill.

Date 3/7

The Boston Symphony orchestra, Arthur Nikisch, conductor, with Eugene d'Albert, the famous pianist, and Franz Kneisel, violinist, as soloists, will appear for the only time in this city next Saturday evening at Central Music hall. Such a combination is not often to be heard in a single concert, and the occasion promises to be a notable event of the musical season. The Boston orchestra is now in its eleventh year, and it is recognized as one of the finest musical organizations in the world. It was the first permanent orchestra to be organized in this country, and was founded and has been supported by a single individual, Henry L. Higginson of Boston. Seventy-five players will appear in the ranks at the coming concert. The favor which Mr. Nikisch and his musicians have found with the musical public, the great form of the soloists, and the excellence of the program will undoubtedly attract a great audience. The program in full is as follows: Goldmark's overture "Sakuntala," Chopin's concerto for pianoforte in E minor, op. 11, Mr. d'Albert; Saint-Saens' symphonic poem "Le Rouet d'Omphale," Paganini's concerto for violin in D major (revised and with addition by Wilhelmj), Mr. Kneisel; Berlioz' Pilgrim's march from symphony "Harold in Italy," viola solo, Mr. Kneisel; Schumann's symphony No. 1, in B flat, op. 38. The sale of seats opens tomorrow (Monday) morning.

CITIZEN, Brooklyn, N. Y.

Date 5-1

THEIR LAST REHEARSAL.

Boston Symphony Orchestra Receives an Ovation.

It was both natural and proper that the last rehearsal of the season of the Boston Symphony Orchestra should be well attended. But the most sanguine admirer of Mr. Nikisch scarcely expected such a demonstration as was seen and heard at the Academy Friday afternoon, when every seat was occupied, though the rain and the cold made it dangerous for any but the robust to venture outside their own doors. Mr. Nikisch has earned the thanks of the Brooklyn public for the able manner in which he has conducted the music of the season of '91 and '92. His list was made up so as to include a wide range of the greatest known works from Bach to our own day. A recapitulation of such composers as Beethoven, Berlioz, Brahm, Chopin, Delibes, Goldmark, Goetz, Handel, Liszt, Massanet, Paderewski, Rubinstein, Saint-Saens, Schubert, Schumann, Strauss, Tansig, Tschaikowsky, Wagner and Weber may be said (with a few exceptions) to include almost everything that is worthy to be known. Add to these Gluck, Mozart, Haydn and a few of the most prominent modern English composers, and but little remains to hear. The fullness, breadth, and completeness of the season's work, added to the self-evident superiority of its interpretation, combined with the additional attraction of Mr. and Mrs. George Henschel, who appeared at yesterday's rehearsal, combined to attract one of the largest audiences of the season.

Mr. and Mrs. Henschel, for it seems almost impossible to speak of them apart, occupy a distinguished and proud position in the world of musical art. Born with an innate love for song, though not blessed with any superior attractions of voice, they have by unremitting labor overcome the natural barriers which seemed to impose an impassable gulf between them and success, until they are recognized to-day as two of the most finished artists of the age. Gifted with a versatility as boundless as it is delightful, to them all styles and forms appear easy. From the severely classic to the broadly farcical, from the comic to the tragic, they have tried everything and in everything succeeded. The air from "Alessandro" was encored three times, so splendidly was it sung by Mrs. Henschel, and in the duet from Goetz' "Taming of the Shrew" it seemed as though the enthusiasm of the house would never subside. Seven times were they compelled to appear in acknowledgment of the vociferous applause which ascended from parquet to roof with the noise of a whirlwind. Not even Patti, with all her prestige, was awarded a more hearty welcome, and when it is known that the audience was essentially a musical one, who attended for what they could hear, without any of the blandishments of scenery and stage situation, the triumph was peculiarly significant.

The orchestra gave a picturesque reading of Wagner's "Flying Dutchman," a tone poem rather than an overture, conceived in the busy brain of the composer during a storm at sea, full of the glare of lightnings, the whistle of winds, the straining of cords and cables, the flapping and ripping of sails, the upheaving and tossing of billows, and all the other horrors incident to that saddest and most significant sight in the world—a piece of man's mechanism battling with the forces of angry nature. Such a sight did Wagner behold, such experience did he undergo, and so vivid was the impression left upon his mind that no resource was left to him but to reduce it to form, to reproduce in the concert room something which should serve as a perpetual reminder of a short period which by the agony endured seemed like an age or a lifetime. It is a tone painting approached by none with the single exception of Saint-Saens' marvelous "Deluge; but it is more than this. As elaborated by Wagner it is a story with a significant moral, the history of an event, a reproduction of an old superstition, a legend; for Wagner, however musical, never ceased to be historical.

The unfinished symphony in B minor, the allegro-moderato, and andante, con moto, by Schubert, was interpreted with rare and refined delicacy. There are some critics who affect to regret that Schubert never finished this, his greatest work. It may be that the composer had written himself out, that continuation would have meant unconscious repetition, that the two movements were regarded by him as constituting in themselves a monument worthy of a life's endeavor. It is conceivable, too, that such a man, who literally wrote everything as if it were with his heart's blood, could not bear the strain of continued effort, for the unfinished symphony was a history of his unfinished life, which was a life of suffering and unrest, of tragedy and sorrow, of disappointment and despair, of baffled ambition and blasted hope, for Schubert had real genius, a nervous sensitive nature, a tender, trusting heart, a child-like simplicity, an impetuosity of movement and passion. Such composers live no more; our dull, prosaic utilitarian age is not favorable to their growth or development. The most we can expect, and the best, is a clever utilization of others' thoughts, a more severe application of the appliances of art and science, and this, be it said, we are getting and must rest content with until other scenes and another age shall produce another genius. As with music, so with poetry. We are fed on rhymes. Since Pope put philosophy into verse we have been declining. So low did we sink that in our stupid idolatry we erected an altar for Martin Tupper, and not until we make history, as well as write it, need we expect either change or amendment. The concert concluded with Schumann's Symphony No. 4, in D minor, opus 120, with five movements, adagio non troppo, allegro, romance, adagio non troppo, scherzo and finale allegro. It was Schumann who made the candid confession that he hated theory. This was while he was studying law at Heidelberg. Most of the prominent composers and singers have been designed by their parents for other professions. Imagine Schumann a lawyer, or Handel a butcher, schoolmaster, or draper, and it is almost as cruel as confining Robert Burns to the tail of a plow, or making him much worse, a rum gauger in the employ of the Government. Happily genius is obstinate and refuses blindly to submit to the exactions of time and circumstance. It possesses a commendable and irrepressible power of rebellion, which bursts all bonds until it gravitates to its own level, finds its own proper field of labor. However strong Schumann's distate for theory might have been in his youth, the No. 4 symphony contains internal evidence that he must have employed himself assiduously to its study later in life. It was by no accident, by no spontaneous and uninstructed effort of human genius pure and simple, that either of these five movements were written. Technical blunders were, no doubt, found in the score, but the power of construction was there, strongly and strangely original, allied to poetry of conception, and harmonious and picturesque blending of parts. It is by no accident that a musician becomes familiar with the resources of an orchestra such as are displayed in this symphony. There has been haste and impatience, but there was, notwithstanding, amazing power of invention, a broad field of observation, a delightful treatment of details, a loving lingering over favorite themes, a boundless wealth of melody and a novelty as inexhaustible as it is charming. Such a work can only be adequately played by a first-class orchestra, and only then when directed by a leader of strong poetical tendencies. These Mr. Nikisch supplied in an eminent manner, with the result that the performance yesterday was one of the most perfect

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EAGLE, Grand Rapids, Mi

Date 8/

IN MUSICAL CIRCLES.

The Boston Symphony orchestra concert Monday evening, May 9, will go on record as the greatest musical event ever heard in Grand Rapids. Those who have been instrumental in bringing them here have spared no effort to make it so, and their work has borne good fruit in the enormous advance sale of tickets. It is estimated that between 1,400 and 1,500 tickets have been disposed of in Grand Rapids and surrounding towns, and this before the box office has been opened. Society will be out en masse, and Hartman hall will be a scene of splendor. Not only do our home people consider it an event of the greatest importance, musically and socially, but the visitors from Muskegon, Kalamazoo and other cities will be robed in their finest. In fact, each delegation will be a full-fledged theater party.

A further explanation of the methods to be observed tomorrow and Tuesday will be of interest. No one will receive more than one line ticket, which will entitle its holder to secure not more than ten seats the following day (Tuesday), when tickets will be exchanged for reserve seats without extra charge.

At this concert acquaintance will be made with Eugene d'Albert, undoubtedly the greatest pianist, next to Rubenstein, in the world. He is a pianistic giant. Although a very small man his work is colossal. He is intellectual ever, sentimental rarely, and then in a small degree. His execution is fully equal to that of any of his predecessors, and superior to most of them from every point of view. It is a question if any living man has equaled him in velocity; at the same time his precision is absolute. His versatility seems boundless, and he will be heard to the most superb advantage in Liszt's magnificent concerto in Eb. The symphony orchestra has been talked about so much of late that any favorable words are unnecessary; suffice it to give the opinions of two such great men as Paderewski and as the American pianist and composer, E. A. MacDowell. The former says there is only one orchestra in Europe that can approach the Boston organization, and that is the famous Paris conservatory orchestra, and this lacks a conductor who is anything like the equal of Arthur Nikisch. Mr. MacDowell goes a step farther and says they give the best programme of any orchestra in the world. Among the numbers to be given here are the Symphony in A No. 1, by Schumann, the prelude to "Lohengrin" by Wagner, and the overture to "Oberon" by Weber. Mr. Nikisch is noted as an interpreter of Schumann, and the great work will undoubtedly receive full justice at the hands of the conductor and orchestra. A better selection than the "Lohengrin" prelude, bringing out, as it does, the famous violins of the organization. The "Oberon" overture is always a favorite.

STANDARD-UNION, Brooklyn, N. Y.

Date 5/12

THE PHILHARMONIC CONCERT.

Saturday night's Philharmonic was a concert long to be remembered. The season when it began in November under a new management, was decidedly experimental in character. That the experiment turned out happily is apparently indicated by the publication in last Saturday's programme of the dates for next season's concerts and rehearsals, which will be again conducted by Mr. Arthur Nikisch. The last concert of the season was outwardly distinguished from its predecessors by pretty floral decorations and a different setting of the stage. Easter lilies, azaleas and palms filled the space within the orchestra rail, and a scene in light tones replaced the ugly green one so long associated with Philharmonic concerts. The Academy was well filled, and the audience were unusually enthusiastic.

Mr. Nikisch, in giving very little Wagner music this season, has tacitly refused to place himself in competition with Seidl or other Wagnerian leaders. The only orchestral selections given were the "Faust Overture," the "Waldweben" from "Siegfried," the prelude to the "Meistersinger" and the overture to the "Flying Dutchman," which opened the concert last Saturday. If hitherto any of Mr. Nikisch's hearers have doubted his ability to render the works of Wagner as intelligently and artistically as he interprets other composers, Saturday night's performance of the "Flying Dutchman" overture must have reassured them on this point. The selection was evidently carefully studied, and it was brilliantly played.

Mrs. Henschel repeated her charming performance of Haendel's "Alessandro" aria, and was warmly applauded. The Schubert B minor symphony, was attentively heard, and Mr. Nikisch's exquisite and original rendering of it was apparently appreciated, for the applause was heartier than that usually given to an orchestral number.

Mr. Henschel's only solo selection, the "Blick ich umher," from "Tannhaeuser," was, perhaps, not the best thing he might have chosen for his voice, but his singing of it was manly and skillful. Again, the duo from Goetz's "Taming of the Shrew," sung by both Mr. and Mrs. Henschel, won for the singers five recalls from a delighted audience.

The Schumann symphony in D minor, No. 4, is one of the things which gains by repetition. It is a pity that we do not hear it oftener. The playing of it was beyond criticism. The comparatively unlearned people in the audience found much pleasure and enlightenment in following it, with the aid of Prout's delightful analysis, which was printed in the well-edited but not handsome programme. It is to be hoped that the custom of presenting descriptive notes of the orchestral numbers will not be discontinued next year. Their excellent character has called forth many expressions of satisfaction.

At the close of the concert, the audience stayed long enough to recall Mr. Nikisch three times, as an expression of appreciation of his winter's work.

DEMOCRAT, Grand Rapids, Mich.

Date.....5-1

BOSTON SYMPHONY ORCHESTRA.

Arthur Nikisch, the director of the great orchestra to be here on the evening of the ninth of this mouth, is in many respects a phenomenal individual. He is most liberal and versatile in his musical instincts, which fact shows itself in the diversified styles and nationalities of music which he gives. When Richard Wagner's great theatre at Bayreuth was dedicated there was an orchestra chosen from the leading artists of the world, and Arthur Nikisch was one of a few who went from Vienna. After the experience of playing under Wagner's baton at that most wonderful music festival, it is not surprising that he should be considered the most famous exponent of the great master's music. The Wagner numbers on the program have met with the most wonderful success, and instead of being severe or classical they have, in every instance, drawn out the most popular applause. Nikisch knows how to give the best music in existence, and yet music that does not tire the average listener. The playing of this great orchestra is going to be a revelation to the audience on Monday evening, the 9th. Eighteen first and nearly as many second violins, led by some of the finest violinists in the world, eight basses and other instruments to balance; eighty-one members in the company, including the managers. Concerning the little man, Eugen d'Albert, a great deal might be said. Liszt's latest and greatest pupil, similar in temperament to Carl Tausig: pronounced by Rubinstein and Bulow to be absolutely the leading pianist today; a Hercules in technique and musical force; such is this quaint little artist. He carries his audiences by storm, and does this not so much by persuasion as by absolute command in pianistic ability.

Hartman hall is, from all appearances, going to present a grand appearance when Nikisch raises his baton for the opening number, for there will be a splendid representation from every neighboring town, and the auditorium will undoubtedly be quite filled, and the orchestra and the program!—the best music that has ever been here or in America.

HENRY C. POST.

BOSTON SYMPHONY ORCHESTRA.

On the evening of Monday, May 9, Grand Rapids music lovers will have the pleasure of listening to one of the grandest musical organizations on earth. The work done by the Boston Symphony Orchestra is of the very highest grade and appeals to the most cultured musical taste. Tickets can be subscribed for in the Grand Rapids National bank.

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ing from Enquirer, Buffalo, N. Y.

4-30

BOSTON SYMPHONY ORCHESTRA CONCERT.

In the words of the platform orator the Boston Symphony Orchestra "needs no introduction" to the Buffalo music-loving public. Its renown is such that it would be rather a reflection upon the intelligence of our concert goers to try to tell them anything about it. The orchestra and its talented conductor, Mr. Arthur Nikisch, will come to Buffalo for a concert on Tuesday evening next at the Star Theater. Two solo artists will appear with the orchestra, Alvin Schrœder, the eminent violoncellist, and Eugen D'Albert, the pianist who played here so finely but a short time ago that nothing need be said about him now. Among the features of the programme of orchestral music will be the last movement (theme with variations) from Tschaikowsky's suite, opus 55. It is said to be an interesting example of Tschaikowsky's vigorous scoring, mastership of musical means and deep sentiment. Particularly interesting will be the Dvorak's Symphony No. 4 in G major. This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra on Feb. 26 and 27 of this year in Boston. It is the latest symphonic composition by Dvorak and was completed last year and performed under Hans Richter's direction in both Vienna and London with much success, it is said.

The orchestra numbers 70 performers and every one of them is an artist. This is the programme:

Overture, "Benvenuto Cellini'..........Berlioz
Concerto for Pianoforte in E minor, Op. 11,
Chopin
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Prelude, "Lohengrin"..................Wagner
Last Movement (Theme with Variations)
from Suite, Op. 55..........Tschaikowsky
Soli for Violoncello.
a. Nocturne..........................Chopin
b. Moment Musical...............Schubert
c. Capriccioso.........................Klengel
Mr. Schroeder.
Symphony No. 4, in G major............Dvorak
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale: Allegro ma non troppo.

THE LLOYD CONCERT.

Clipping from News
Muskegon Mich

Date.....5-1

The fame of the Boston Symphony orchestra is world-wide, and seldon does it visit cities of the size of Grand Rapids. Muskegon is to be congratulated in having this opportunity of hearing so magnificent an orchestra. Arrangements have been made with the G. R. & I. railway company to run a special train back to this city after the concert. The concert occurs May 9 and all who wish to attend and avail themselves of the opportunity must nd in their names to T. C. Clark at

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EXPRESS, Buffalo, N. Y.

Date.....5-1

The Boston Symphony Orchestra, Arthur Nikisch, conductor, with Eugen D'Albert, the great piano virtuoso, and Alwin Schroeder, violoncellist, will give its only concert in this city next Tuesday evening. The Boston Orchestra was first heard in Buffalo six years ago. Since that time its annual visits here have been welcomed by an ever-widening circle of admirers until no event of the year now has greater attractiveness for the musical public. The Orchestra is said to be better than ever this year, and has also been extraordinarily successful from the box-office point of view. Seventy-five performers will appear in the ranks at Tuesday's concert. The romantic programme to be played has many features of interest and is especially suited to Mr. Nikisch, who is noted for his insight and appreciation of this rich class of music. It will be no little addition to the pleasure of the evening to hear Eugen d'Albert, whose magnificent performance at his recent recital is well remembered, and there will be a curiosity to hear the 'cellist who has been so highly praised in Boston and New-York. The programme in full follows:

Berlioz.................Overture, "Benvenuto Cellini."
Chopin....Concerto for Pianoforte in E minor, Op. 11.
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Wagner............................Prelude, "Lohengrin."
Tschaikowsky..Last Movement (Theme with Variations) from Suite, Op. 55.
Soli for Violoncello.
a Chopin...................................Nocturne.
b Schubert...........................Moment Musical.
c Klengel...................................Capriccio.
Mr. Schroeder.
Dvorak.....................Symphony No. 4, in G major.
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo;

The Boston Symphony Orchestra is not surpassed in Europe or America, and many, including Paderewski, think it the best in the world.

~~TELEGRAM~~-HERALD, Grand Rapids, Mich

Date.....5-2

Boston Symphony Orchestra.

The event of the musical season in this city will be the concert by the Boston Symphony orchestra, May 9, with the great pianist, D' Albert, than whom there is none greater, with the exception, perhaps, of Rubinstein. He was Liszt's most wonderful pupil, and he is that rare thing in a pianist, the combination of a profound musical nature, behind which are a great musical brain, and a warm, artistic temperament, with an unlimited technique. This is the sixth annual tour of the Symphony orchestra, which plays only in the larger cities. But for the fact that Hartman's hall is so finely adapted to concerts of this character, Western Michigan would not have the pleasure of hearing this truly grand organization. Line tickets will be issued at box office, No. 94 Ottawa street, this noon. Subscribers can obtain only as many reserved seats as they held tickets, ten being the limit. Seats will be reserved Tuesday morning, beginning at 9 o'clock.

COMMERCIAL, Buffalo, N. Y.

Date.....5-3

Boston Symphony Orchestra.

The Boston Symphony Concert at the Star Theatre this evening will present a variety of distinctive attractions. The orchestra itself, the largest and most lavishly supported musical organization in existence; Mr. Nikisch, its conductor, famons over two continents for his skill as a leader, his intellectual appreciation of the great musical works and his powers to bring out their latent beauties; Eugene D'Albert, the phenomenal pianist; Alvin Schroeder, the eminent 'cello player, and a program of some of the most interesting works of the modern romantic composers; Berlioz, Wagner, Tachaikowsky, Klengel and Drorak are all represented, besides the older composers, Chopin and Schubert. Something of the power to please which this orchestraa possesses may be inferred from the fact that it has given over 100 performances this season in Boston, New York and other eastern cities and every one has drawn great audiences.

EXPRESS, Buffalo, N. Y.

Date.....5-3

Boston Symphony Orchestra.

That model musical organization, the Boston Symphony Orchestra, Arthur Nikisch, conductor, Eugen d' Albert, the great pianist, and Alwin Schroeder, the violoncello virtuoso, form an ideal company of artists the equal of which can seldom be heard in any city. They will appear at the Star Theater this evening in a brilliant programme in which the masters of the modern school of orchestration are well represented. A large audience is assured.

The programme is as follows:

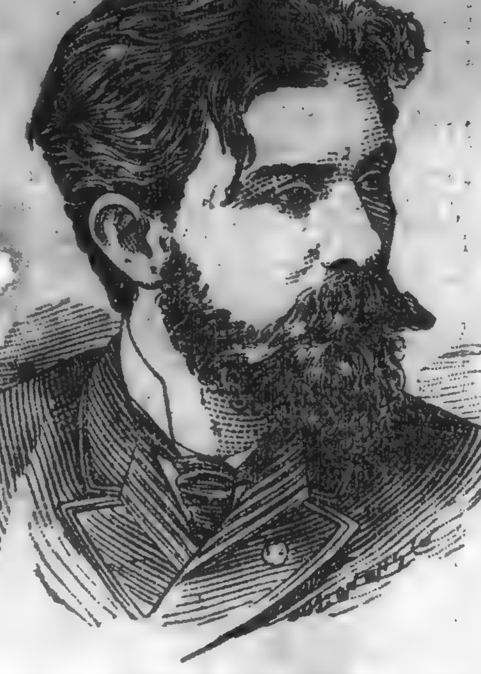
Overture, "Benvennto Cellini." ....Berlioz
Concerto for Pianoforte in E minor............Chopin
Mr. D'Albert.
Prelude, "Lohengrin." ....Wagner
Theme with Variations from Suite, Op. 55.
...............................Tschaikowsky
Soli for Violoncello:
a Nocturne......................................Chopin
b Moment Musical..........................Schubert
c Capriccio......................................Klengel
Mr. Schroeder.
Symphony in G major No. 4......................Dvorak

NEWS, Buffalo, N. Y. 5

Date

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Arthur Nikisch conductor, accompanied by Eugen D'Albert, the famous pianist, and Alwin Schroeder, the 'celloist, will give a concert at the Star Theater next Tuesday evening. The opportunity to hear in the same concert the finest orchestra this country has ever known, an artist commonly recognized as the first of living pianists and a distinguished 'cello virtuoso, constitutes an attraction not to be resisted by the musical public, and, as was expected, the demand for seats has been very great and there is every indication that the supply will be exhausted before Tuesday.



ARTHUR NIKISCH.

The Boston Orchestra is a permanent organization numbering 75 picked players. The present is its sixth visit to Buffalo. For Tuesday's concert Mr. Nikisch has arranged a programme of great interest, made up largely of representative numbers by modern composers and calculated to show to the best advantage the remarkable ability of the great orchestra and the soloists. The programme in full is as follows:

Overture—"Benvenuto Cellini".....Berlioz
Concerts for pianoforte in E minor..Chopin
Mr. D'Albert.
Prelude—"Lohengrin"............Wagner
Theme with variations from
the Suite op. 55...........Tschaikowsky
Solo for Violencello..............................
(a) Nocturne...................Chopin
(b) Moment Musical..........Schubert
(c) Capriccio.....................Klengel
Mr. Schroeder.
Symphony in G major No. 4........Dvorak

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lipping from Com. Advertiser,
~~STAR~~, New York, N. Y.

ate.....5-2

THE BOSTON SYMPHONY IN BROOKLYN.

The sixth concert by the Boston Symphony Orchestra in Brooklyn was given on Saturday evening at the Academy of Music. The programme was delightfully rendered. This concert was the close of an unusually successful season, and formed a very brilliant and fitting termination to this series. We cannot imagine a more finished performance. The beautiful Schubert Unfinished Symphony was perhaps played with more sympathy than anything else on the programme.

In this number the orchestra seemed to enter, con amore, into the very spirit of the great work. We have often heard this orchestra give this symphony before, but never with greater emotion or with greater perfection of execution—an absolutely faultless performance.

The introduction of two symphonies into the programme gave an opportunity of comparing this well known work of Schubert's with Schumann's symphony No. 4 in D minor. A striking contrast of style and of expression, but both immensely interesting. In the Schubert a concentration of sorrow; in the Schumann buoyant gladness and the light of love; in both a warm, human vitality. The scherzo of the Schumann symphony was played with "vim and vigor." To us it seems the best part of the work. In the romance movement the slight solo for violin fell to Mr. Loeffler, in Mr. Kneisel's absence, and was most gracefully played.

In Mr. and Mrs. Henschel the orchestra had the assistance of consummate artists. Mrs. Henschel was heard in a charming aria, "Alessandro," by Handel, and Mr. Henschel in the Tannhauser Fantasy, "Blick ich Umher," both given with perfect intonation and expression. Their duet from "Taming of the Shrew" was encored tumultuously, the singers being three times recalled, but not repeating the number. There are no artists whose method is more worthy of study than these two thoroughly trained vocalists. Their method is such perfect art that it ceases to be felt as art, and seems nature itself, as if there were no other way to sing. At the close of the concert Mr. Nikisch was obliged to appear three times and bow his acknowledgement of the well earned applause which testified to the appreciation of him and his work.

For the season of 1892-93 the following dates have been arranged, on Saturday evenings, at the same place as this season's concerts: Nov. 5, Dec. 10, 1892; Jan. 14, Feb. 11, March 18 and April 29, 1893.

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lipping from Enquirer
Buffalo N Y

ate.....4-30

The Great Republic

BOSTON SYMPHONY ORCHESTRA CONCERT.

In the words of the platform orator the Boston Symphony Orchestra "needs no introduction" to the Buffalo music-loving public. Its renown is such that it would be rather a reflection upon the intelligence of our concert goers to try to tell them anything about it. The orchestra and its talented conductor, Mr. Arthur Nikisch, will come to Buffalo for a concert on Tuesday evening next at the Star Theater. Two solo artists will appear with the orchestra, Alvin Schrœder, the eminent violoncellist, and Eugen D'Albert, the pianist who played here so finely but a short time ago that nothing need be said about him now. Among the features of the programme of orchestral music will be the last movement (theme with variations) from Tschaikowsky's suite, opus 55. It is said to be an interesting example of Tschaikowsky's vigorous scoring, mastership of musical means and deep sentiment. Particularly interesting will be the Dvorak's Symphony No. 4 in G. major. This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra on Feb. 26 and 27 of this year in Boston. It is the latest symphonic composition by Dvorak and was completed last year and performed under Hans Richter's direction in both Vienna and London with much success, it is said.

The erchestra numbers 70 performers and every one of them is an artist. This is the programme:

Overture, "Benvenuto Cellini'..........Berlioz
Concerto for Pianoforte in E minor, Op. 11,
Chopin
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Prelude, "Lohengrin"..................Wagner
Last Movement (Theme with Variations)
from Suite, Op. 55..........Tschaikowsky
Soli for Violoecello.
a. Nocturne..........................Chopin
b. Moment Musical...............Schubert
c. Capriccioso.........................Klengel
Mr. Schroeder.
Symphony No. 4, in G major............Dvorak
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale: Allegro ma non troppo.

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lipping from News
Balto Md

ate.....4-29

BOSTON SYMPHONY.

he Last of a Most Delightful Series of Concerts.

The Boston Symphony Orchestra closed its season of six concerts at the Academy Concert Hall last evening, with a strong but varied programme consisting of three works for the orchestra, three short 'cello solos and three vocal numbers.

The soloists were Mr. and Mrs. Georg Henschel and Mr. Alwin Schroeder, first violincellist of the orchestra, and a member of the Kneisel Quartette. Mr. Franz Kneisel had been advertised to play a Paganini concerto, but was prevented by serious illness from fulfilling his engagement.

Mrs. Henschel was heard to great advantage in the Handel aria, which is thoroughly suited to her style of singing, and her clear, sweet, flexible soprano voice. She was quite enthusiastically recalled several times, but did not set the bad example of singing an encore.

Mr. Henschel sang Wolfram's love song, which opens the [illegible] of song scene in the second act of Wagner's Tannhauser. Although seldom heard in concerts, it is one of the most noble and melodious numbers in the opera. It is composed in the recitative style of the old Minnesingers, who recited their songs in the courts of their kings, and accompanied their voices with the small harps which they carried from place to place. Mr. Henschel's voice is not a great one, and he does not always sustain his tones at the end of the phrase, but he is an artist of unusual intelligence in music generally, and whatever he does is finished and artistic. He is one of the finest lieder singers living.

Mr. Alwin Schroeder's three short 'cello solos aroused great enthusiasm. The first was the well-known Chopin nocturne, opus 9, No. 2; the second, the Schubert moment musicale, and the third the Popper dance of the elves and gnomes. His appearance in Baltimore hereafter will always be anticipated with pleasure.

The orchestral work was exceedingly well done, as usual, the principal number being "The Preludes," by Liszt, with which the concert closed. The Schubert symphony can be played by almost any orchestra, and has been heard here so often that concert patrons naturally prefer something more modern from the full Boston orchestra. Nevertheless, the laurel wreath presented to Mr. Nikisch by one of Baltimore's finest artists, expressed the feeling of the entire audience.

Six more concerts are announced for next season, and it is to be hoped that the lovers of music and enterprise generally will hurry up the new Music Hall in time to afford them a fitting place for the entire orchestra of eighty-five musicians, which, on account of limited stage room, Baltimore has

DEMOCRAT, Grand Rapids, Mich.

Date 5-1

BOSTON SYMPHONY ORCHESTRA.

Arthur Nikisch, the director of the great orchestra to be here on the evening of the ninth of this mouth, is in many respects a phenomenal individual. He is most liberal and versatile in his musical instincts, which fact shows itself in the diversified styles and nationalities of music which he gives. When Richard Wagner's great theatre at Bayreuth was dedicated there was an orchestra chosen from the leading artists of the world, and Arthur Nikisch was one of a few who went from Vienna. After the experience of playing under Wagner's baton at that most wonderful music festival, it is not surprising that he should be considered the most famous exponent of the great master's music. The Wagner numbers on the program have met with the most wonderful success, and instead of being severe or classical they have, in every instance, drawn out the most popular applause. Nikisch knows how to give the best music in existence, and yet music that does not tire the average listener. The playing of this great orchestra is going to be a revelation to the audience on Monday evening, the 9th. Eighteen first and nearly as many [illegible]ond violins, led by some of the finest violinists in the world, eight basses and other instruments to balance; eighty-one members in the company, including the managers. Concerning the little man, Eugen d'Albert, a great deal might be said. Liszt's latest and greatest pupil, similar in temperament to Carl Tausig: pronounced by Rubinstein and Bulow to be absolutely the leading pianist today; a Hercules in technique and musical force; such is this quaint little artist. He carries his audiences by storm, and does this not so much by persuasion as by absolute command in pianistic ability.

Hartman hall is, from all appearances, going to present a grand appearance when Nikisch raises his baton for the opening number, for here will be a splendid representati[illegible] from every neighboring town, and the auditorium will undoubtedly be quite filled, and the orchestra and the program!—the best music that has ever been here or in America.

HENRY C. POST.

BOSTON SYMPHONY ORCHESTRA.

On the evening of Monday, May 9, Grand Rapids music lovers will have the pleasure of listening to one of the grandest musical organizations on earth. The work done by the Boston Symphony Orchestra is of the very highest grade and appeals to the most cultured musical taste. Tickets can be subscribed for in the Grand Rapids National bank.

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ping from Enquirer, Buffalo, N. Y.

4-30

OSTON SYMPHONY ORCHESTRA CONCERT.

In the words of the platform orator the Boston Symphony Orchestra "needs no introduction" to the Buffalo music-loving public. Its renown is such that it would be rather a reflection upon the intelligence of our concert goers to try to tell them anything about it. The orchestra and its talented conductor, Mr. Arthur Nikisch, will come to Buffalo for a concert on Tuesday evening next at the Star Theater. Two solo artists will appear with the orchestra, Alvin Schrœder, the eminent violoncellist, and Eugen D'Albert, the pianist who played here so finely but a short time ago that nothing need be said about him now. Among the features of the programme of orchestral music will be the last movement (theme with variations) from Tschaikowsky's suite, opus 55. It is said to be an interesting example of Tschaikowsky's vigorous scoring, mastership of musical means and deep sentiment. Particularly interesting will be the Dvorak's Symphony No. 4 in G major. This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra on Feb. 26 and 27 of this year in Boston. It is the latest symphonic composition by Dvorak and was completed last year and performed under Hans Richter's direction in both Vienna and London with much success, it is said.

The orchestra numbers 70 performers and every one of them is an artist. This is the programme:

Overture, "Benvenuto Cellini'..........Berlioz
Concerto for Pianoforte in E minor, Op. 11, Chopin
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Prelude, "Lohengrin"..................Wagner
Last Movement (Theme with Variations) from Suite, Op. 55...........Tschaikowsky
Soli for Violoncello.
a. Nocturne..........................Chopin
b. Moment Musical...............Schubert
c. Capriccioso.........................Klengel
Mr. Schroeder.
Symphony No. 4, in G major............Dvorak
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale: Allegro ma non troppo.

THE LLOYD CONCERT.

Clipping from News Muskegon Mich

Date 5-1

The fame of the Boston Symphony orchestra is world-wide, and seldon does it visit cities of the size of Grand Rapids. Muskegon is to be congratulated in having this opportunity of hearing so magnificent an orchestra. Arrangements have been made with the G. R. & I. railway company to run a special train back to this city after the concert. The concert occurs May 9 and all who wish to attend and avail themselves of the opportunity must send in their names to T. C. Clark at

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EXPRESS, Buffalo, N. Y.

Date 5-1

The Boston Symphony Orchestra, Arthur Nikisch, conductor, with Eugen D'Albert, the great piano virtuoso, and Alwin Schroeder, violoncellist, will give its only concert in this city next Tuesday evening. The Boston Orchestra was first heard in Buffalo six years ago. Since that time its annual visits here have been welcomed by an ever-widening circle of admirers until no event of the year now has greater attractiveness for the musical public. The Orchestra is said to be better than ever this year, and has also been extraordinarily successful from the box-office point of view. Seventy-five performers will appear in the ranks at Tuesday's concert. The romantic programme to be played has many features of interest and is especially suited to Mr. Nikisch, who is noted for his insight and appreciation of this rich class of music. It will be no little addition to the pleasure of the evening to hear Eugen d'Albert, whose magnificent performance at his recent recital is well remembered, and there will be a curiosity to hear the 'cellist who has been so highly praised in Boston and New-York. The programme in full follows:

Berlioz.................Overture, "Benvenuto Cellini."
Chopin....Concerto for Pianoforte in E minor, Op. 11.
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Wagner.........................Prelude, "Lohengrin."
Tschaikowsky..Last Movement (Theme with Variations) from Suite, Op. 55.
Soli for Violoncello.
a Chopin..................................Nocturne.
b Schubert ....Moment Musical.
c Klengel..................................Capriccio.
Mr. Schroeder.
Dvorak..................Symphony No. 4, in G major.
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo;

The Boston Symphony Orchestra is not surpassed in Europe or America, and many, including Paderewski, think it the best in the world.

~~TELEGRAM~~ HERALD, Grand Rapids, Mich

Date 5-2

Boston Symphony Orchestra.

The event of the musical season in this city will be the concert by the Boston Symphony orchestra, May 9, with the great pianist, D' Albert, than whom there is none greater, with the exception, perhaps, of Rubinstein. He was Liszt's most wonderful pupil, and he is that rare thing in a pianist, the combination of a profound musical nature, behind which are a great musical brain, and a warm, artistic temperament, with an unlimited technique. This is the sixth annual tour of the Symphony orchestra, which plays only in the larger cities. But for the fact that Hartman's hall is so finely adapted to concerts of this character, Western Michigan would not have the pleasure of hearing this truly grand organization. Line tickets will be issued at box office, No. 94 Ottawa street, this noon. Subscribers can obtain only as many reserved seats as they hold tickets, ten being the limit. Seats will be reserved Tuesday morning, beginning at 9 o'clock.

COMMERCIAL, Buffalo, N. Y.

Date 5-3

Boston Symphony Orchestra.

The Boston Symphony Concert at the Star Theatre this evening will present a variety of distinctive attractions. The orchestra itself, the largest and most lavishly supported musical organization in existence; Mr. Nikisch, its conductor, famous over two continents for his skill as a leader, his intellectual appreciation of the great musical works and his powers to bring out their latent beauties; Eugene D'Albert, the phenomenal pianist; Alvin Schroeder, the eminent 'cello player, and a program of some of the most interesting works of the modern romantic composers; Berlioz, Wagner, Tachaikowsky, Klengel and Drorak are all represented, besides the older composers, Chopin and Schubert. Something of the power to please which this orchestraa possesses may be inferred from the fact that it has given over 100 performances this season in Boston, New York and other eastern cities and every one has drawn great audiences.

EXPRESS, Buffalo, N. Y.

Date 5-3

Boston Symphony Orchestra.

That model musical organization, the Boston Symphony Orchestra, Arthur Nikisch, conductor, Eugen d' Albert, the great pianist, and Alwin Schroeder, the violoncello virtuoso, form an ideal company of artists the equal of which can seldom be heard in any city. They will appear at the Star Theater this evening in a brilliant programme in which the masters of the modern school of orchestration are well represented. A large audience is assured.

The programme is as follows:

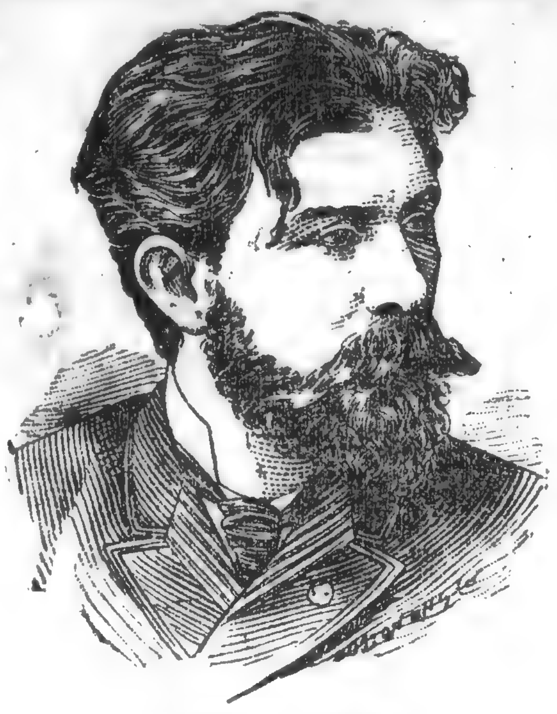
Overture, "Benvenuto Cellini." ....Berlioz
Concerto for Pianoforte in E minor..............Chopin
Mr. D'Albert.
Prelude, "Lohengrin." ....Wagner
Theme with Variations from Suite, Op. 55. ....Tschaikowsky
Soli for Violoncello:
a Nocturne....................................Chopin
b Moment Musical...........................Schubert
c Capriccio....................................Klengel
Mr. Schroeder.
Symphony in G major No. 4........................Dvorak

NEWS, Buffalo, N. Y.

Date 5

Boston Symphony Orchestra.

The Boston Symphony Orchestra, Arthur Nikisch conductor, accompanied by Eugen D'Albert, the famous pianist, and Alwin Schroeder, the 'celloist, will give a concert at the Star Theater next Tuesday evening. The opportunity to hear in the same concert the finest orchestra this country has ever known, an artist commonly recognized as the first of living pianists and a distinguished 'cello virtuoso, constitutes an attraction not to be resisted by the musical public, and, as was expected, the demand for seats has been very great and there is every indication that the supply will be exhausted before Tuesday.



ARTHUR NIKISCH.

The Boston Orchestra is a permanent organization numbering 75 picked players. The present is its sixth visit to Buffalo. For Tuesday's concert Mr. Nikisch has arranged a programme of great interest, made up largely of representative numbers by modern composers and calculated to show to the best advantage the remarkable ability of the great orchestra and the soloists. The programme in full is as follows:

Overture—"Benvenuto Cellini".....Berlioz
Concerts for pianoforte in E minor..Chopin
Mr. D'Albert.
Prelude—"Lohengrin"............Wagner
Theme with variations from the Suite op. 55............Tschaikowsky
Solo for Violencello.........................
(a) Nocturne....................Chopin
(b) Moment Musical...........Schubert
(c) Capriccio......................Klengel
Mr. Schroeder.
Symphony in G major No. 4........Dvorak

Clipping from Com. Advertiser
~~STAR~~, New York, N. Y.

Date 5-2

THE BOSTON SYMPHONY IN BROOKLYN.

The sixth concert by the Boston Symphony Orchestra in Brooklyn was given on Saturday evening at the Academy of Music. The programme was delightfully rendered. This concert was the close of an unusually successful season, and formed a very brilliant and fitting termination to this series. We cannot imagine a more finished performance. The beautiful Schubert Unfinished Symphony was perhaps played with more sympathy than anything else on the programme.

In this number the orchestra seemed to enter, con amore, into the very spirit of the great work. We have often heard this orchestra give this symphony before, but never with greater emotion or with greator perfection of execution—an absolutely faultless performance.

The introduction of two symphonies into the programme gave an opportunity of comparing this well known work of Schubert's with Schumann's symphony No. 4 in D minor. A striking contrast of style and of expression, but both immensely interesting. In the Schubert a concentration of sorrow; in the Schumann buoyant gladness and the light of love; in both a warm, human vitality. The scherzo of the Schumann symphony was played with "vim and vigor." To us it seems the best part of the work. In the romance movement the slight solo for violin fell to Mr. Loeffler, in Mr. Kneisel's absence, and was most gracefully played.

In Mr. and Mrs. Henschel the orchestra had the assistance of consummate artists. Mrs. Henschel was heard in a charming aria, "Alessandro," by Handel, and Mr. Henschel in the Tannhauser Fantasy, "Blick ich Umher," both given with perfect intonation and expression. Their duet from "Taming of the Shrew" was encored tumultuously, the singers being three times recalled, but not repeating the number. There are no artists whose method is more worthy of study than these two thoroughly trained vocalists. Their method is such perfect art that it ceases to be felt as art, and seems nature itself, as if there were no other way to sing. At the close of the concert Mr. Nikisch was obliged to appear three times and bow his acknowledgment of the well earned applause which testified to the appreciation of him and his work.

For the season of 1892-93 the following dates have been arranged, on Saturday evenings, at the same place as this season's concerts: Nov. 5, Dec. 10, 1892; Jan. 14, Feb. 11, March 18 and April 29, 1893.

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lipping from Enquirer Buffalo N Y

Date 4-30

The Great Republic

BOSTON SYMPHONY ORCHESTRA CONCERT.

In the words of the platform orator the Boston Symphony Orchestra "needs no introduction" to the Buffalo music-loving public. Its renown is such that it would be rather a reflection upon the intelligence of our concert goers to try to tell them anything about it. The orchestra and its talented conductor, Mr. Arthur Nikisch, will come to Buffalo for a concert on Tuesday evening next at the Star Theater. Two solo artists will appear with the orchestra, Alvin Schrœder, the eminent violoncellist, and Eugen D'Albert, the pianist who played here so finely but a short time ago that nothing need be said about him now. Among the features of the programme of orchestral music will be the last movement (theme with variations) from Tschaikowsky's suite, opus 55. It is said to be an interesting example of Tschaikowsky's vigorous scoring, mastership of musical means and deep sentiment. Particularly interesting will be the Dvorak's Symphony No. 4 in G. major. This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra on Feb. 26 and 27 of this year in Boston. It is the latest symphonic composition by Dvorak and was completed last year and performed under Hans Richter's direction in both Vienna and London with much success, it is said.

The erchestra numbers 70 performers and every one of them is an artist. This is the programme:

Overture, "Benvenuto Cellini'..........Berlioz
Concerto for Pianoforte in E minor, Op. 11, Chopin
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'Albert.
Prelude, "Lohengrin"..................Wagner
Last Movement (Theme with Variations) from Suite, Op. 55..........Tschaikowsky
Soli for Violoecello.
a. Nocturne..........................Chopin
b. Moment Musical...............Schubert
c. Capriccioso.........................Klengel
Mr. Schroeder.
Symphony No. 4, in G major............Dvorak
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale: Allegro ma non troppo.

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lipping from News, Balto Md

Date 4-29

BOSTON SYMPHONY.

he Last of a Most Delightful Series of Concerts.

The Boston Symphony Orchestra closed its season of six concerts at the Academy Concert Hall last evening, with a strong but varied programme consisting of three works for the orchestra, three short 'cello solos and three vocal numbers.

The soloists were Mr. and Mrs. Georg Henschel and Mr. Alwin Schroeder, first violincellist of the orchestra, and a member of the Kneisel Quartette. Mr. Franz Kneisel had been advertised to play a Paganini concerto, but was prevented by serious illness from fulfilling his engagement.

Mrs. Henschel was heard to great advantage in the Handel aria, which is thoroughly suited to her style of singing, and her clear, sweet, flexible soprano voice. She was quite enthusiastically recalled several times, but did not set the bad example of singing an encore.

Mr. Henschel sang Wolfram's love song, which opens the [illegible]rnament of song scene in the second act of Wagner's Tannhauser. Although seldom heard in concerts, it is one of the most noble and melodious numbers in the opera. It is composed in the recitative style of the old Minnesingers, who recited their songs in the courts of their kings, and accompanied their voices with the small harps which they carried from place to place. Mr. Henschel's voice is not a great one, and he does not always sustain his tones at the end of the phrase, but he is an artist of unusual intelligence in music generally, and whatever he does is finished and artistic. He is one of the finest lieder singers living.

Mr. Alwin Schroeder's three short 'cello solos aroused great enthusiasm. The first was the well-known Chopin nocturne, opus 9, No. 2; the second, the Schubert moment musicale, and the third the Popper dance of the elves and gnomes. His appearance in Baltimore hereafter will always be anticipated with pleasure.

The orchestral work was exceedingly well done, as usual, the principal number being "The Preludes," by Liszt, with which the concert closed. The Schubert symphony can be played by almost any orchestra, and has been heard here so often that concert patrons naturally prefer something more modern from the full Boston orchestra. Nevertheless, the laurel wreath presented to Mr. Nikisch by one of Baltimore's finest artists, expressed the feeling of the entire audience.

Six more concerts are announced for next season, and it is to be hoped that the lovers of music and enterprise generally will hurry up the new Music Hall in time to afford them a fitting place for the entire orchestra of eighty-five musicians, which, on account of limited stage room, Baltimore has ne

Clipping from American Balto Md

Date 4-29

LAST SYMPHONY CONCERT.

Close of the Boston Orchestra's Performances—The Program and Soloists.

The Boston Symphony Orchestra closed the season here last night in the Concert Hall of the Academy of Music in fine style. Mr. and Mrs. Georg Henschel were the vocal soloists. They are known on both sides of the ocean as artists of the first rank. Mr. Henschel, who is a native of Silesia, has had the best musical training under distinguished masters. He founded the Boston Orchestra, led it for three years, and then went to London to conduct a similar organization. He sang last night, in a thoroughly-finished style, the air, "Blick ich Umher," from "Tannhauser." His voice is a resonant, melodious baritone, highly cultivated and of great dramatic power and breadth. His rendition of the air was all that could be desired. His wife's maiden name was Lillian Bailey. She was born in Columbus, O. She first appeared in public as a pupil of Madame Rudersdorf in 1876. Afterwards she studied abroad with Madame Viadot-Gorcia and other excellent trainers, and has sung at many great festivals in England, Scotland, Germany and America. She married Mr. Henschel in 1881. The career of the two has been a long and brilliant one. Mrs. Henschel's voice is a clear, sweet, true, flexible soprano, which she manages with consummate skill and taste. Her treatment of Haendel's air, "Alessandro," was in the highest style, and aroused the audience to a great pitch of enthusiasm. Goetz's beautiful duet from "Taming of the Shrew"—"Come, Kate, My Dearest"—served to further exhibit the admirable quality of their voices and their splendid method. It was a genuine treat to hear them sing it. Mr. Franz Kneisel was down for Paganini's concerto in D major for violin, but he was too ill to appear. In his place Mr. Alwin Schroeder, a member of the Kneisel Quartet, showed in three short selections what a fine master of the 'cello he is. The orchestra played in its usual splendid style the overture to Wagner's "Flying Dutchman," Schubert's unfinished symphony in B minor, and Liszt's symphonic poem, "Les Preludes." Mr. Nikisch received from an admirer a wreath of ivy with fancy streamers attached. The concerts this season have been better attended than ever before. At some of them people were turned away—a proof that classical music, when played as it ought to be, is thoroughly appreciated by our people. Six concerts have been announced for next season.

COMMERCIAL, Buffalo, N. Y.

Date 4-30

On Tuesday the famous Boston Symphony Orchestra under the direction of Mr. Nikisch will give a concert at the Star Theatre, when Buffalo will again have an opportunity of hearing the great pianist D'Albert. He will play Chopin's concerto in E minor, one of the most beautiful of this composer's works, and one very seldom heard here. Mr. Alvin Schroeder, the first violincello in the Orchestra, will be the other soloist. He has won good opinions from the eastern press, and his position alone warrants interesting work. Of the Orchestra itself nothing more can be said, it being conceded as one of the best, if not the best, in the world. A symphony of Dvorak's, the Lohengrin prelude, and Berlioz's overture, "Benvenuto Cellini," forms this part of the program. The Dvorak Symphony was given in Vienna and London last year with marked success, and was produced for the first time in this country by Mr. Nikisch last February. With such a program, rendered by such artists, the Star Theatre should be filled to its utmost capacity.

PROGRAM.

Berlioz........Overture, "Benvenuto Cellini"
Chopin...Concerto for Pianoforte in E minor, Op. 11.
    Allegro maestoso.
    Romance—larghetto.
    Rondo vivace.
Mr. D'Albert.
Wagner..................Prelude, "Lohengrin"
Tschaikowsky.....Last Movement (Theme with Variations from Suite, Op. 55.
Soli for Violoncello.
    a. Chopin, Nocturne.
    b. Schubert. Moment Musical.
    c. Klengel. Capriccioso.
Mr. Schroeder.
Dvorak.............Symphony No. 4, in G major
    Allegro con brio.
    Adagio.
    Allegretto grazioso.
    Finale; Allegro ma non troppo.

Chicago Herald
May 5/1

BOSTON SYMPHONY ORCHESTRA.

The one musical event of importance during the coming week will be the visit of the Boston Symphony orchestra, which under its distinguished conductor, Arthur Nikisch, will give a single concert at Central Music hall on Saturday evening. The orchestra numbers seventy five performers and is recognized as one of the best in the world. Indeed, no less an authority than Paderewski recently said of it: "I consider the Boston Symphony orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony orchestra stands above it. After the performance of my concerts in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again.

An important feature of the concert on Saturday will be the appearance with the orchestra of Eugene D'Albert, the great piano virtuoso. Franz Kneisel, the concertmeister of the orchestra, will also be heard in solo numbers. The programme is as follows:

Overture—"Sakuntala"........................Goldmark
Concerto for Pianoforte in E Minor, op. 11..Chopin
Eugene D'Albert.
Symphonic Poem, "The Rouet D'Omphale"..........................Saint-Saens
Concerto for Violin in D Major..............Paganini
Franz Kneisel.
Pilgrim's March, from Symphony "Harold in Italy"..............................Berlioz
Viola Solo, Mr. Kneisel.
Symphony No. 1 in B Flat, op. 38.......Schumann

The sale of seats opens to-morrow morning.

Clipping from Star Union Brooklyn N.Y.

Date 5-2

THE PHILHARMONIC CONCERT.

Saturday night's Philharmonic was a concert long to be remembered. The season, when it began in November under a new management, was decidedly experimental in character. That the experiment turned out happily is apparently indicated by the publication in last Saturday's programme of the dates for next season's concerts and rehearsals, which will be again conducted by Mr. Arthur Nikisch. The last concert of the season was outwardly distinguished from its predecessors by pretty floral decorations and a different setting of the stage. Easter lilies, azaleas and palms filled the space within the orchestra rail, and a scene in light tones replaced the ugly green one so long associated with Philharmonic concerts. The Academy was well filled, and the audience were unusually enthusiastic.

Mr. Nikisch, in giving very little Wagner music this season, has tacitly refused to place himself in competition with Seidl or other Wagnerian leaders. The only orchestral selections given were the "Faust Overture," the "Waldweben" from "Siegfried," the prelude to the "Meistersinger" and the overture to the "Flying Dutchman," which opened the concert last Saturday. If hitherto any of Mr. Nikisch's hearers have doubted his ability to render the works of Wagner as intelligently and artistically as he interprets other composers, Saturday night's performance of the "Flying Dutchman" overture must have reassured them on this point. The selection was evidently carefully studied, and it was brilliantly played.

Mrs. Henschel repeated her charming performance of Haendel's "Alessandro" aria, and was warmly applauded. The Schubert B minor symphony was attentively heard, and Mr. Nikisch's exquisite and original rendering of it was apparently appreciated, for the applause was heartier than that usually given to an orchestral number.

Mr. Henschel's only solo selection, the "Blick ich umher," from "Tannhaeuser," was, perhaps, not the best thing he might have chosen for his voice, but his singing of it was manly and skillful. Again, the duo from Goetz's "Taming of the Shrew," sung by both Mr. and Mrs. Henschel, won for the singers five recalls from a delighted audience.

The Schumann symphony in D minor, No. 4, is one of the things which gains by repetition. It is a pity that we do not hear it oftener. The playing of it was beyond criticism. The comparatively unlearned people in the audience found much pleasure and enlightenment in following it, with the aid of Prout's delightful analysis, which was printed in the well-edited but not handsome programme. It is to be hoped that the custom of presenting descriptive notes of the orchestral numbers will not be discontinued next year. Their excellent character has called forth many expressions of satisfaction.

At the close of the concert, the audience stayed long enough to recall Mr. Nikisch three times, as an expression of appreciation of his winter's work.

~~TELEGRAM~~-HERALD, Grand Rapids, Mich

Date 5-1

A week from tomorrow night the famous Boston Symphony orchestra will play in Hartman hall. This is the largest orchestra in the United States and in point of proficiency it is second to none in the world. It is composed of the most accomplished instrumentalists that can be secured. The appearance of this superb organization in Grand Rapids is a treat; a privilege that the lovers of music never dreamed of. Too much expression of appreciation cannot be given to F. M. Davis and A. H. Morehead, who, it is understood, had the courage to pledge the orchestra a large certainty in order to induce them to come here. In addition to the fine program of solid and substantial music, Eugene D'Albert, the renowned pianist, who is compared with Rubenstein, will render several solos. The subscription list for tickets indicates that the spacious auditorium will be crowded to its capacity. The following notice is intended for subscribers: Line tickets will be issued at the box office at No. 94 Ottawa street tomorrow morning. Subscribers can obtain only as many reserved seats as they hold tickets. To facilitate the subscription sale, those who have subscribed are requested to call upon F. M. Davis, cashier Grand Rapids National bank, and retain their tickets. The sale will open to the public on Wednesday morning, continuing until the night of the concert.

INTER-OCEAN, Chicago, Ill.

Date 5-1

CENTRAL MUSIC HALL.

The musical community will undoubtedly welcome the opportunity of again hearing the famous Boston Symphony Orchestra under its distinguished conductor, Arthur Nikisch. This organization will give its only concert in this city next Saturday evening at Central Music Hall, when it will be accompanied by Eugen d'Albert, the piano virtuoso, and Franz Kneisel, violinist, who are the soloists of the present tour. The Boston Orchestra has been enjoying a season of remarkable prosperity, and its concerts in New York, Philadelphia, and other large Eastern cities, have attracted great patronage and have won for it the heartiest praise from the leading critics. At the coming concert it will number seventy-five players. The programme in full is as follows: Overture, "Sakuntala," Goldmark; concerto for pianoforte in E minor, op. 11, Chopin, Mr. d'Albert; symphonic poem, "Le Rouet D'Omphale," Saint-Saens; concerto for violin in D major, Paganini (revised and with addition by Wilhelmj), Mr. Kneisel; viola solo, "Pilgrim's March," from symphony "Harold in Italy," Berlioz, Mr. Kneisel; symphony No. 1 in B flat, op. 38, Schumann.

STANDARD-UNION, Brooklyn, N. Y.

Date 4-30

THE PHILHARMONIC REHEARSAL.

At the sixth and last rehearsal yesterday Mr. and Mrs. George Henschel were the special attractions. These artists are deservedly popular in Brooklyn, and always draw good houses. The orchestral part of the programme was especially calculated to bring out the strong points of Nikisch's fine orchestra. The overture to Wagner's "Flying Dutchman" was broadly rendered, but it may safely be said that Brooklyn has never heard the Schubert B minor or "Unfinished" symphony better given. Mr. Nikisch's interpretation differs considerably from that of Seidl or of Thomas. The opening is taken at a slower tempo, and the changes of time throughout are more carefully observed. The Schumann D minor symphony was also given very effectively.

Mrs. Henschel sang with her sweet but not powerful voice Haendel's air from "Alessandro," a selection admirably suited to her. She is an exceedingly accomplished singer, and it is unusual to hear a voice so perfectly managed. She is, however, a somewhat cold singer. Mr. Henschel's rendering of Wolfram's competition song, from the second act of "Tannhaeuser," was distinguished by perfect technique and great heartiness and earnestness. These qualities, in fact, make up a large part of Henschel's attraction. He has not a remarkable voice, but he is a capable musician, thoroughly devoted to his art.

The audience rose to great enthusiasm after the singing of the duo from Goetz's "Taming of the Shrew," and Mr. and Mrs. Henschel were recalled five times. This evening's concert will practically close the Brooklyn musical season, as far as the "regular" attractions are concerned.

Clipping from World. Balto Md

Date 4-29

THE SYMPHONY CONCERT.

The Boston symphony concert Thursday night as usual attracted an audience which filled every seat in the Academy hall. Many came in evening dress to enjoy the concert first and the Maryland club reception later, and this made the assemblage a brilliant one. The soloists, Herr Hentschel and wife, were not as satisfactory as those heard in former concerts, although Mrs. Hentschel was heartily recalled several times. But the audience had in mind D'Albert and other famous musicians who have appeared as soloists and naturally comparisons were made. The cello solos of Herr Schroeder, who appeared in place of Franz Kneisel, who is ill, were artistic triumphs. He played a suite of three, which displayed his wonderful fingering, sympathetic shading, and stamped him as a cello soloist of the first rank. The orchestra rendered the overture to "Flying Dutchman" in grand style, and an unfinished symphony by Schubert, closing with a masterly performance of Liszt's symphonic poem reminds one so strongly of Wagner in several of its movements.

Date 4-28

BROOKLYN'S PHILHARMONIC.

The public rehearsal for the last concert of the Brooklyn Philharmonic Society to-night was given by the Boston Orchestra under Herr Nikisch's direction yesterday afternoon in the Academy of Music across the river. The programme included the overture to the "Flying Dutchman" and Schumann's D minor symphony. The orchestra played, as usual, with superb finish and spirit.

The soloists were Mr. and Mrs. Henschel. Mrs. Henschel sang the florid aria from Handel's "Alessandro" admirably, and together these consummate artists were heard in the duet from Goetz's "Taming of the Shrew."

The audience was one of the largest of the year and the applause was very hearty.

COMMERCIAL, Buffalo, N. Y.

Date 4-30

Boston Symphony Orchestra.

The concert by the Boston Symphony Orchestra at the Star Theatre next Tuesday evening, May 3, will undoubtedly be a "red letter" event of the musical season. Mr. Nikisch and his men have won a high place in the esteem of this public by their splendid performances in past seasons notably at the festival of the Buffalo Musical Association last year. Since that occasion the organization has steadily gained in prestige and most judges now agree with Paderewski who said of it "I consider the Boston Symphony Orchestra the best in the world." The Orchestra will be accompanied on its coming visit by Eugen d'Albert, the great pianist. The combination is one not often to be enjoyed and will no doubt call out an attendance worthy of the occasion.

TIMES, New York, N. Y.

Date 5-1

—Eugen d'Albert and the Boston Symphony Orchestra will appear in concert together at the Madison Square Garden Concert Hall to-morrow evening. Mr. d'Albert will play Chopin's E minor concerto and Liszt's in E flat. The orchestra will play Goldmark's "Sakuntala" overture, selections from "Die Meistersinger," and the third movement of Berlioz's "Harold in Italy," with Franz Kneisel as viola soloist.

Eve. Post, New York, N. Y.

Date 4-27

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Although there were three soloists at last evening's final concert of the Boston Symphony Orchestra, the interest nevertheless centred in the orchestral numbers; not that the soloists were poor, but because the orchestra fairly beat its own record in the matter of technical finish and artistic expression. Mrs. Henschel sung an aria from Massenet's "Herodiade," Mr. Henschel sang "Blick ich umher" from "Tannhäuser," and together these two accomplished artists sang a duet from the "Taming of the Shrew." Mr. Kneisel, the concert-master of the orchestra, again showed his marvellous skill as an executant on the violin, but it was to be regretted that he had not chosen a piece that would have given more opportunity than the Paganini D-major concerto, for showing the higher, intellectual, and emotional qualities of violin-playing which Mr. Kneisel also possesses to a degree equalled by but very few living violinists.

Goldmark's "Prometheus Bound" overture was substituted for a Saint-Saëns symphonic poem that had been announced, and as that overture is one of Goldmark's best works, somewhat in Liszt's vein but with a rich Oriental coloring peculiar to the composer of the "Queen of Sheba," the audience did not feel inclined to disapprove of the change. But the greatest treat was reserved for the end—Dvorák's fourth symphony, which, fine as it seemed at a first hearing, struck us last evening as being one of the greatest of modern symphonic works, brimful of new ideas, orchestral devices, and national color. Who has not, on reading the sad story of Schubert's life, and his early death at the age of thirty-one, ardently wished that that most spontaneous of all composers might come to live again in the person of some *Doppelgänger?* Well, Anton Dvorák is such a Schubert *redivivus*, and New York is happy in the prospect of soon possessing him as a member of her musical colony. Nor will he be allowed to starve here as the other Schubert was in Vienna. He will have $15,000 a year at the National Conservatory, which is a great deal more than Schubert earned all his life.

The truly delightful manner in which Mr. Nikisch and his musicians interpreted this symphony—it was the very perfection of orchestral playing—by way of concluding the season, must have decided any hearers who may have been uncertain as to renewing their subscriptions for next year.

The dates of next year's six concerts are (on Thursday evenings) November 3, December 8, January 12, February 9, March 16, April 27. They will again be given in Chickering Hall, but it is to be hoped that before next autumn some means will be found for ventilating the hall without letting in the deafening street noises. It would be well if Eighteenth Street could be paved with asphalt.

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The Boston symphony orchestra must have felt at home last evening, for it faced an audience in the Brooklyn Academy of Music that resembled in size and quality the houses it is accustomed to play to in Boston, and the likeness was strengthened by the cordiality, at times reaching to enthusiasm, that marked the attitude of the public toward the band and its leader, Mr. Nikisch being twice recalled and cheered at the end of the programme. A set of resolutions, giving encouragement and indorsement, was privately delivered to the conductor by the Philharmonic society, but the friendliness of that body was gratefully manifested in the floral decoration of the stage that had been undertaken by its order. The dramatic "Flying Dutchman" overture, the lovely unfinished symphony by Schubert, the brief and beautiful Fourth symphony of Schumann were the orchestral pieces. Mrs. Henschel sang sweetly the air from Handel's "Alexander," Mr. Henschel was vigorous, but in better voice than at the rehearsal, in his delivery of the "Blick Ich Umher" from "Tannhauser," and the two sang tastefully and expressively the duet from Goetz's "Taming of the Shrew." The next appearance of the Boston symphony orchestra hereabout will be in conjunction with D'Albert at Madison square garden concert hall to-morrow night, and the first performance of the second season in Brooklyn will be on November 4.

WORLD, Baltimore, Md.

Date 4-29

THE SYMPHONY CONCERT.

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Clipping from American
Balto Md

Date 4-29.

LAST SYMPHONY CONCERT.

Close of the Boston Orchestra's Performances—The Program and Soloists.

The Boston Symphony Orchestra closed the season here last night in the Concert Hall of the Academy of Music in fine style. Mr. and Mrs. Georg Henschel were the vocal soloists. They are known on both sides of the ocean as artists of the first rank. Mr. Henschel, who is a native of Silesia, has had the best musical training under distinguished masters. He founded the Boston Orchestra, led it for three years, and then went to London to conduct a similar organization. He sang last night, in a thoroughly-finished style, the air, "Blick ich Umher," from "Tannhauser." His voice is a resonant, melodious baritone, highly cultivated and of great dramatic power and breadth. His rendition of the air was all that could be desired. His wife's maiden name was Lillian Bailey. She was born in Columbus, O. She first appeared in public as a pupil of Madame Rudersdorf in 1876. Afterwards she studied abroad with Madame Viadot-Gorcia and other excellent trainers, and has sung at many great festivals in England, Scotland, Germany and America. She married Mr. Henschel in 1881. The career of the two has been a long and brilliant one. Mrs. Henschel's voice is a clear, sweet, true, flexible soprano, which she manages with consummate skill and taste. Her treatment of Haendel's air, "Alessandro," was in the highest style, and aroused the audience to a great pitch of enthusiasm. Goetz's beautiful duet from "Taming of the Shrew"—"Come, Kate, My Dearest"—served to further exhibit the admirable quality of their voices and their splendid method. It was a genuine treat to hear them sing it. Mr. Franz Kneisel was down for Paganini's concerto in D major for violin, but he was too ill to appear. In his place Mr. Alwin Schroeder, a member of the Kneisel Quartet, showed in three short selections what a fine master of the 'cello he is. The orchestra played in its usual splendid style the overture to Wagner's "Flying Dutchman," Schubert's unfinished symphony in B minor, and Liszt's symphonic poem, "Les Preludes." Mr. Nikisch received from an admirer a wreath of ivy with fancy streamers attached. The concerts this season have been better attended than ever before. At some of them people were turned away—a proof that classical music, when played as it ought to be, is thoroughly appreciated by our people. Six concerts have been announced for next season.

COMMERCIAL, Buffalo, N. Y.

Date 4-30

On Tuesday the famous Boston Symphony Orchestra under the direction of Mr. Nikisch will give a concert at the Star Theatre, when Buffalo will again have an opportunity of hearing the great pianist D'Albert. He will play Chopin's concerto in E minor, one of the most beautiful of this composer's works, and one very seldom heard here. Mr. Alvin Schroeder, the first violincello in the Orchestra, will be the other soloist. He has won good opinions from the eastern press, and his position alone warrants interesting work. Of the Orchestra itself nothing more can be said, it being conceded as one of the best, if not the best, in the world. A symphony of Dvorak's, the Lohengrin prelude, and Berlioz's overture, "Benvenuto Cellini," forms this part of the program. The Dvorak Symphony was given in Vienna and London last year with marked success, and was produced for the first time in this country by Mr. Nikisch last February. With such a program, rendered by such artists, the Star Theatre should be filled to its utmost capacity.

PROGRAM.

Berlioz..........Overture, "Benvenuto Cellini"
Chopin...Concerto for Pianoforte in E minor, Op. 11.
  Allegro maestoso.
  Romance—larghetto.
  Rondo vivace.
    Mr. D'Albert.
Wagner..................Prelude, "Lohengrin"
Tschaikowsky.....Last Movement (Theme with Variations from Suite, Op. 55.
Soli for Violoncello.
  a. Chopin, Nocturne.
  b. Schubert. Moment Musical.
  c. Kleugel., Capriccioso.
    Mr. Schroeder.
Dvorak..............Symphony No. 4, in G major
  Allegro con brio.
  Adagio.
  Allegretto grazioso.
  Finale; Allegro ma non troppo.

Chicago [illegible]
May 5

BOSTON SYMPHONY ORCHESTRA.

The one musical event of importance during the coming week will be the visit of the Boston Symphony orchestra, which, under its distinguished conductor, Arthur Nikisch, will give a single concert at Central Music hall on Saturday evening. The orchestra numbers seventy five performers and is recognized as one of the best in the world. Indeed, no less an authority than Paderewski recently said of it: "I consider the Boston Symphony orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony orchestra stands above it. After the performance of my concerts in Brooklyn, in which Mr. Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again.

An important feature of the concert on Saturday will be the appearance with the orchestra of Eugene D'Albert, the great piano virtuoso. Franz Kneisel, the concertmeister of the orchestra, will also be heard in solo numbers. The programme is as follows:

Overture—"Sakuntala".......................Goldmark
Concerto for Pianoforte in E Minor, op. 11..Chopin
  Eugene D'Albert.
Symphonic Poem, "The Rouet D'Omphali"...........Saint-Saens
Concerto for Violin in D Major............Paganini
  Franz Kneisel.
Pilgrim's March, from symphony "Harold in Italy"..................Berlioz
  Viola Solo, Mr. Kneisel.
Symphony No 1, in B Flat, op. 38.........Schumann

The sale of seats opens to-morrow morning.

Clipping from Star Union
Brooklyn N Y

Date 5-2

THE PHILHARMONIC CONCERT.

Saturday night's Philharmonic was a concert long to be remembered. The season, when it began in November under a new management, was decidedly experimental in character. That the experiment turned out happily is apparently indicated by the publication in last Saturday's programme of the dates for next season's concerts and rehearsals, which will be again conducted by Mr. Arthur Nikisch. The last concert of the season was outwardly distinguished from its predecessors by pretty floral decorations and a different setting of the stage. Easter lilies, azaleas and palms filled the space within the orchestra rail, and a scene in light tones replaced the ugly green one so long associated with Philharmonic concerts. The Academy was well filled, and the audience were unusually enthusiastic.

Mr. Nikisch, in giving very little Wagner music this season, has tacitly refused to place himself in competition with Seidl or other Wagnerian leaders. The only orchestral selections given were the "Faust Overture," the "Waldweben" from "Siegfried," the prelude to the "Meistersinger" and the overture to the "Flying Dutchman," which opened the concert last Saturday. If hitherto any of Mr. Nikisch's hearers have doubted his ability to render the works of Wagner as intelligently and artistically as he interprets other composers, Saturday night's performance of the "Flying Dutchman" overture must have reassured them on this point. The selection was evidently carefully studied, and it was brilliantly played.

Mrs. Henschel repeated her charming performance of Haendel's "Alessandro" aria, and was warmly applauded. The Schubert B minor symphony was attentively heard, and Mr. Nikisch's exquisite and original rendering of it was apparently appreciated, for the applause was heartier than that usually given to an orchestral number.

Mr. Henschel's only solo selection, the "Blick ich umher," from "Tannhaeuser," was, perhaps, not the best thing he might have chosen for his voice, but his singing of it was manly and skillful. Again, the duo from Goetz's "Taming of the Shrew," sung by both Mr. and Mrs. Henschel, won for the singers five recalls from a delighted audience.

The Schumann symphony in D minor, No. 4, is one of the things which gains by repetition. It is a pity that we do not hear it oftener. The playing of it was beyond criticism. The comparatively unlearned people in the audience found much pleasure and enlightenment in following it, with the aid of Prout's delightful analysis, which was printed in the well-edited but not handsome programme. It is to be hoped that the custom of presenting descriptive notes of the orchestral numbers will not be discontinued next year. Their excellent character has called forth many expressions of satisfaction.

At the close of the concert, the audience stayed long enough to recall Mr. Nikisch three times, as an expression of appreciation of his winter's work.

~~TELEGRAM~~-HERALD, Grand Rapids, Mich

Date 5-1

A week from tomorrow night the famous Boston Symphony orchestra will play in Hartman hall. This is the largest orchestra in the United States and in point of proficiency it is second to none in the world. It is composed of the most accomplished instrumentalists that can be secured. The appearance of this superb organization in Grand Rapids is a treat; a privilege that the lovers of music never dreamed of. Too much expression of appreciation cannot be given to F. M. Davis and A. H. Morehead, who, it is understood, had the courage to pledge the orchestra a large certainty in order to induce them to come here. In addition to the fine program of solid and substantial music, Eugene D'Albert, the renowned pianist, who is compared with Rubenstein, will render several solos. The subscription list for tickets indicates that the spacious auditorium will be crowded to its capacity. The following notice is intended for subscribers: Line tickets will be issued at the box office at No. 94 Ottawa street tomorrow morning. Subscribers can obtain only as many reserved seats as they hold tickets. To facilitate the subscription sale, those who have subscribed are requested to call upon F. M. Davis, cashier Grand Rapids National bank, and retain their tickets. The sale will open to the public on Wednesday morning, continuing until the night of the concert.

INTER-OCEAN, Chicago, Ill.

Date 5-1

CENTRAL MUSIC HALL.

The musical community will undoubtedly welcome the opportunity of again hearing the famous Boston Symphony Orchestra under its distinguished conductor, Arthur Nikisch. This organization will give its only concert in this city next Saturday evening at Central Music Hall, when it will be accompanied by Eugen d'Albert, the piano virtuoso, and Franz Kneisel, violinist, who are the soloists of the present tour. The Boston Orchestra has been enjoying a season of remarkable prosperity, and its concerts in New York, Philadelphia, and other large Eastern cities, have attracted great patronage and have won for it the heartiest praise from the leading critics. At the coming concert it will number seventy-five players. The programme in full is as follows: Overture, "Sakuntala," Goldmark; concerto for pianoforte in E minor, op. 11, Chopin, Mr. d'Albert; symphonic poem, "Le Rouet D'Omphale," Saint-Saens; concerto for violin in D major, Paganini (revised and with addition by Wilhelmj), Mr. Kneisel; viola solo, "Pilgrim's March," from symphony "Harold in Italy," Berlioz, Mr. Kneisel; symphony No. 1 in B flat, op. 38, Schumann.

STANDARD-UNION, Brooklyn, N. Y.

Date 4-30

THE PHILHARMONIC REHEARSAL.

At the sixth and last rehearsal yesterday, Mr. and Mrs. George Henschel were the special attractions. These artists are deservedly popular in Brooklyn, and always draw good houses. The orchestral part of the programme was especially calculated to bring out the strong points of Nikisch's fine orchestra. The overture to Wagner's "Flying Dutchman" was broadly rendered, but it may safely be said that Brooklyn has never heard the Schubert B minor or 'Unfinished" symphony better given. Mr. Nikisch's interpretation differs considerably from that of Seidl or of Thomas. The opening is taken at a slower tempo, and the changes of time throughout are more carefully observed. The Schumann D minor symphony was also given very effectively.

Mrs. Henschel sang with her sweet but not powerful voice Haendel's air from "Alessandro," a selection admirably suited to her. She is an exceedingly accomplished singer, and it is unusual to hear a voice so perfectly managed. She is, however, a somewhat cold singer. Mr. Henschel's rendering of Wolfram's competition song, from the second act of "Tannhaeuser," was distinguished by perfect technique and great heartiness and earnestness. These qualities, in fact, make up a large part of Henschel's attraction. He has not a remarkable voice, but he is a capable musician, thoroughly devoted to his art.

The audience rose to great enthusiasm after the singing of the duo from Goetz's "Taming of the Shrew," and Mr. and Mrs. Henschel were recalled five times. This evening's concert will practically close the Brooklyn musical season, as far as the "regular" attractions are concerned.

Clipping from World.
Balto Md

Date 4-29

THE SYMPHONY CONCERT.

The Boston symphony concert Thursday night as usual attracted an audience which filled every seat in the Academy hall. Many came in evening dress to enjoy the concert first and the Maryland club reception later, and this made the assemblage a brilliant one. The soloists, Herr Hentschel and wife, were not as satisfactory as those heard in former concerts, although Mrs. Hentschel was heartily recalled several times. But the audience had in mind D'Albert and other famous musicians who have appeared as soloists and naturally comparisons were made. The cello solos of Herr Schroeder, who appeared in place of Franz Kneisel, who is ill, were artistic triumphs. He played a suite of three, which displayed his wonderful fingering, sympathetic shading, and stamped him as a cello soloist of the first rank. The orchestra rendered the overture to "Flying Dutchman" in grand style, and an unfinished symphony by Schubert, closing with a masterly performance of Liszt's symphonic poem reminds one so strongly of Wagner in several of its movements.

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Date 5-

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Eve. Post, New York, N. Y.

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[210]

Clipping from Sun
Balto Md
Date 4-29

MUSIC OF ALL GRADES.

Boston Symphony Orchestra's Last Concert This Season.

ORGANIZING A BALTIMORE PROJECT.

Prof. Ross Jungnickel's Proposition—Summer Opera—The Marine Band—A Cantata Sung by the Choir of St. Paul's Southern Methodist Church.

The pleasure that the audience felt in the concert at Harris's Concert Hall last night was tinged with regret, for the evening was the last that Baltimoreans will spend with Arthur Nikisch and the Boston Symphony Orchestra until another musical season brings its round of concerts. No concerts given this winter in the city have proved more enjoyable or been more heartily appreciated, and the director leaves Baltimore both figuratively and literally laurel-wreathed, for a beautiful tribute was handed to him last night—a wreath of the glossy leaves, held together with ribbons of red, white and blue.

Only three purely orchestral numbers were given, but each of these was, in its intrinsic worth and manner of its performance, sufficient to mark the concert enjoyable. The overture to Wagner's glowing music-picture of that mystic romantic legend "The Flying Dutchman" was the opening number, and the second orchestral performance was of Schubert's unfinished symphony in B minor, that strangely beautiful work whose tragic yet tender tones communicate to the listeners the deep feeling which must have been the composer's mood when creating these two movements. This fragmentary work alone, with its exquisite blending of the instrumental and poetical expression, would readily make the composer stand out in bold outline were all his other rich gifts to music unknown. The symphonic poem "Les Preludes," by Liszt, was the third orchestral number.

Three soloists made their appearance at the concert, the vocalists being Mr. and Mrs. George Henschel, who were favorably received. Mr. Henschel lived for many years in Boston and his career since then in London has been followed with great interest by his numerous American friends. Henschel's voice is big, in fact, its bigness is the first thing that strikes one. It is not a voice easy to manage, and it speaks well for Henschel's methods as a voice-trainer that he has gotten it under as much control as it was. Mrs. Henschel, who was a pupil of Henschel's before their marriage, has a vocal organ of just the opposite caliber. It is fine, clear and in many of its tones remarkably pure, but it is not a great voice and relies for its impression mainly on grace and finish of style. Mrs. Henschel's solo was happily selected, the impressive Handel aria, noble in its simplicity, being delightfully given and arousing the audience to enthusiasm. Henschel was only moderately effective in the Wagner number, while the duet from Goetz's "Taming of the Shrew" was unsuited to them and uninteresting of itself. Mr. Franz Kneisel, owing to sudden illness, was unable to fill his part in the programme, a Paganina violin concerto, and his place was taken by Mr. Alvin Schroeder, violincellist. The disappointment that was felt at the non-appearance of the favorite concert master soon gave way to surprise and delight at the superb performance of Mr. Schroeder, whose playing was a rare combination of tone, expressive interpretation and an execution that overcame immense difficulties with perfect ease.

CITIZEN, Brooklyn, N.Y.

Date 5-

On Saturday evening, April 30, the Boston Symphony Orchestra, under Mr. Arthur Nikisch, gave its last concert of the present season at the Academy of Music, assisted by Mr. and Mrs. George Henschel, when the following magnificent programme was heard:

Overture, "Flying Dutchman"....................Wagner
Air, "Alessandro"....................Haendel
Mrs. Henschel.
Unfinished symphony in B minor....................Schubert
Allegro moderato.
Andante con moto.
Fantasie from Act II., "Tannhauser," "Blick ich umher"....................Wagner
Mr. Henschel.
Duet from "Taming of the Shrew"....................Goetz
Mr. and Mrs. Henschel.
Symphony No. 4, in D minor, op. 120....................Schumann
Introduction (adagio non troppo.)
Allegro.
Romance (adagio non troppo.)

News D. F. P.
Ap 11

One of the greatest musical treats yet to come in Detroit is the program offered by the Boston Symphony orchestra, May 11, for which occasion Charles Bobzin has secured D'Albert. There will be Goldmark's overture "Saknutula," Liszt's concerto in E flat, the first and third movements from A. Tschaikowsky's theme with variations, op. 55, and the entire Beethoven symphony No. 3, "Heroic." This will be a notable event in musical annals here as no orchestra has ever given an entire symphony in this city, and the 70 performers will give it a grand interpretation.

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Clipping from Independent
Plainwell Mich
4/28

The Boston Symphony orchestra, one of the first organizations, if not the finest of its kind, will appear at Hartman's Hall, Grand Rapids, Monday evening, May 9. There will probably be a train from Kalamazoo which will pass through Plainwell and take passengers from here. This is said to be the last time they will appear in the

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STANDARD-UNION, Brooklyn, N. Y.

Date 4-28

NIKISCH-HENSCHEL CONCERTS.

LAST OF THE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA.

To-morrow afternoon and Saturday evening two last concerts of the Boston Symphony Orchestra will be given in the Academy of Music, under the auspices of the Philharmonic Society. Director Arthur Nikisch will have for assistants at these two performances Mr. and Mrs. George Henschel. These two concerts will be the only occasions in which these two talented artists will appear in Brooklyn. Besides, it is the last opportunity of hearing the Boston Symphony Orchestra this season.

Mr. and Mrs. Henschel have achieved enviable reputations in the different cities in which they have sung during their present successful tour. They sing separately and together, and both have voices of rare sweetness. In a duet the voices blend perfectly. Mr. Henschel has great versatility in the use of his voice, and, as a Wagnerian exponent, he has few, if any, superiors.

Mr. Nikisch, it is understood, has determined to make these concerts, if possible, the best of the series he has given in Brooklyn. His orchestra numbers eighty-seven pieces, and he has in preparation some very fine selections.

At a meeting of the Board of Directors of the Philharmonic Society of Brooklyn, held April 25, 1892, the following resolutions were unanimously passed:

"Resolved, That the Board of Directors of the Philharmonic Society of Brooklyn offers its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn, during the past season.

"Resolved, That the thanks of the society are due to the conductor, Arthur Nikisch, for the high standard of the music which he has presented, and for the rare excellence of the performances.

"Resolved, That the Board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis, and desires to express its appreciation of the liberal spirit of devotion to the cause of music, which has made such an orchsetra possible."

HERALD, Baltimore, Md.

4-27

Two Fine Concerts.

Although the present brilliant musical season is about closing, two of the finest concerts yet remain—that by the Kneisel Quartet to be given at 4 o'clock this afternoon at Lehmann's Hall, and the last of the six by the Boston Symphony Orchestra, which will take place to-morrow evening at the Academy Concert Hall. The programme of the Kneisel Quartet concert consists of the Beethoven string quartet in E minor, Opus 59, and the Schubert Trout quintet in C major, Opus 163.

The Boston Symphony programme is strong and varied, including works by Wagner, Handel, Paganini, Goetz and Liszt, the soloists being Mr. Franz Kneisel, the well-known violinist, and Mr. and Mrs. Georg Henschel, the celebrated baritone and soprano, who appear for the first time in Baltimore.

Clipping from [illegible]
[illegible]
Date -30

PADEREWSKI says that he considers the Boston Symphony orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. We have always thought that Pad intended to play a series of return engagements in America.

TIMES, Brooklyn, N. Y.

Date 4-29

The board adjourned for one week.

Mr. Nikisch and the Philharmonic.

At a meeting of the Board of Directors of the Philharmonic Society of Brooklyn the following resolutions were unanimously adopted:

Resolved, That the board offers its congratulations to the management of the Boston Symphony Orchestra upon the brilliant series of concerts which it has given in Brooklyn during the past season.

Resolved, That the thanks of the Philharmonic Society are due to the conductor, Mr. Arthur Nikisch, for the high standard of the music which he has presented and for the rare excellence of the performances.

Resolved, That the board fully recognizes the important results which have followed the establishment of the Boston Symphony Orchestra upon a permanent basis and desires to express its appreciation of the liberal spirit of devotion to the cause of music which has made such an orchestra possible.

EVENING JOURNAL, Chicago, Ill.

Date 4-

* * *

The Boston Symphony Orchestra, Arthur Nikisch, conductor, with Eugen D'Albert, the famous pianist, and Franz Kneisel, violinist, as soloists, will give its only concert in this city at Central Music Hall on Saturday evening of next week. The annual visit of this organization has become an important feature of each season and is welcome to the musical public. The fine performance always to be expected of the Boston orchestra and the fame of the soloists make the event one of extraordinary attractiveness. The sale of seats will open next Monday at Central Music Hall.

Date 5-1

The programme for the concert by the Boston symphony orchestra and Eugen D'Albert at Madison square garden concert hall to-morrow night is as follows:

Overture, "Sakuntala"....................Goldmark
Concerto for pianoforte in E minor....................Chopin
Introduction to Act III, dance of apprentices, procession of mastersingers and homage to Hans Sachs, from "Die Meistersinger"....................Wagner
"Pilgrims' March" (third movement), from the symphony "Harold in Italy." Viola solo, Franz Kneisel (by request)....................Berlioz
Concerto for pianoforte in E flat....................Liszt

NEWS, Buffalo, N. Y.

Date 4-26

SOME PROFESSIONAL PEOPLE.

The famous Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor, will give a single concert at the Star Theater on Tuesday evening of next week. The organization numbers 70 performers and will be assisted by Eugen D'Albert, the renowned piano virtuoso, and Mr. Alwin Schroeder, 'cellist.

STANDARD-UNION, Brooklyn, N. Y.

Date 4-25

THE SIXTH NIKISCH CONCERT.

The Boston Symphony Orchestra, Arthur Nikisch, conductor, will give their sixth rehearsal and concert, under the auspices of the Philharmonic Society, next Friday afternoon and Saturday evening. On these occasions the overture from Wagner's "Flying Dutchman" will be the opening piece. Mr. and Mrs. George Henschel will be the soloists, and they will also sing a duet from the "Taming of the Shrew."

BUFFALO COURIER: WEDNESDAY, MAY 4.

NIKISCH'S ORCHESTRA.

Classical Music Delightfully Played by America's Greatest Band.

The perfection of the Boston Symphony Orchestra was never more thoroughly demonstrated than last evening at the Star Theater. Since this organization was in Buffalo a year ago, it has had the benefit of additional drill and experience, and it is to-day the most perfectly equipped group of musicians in this country, if not in the world. There is no spasmodic playing, there is no independent thought, but one mind controls. Herr Nikisch thinks and his orchestra expresses his thoughts, receiving as if by intuition the inspiration that has such control of the quiet man. His calmness is that of intensity, and spirit permeates every movement of his men. While listening to such interpretation which seems so simple, it is mysterious that it cannot be repeated, and that other orchestras in the country fail where Nikisch succeeds. The man, however, understands that the strongest part of his orchestra is the strings, because he is himself a violinist, and realizes that the expressive part of an orchestra must be embodied in them. It is said that Von Bulow's orchestra fails in this particular, because he does not understand the instrument. This is always the case, and a man, perfectly to fill the position of conductor, should know the various instruments and their resources, but play the violin.

The programme last evening represented the French, German, Russian, and Bohemian schools of music, and they were distinct and separate. Berlioz and Dvorak formed the extremes and between them came Chopin, Wagner, and Tschaikowsky. The overture, "Benvenuto Cellini," is really an introductory symphony, and contains beautiful writing throughout. It is as variable as was the eccentric Italian whose name it bears, and the French conception and delineation is exceedingly clever. Berlioz writes for effects, and these effects are strong, besides being impregnated with most graceful expression. The Orchestra played the overture possibly as well as anything upon the programme, and it was as thoroughly enjoyed. Wagner's "Prelude" to "Lohengrin" gives the strings of the Symphony Orchestra every possible opportunity to show their efficiency, and the audience received the selection with the greatest enthusiasm. The variations from Tschaikowsky's "Suite" afford an opportunity to the composer of which he makes excellent use, and the skill with which he arrays the original thought in new attire enthralls the interest of the listener throughout. How beautifully the movements were played every patron of the concert knows and can never forget. Herr Nikisch fairly drew sparks of fire from the instruments by the nervous, quick up-drawing of his hand toward him. Surely an orchestra never responded with such life to the movement of a conductor. The Dvorak "Symphony," No. 4 in D minor, closed the programme, and like the preceeding numbers was played superbly.

Eugen D'Albert recently appeared in Buffalo and gave a piano recital, but he was not received with any particular enthusiasm. Last evening, largely on account of his surroundings which infused vigor into his playing, he received an ovation. After the playing of the Chopin "Concerto" in E minor he was recalled four times, and finally was obliged to seat himself at the piano, when he played the Chopin "Berceuse." His interpretation of the "Concerto" was most artistic, in which he was supported by the Orchestra in a manner never before heard in this city. The accompaniment is difficult, but there were no uneven places to mar the effect. Herr Nikisch complimented the pianist, and the Orchestra likewise applauded his effort.

The solos of Mr. Schroeder, the well-known 'cello player, were accompanied delightfully by Mr. Nikisch upon the pianoforte, and proved one of the most attractive numbers presented.

There is no fault to be found with the concert, but as was generally expressed, the audience would have enjoyed a greater number of selections by the Orchestra. Whenever it pleases the organization to visit Buffalo, the popular managers, Messrs. Ellis and Cornee, may be assured there will be no vacant seats whatever the dimensions of the hall in which the orchestra plays.

BUFFALO EXPRESS

Wednesday Morning, May 4, 1892.

THE SYMPHONY ORCHESTRA.

Nikisch, D'Albert and the Others Played Before a Brilliant Audience.

The brilliant audience which crowded the Star Theater last evening probably would vote with Paderewski that the Boston Symphony Orchestra has no equal in the world—at least they would till the bloom of enthusiasm is worn off by a rival organization. The programme was modern, romantic and bright, and the audience was thoroughly appreciative.

Mr. Nikisch's interpretation of Hector Berlioz's gorgeous overture to "Benvenuto Cellini" was evidently *conamore*, and in the beauty of the music one forgot all about the old goldsmith's tempestuous life which Berlioz intended to preface and outline. The daring instrumentation and beautiful color were brought out wonderfully under the conductor's wand.

The most important piece of the concert was, of course, Chopin's E minor concerto, played by Eugen d'Albert and the Orchestra. Even those who have heard the "little giant" before, this winter, must have been surprised at his power, brilliancy and intellectual force as displayed in this concerto last evening. D'Albert's fame has always rested largely on his earnestness and intelligence, but his interpretation of the delicious second movement of the concerto would alone have placed him beside the other reigning virtuosi as a poet. The orchestra played the less-interesting music with perfect taste and tact. The concerto was nearly half an hour long, and at its conclusion Herr D'Albert was greeted with applause which amounted to an ovation. Four times he was recalled, and the fifth time he sat down and played with exquisite touch the familiar Chopin cradle-song which has been given varying interpretations by every piano artist of any prominence who has visited Buffalo for many a year.

The "Lohengrin" prelude, made familiar by the Buffalo Orchestra, was taken at an almost wearyingly-slow tempo and was not as warmly received as the magnificent Tschaikowsky theme with variations which followed.

Mr. Alwin Schroeder, the 'cellist, aroused almost as much enthusiasm as D'Albert. He played with a beautiful singing tone, perfect technique and thoughtful care Chopin's e flat Nocturne, Schubert's entrancing "Musical Moment" and Klengel's old-fashioned and showy Capriccioso. It was hard to tell which to admire most, the soli or Mr. Nikisch's unostentatious and altogether perfect accompaniments. It is to be hoped that some of the Buffalo accompanists were present to profit by the example.

The concert concluded with Anton Dvorak's No. 4 Symphony, the gifted Doctor's latest symphonic composition, which was brought out in this country by Mr. Nikisch only a few months ago. It is a brilliant work, full of originalities and of strong musical ideas, and was played with splendid spirit by the orchestra.

State Journal

FRIDAY - - - - - May 6, 1892.

ORPHEUS CONCERT.

Their Closing Event of the Season a Rare Musical Treat.

The fourth and last concert of the Orpheus club for the season of 1891-92 at the Grand last night drew the largest and finest audience the club has had and was a musical event long to be remembered. The superb Boston Symphony orchestra of eighty pieces completely filled the opera house stage. A more finished musical performance was never given in Columbus than that of this superb aggregation of talent. Mr. Arthur Nickisch, the conductor, has the large body of skilled performers perfectly under the control of his baton, and elicited from the many-voiced instruments sounds sweet enough to

"Create a soul under the ribs of death."

More delicate and delicious shading we never listened to, and that the musical people present enjoyed to the extreme limit the work of the finest orchestra in America goes without saying. The first orchestral number was an exquisite rendition of Liszt's symphonic poem, "Les Preludes." Their second was "Le Rouet d'Omphale," by Saint-Saens, and "Last Movement from Suite, Op. 55," Tschaisowsky, and the last Weber's beautiful overture, "Oberon." D'Albert, the pianist, took the house by storm. He was called out four times before he responded with a second piece. His first piece was Liszt's Concerto in E flat. D'Albert is a marvel of skill. Mr. T. Adamowski, a violinist, possessed of an instrument of marvelous sweetness and a delicate touch, played a rondo capriccio solo by Saint Saens, and was called out several times, but declined to play a second time. The Orpheus club only sang one piece, but to the mind of the writer it was one of their prettiest selections of the season, and showed to excellent advantage the many fine voices of which the club is the possessor.

Clipping from
PRESS, Columbus, O.
Date 5-4

Boston Symphony Orchestra.

To-morrow night the musical people will have the pleasure of hearing the Boston Symphony Orchestra, under the auspices of the Orpheus Club. This excellent organization has been greatly increased since their last appearance here, and now numbers sixty-five men, and the programme arranged is of such a nature as to please all. Tickets admitting to gallery only now on sale at City Hall Drug Store.

The Cleveland Leader.

THURSDAY, MAY 5, 1892.

CHARMED THE AUDIENCE.

Five Thousand People Listen to the Music of the Boston Symphony Orchestra—Eugen D'Albert and Otto Roth Given Ovations—The Philharmonic Concert To-night.

Five thousand people listened enchanted to the music of the Boston Symphony Orchestra at the Music Hall last night. The orchestra commanded a full house at each performance and the entertainment of last evening was fully up to the standard set by previous visits to this city. In its trip this season the orchestra is accompanied by two soloists of renown and the entertainment given furnishes an agreeable variety, which greatly enhances its merit. The first number on the programme was Wagner's overture to "Tannhauser." It was given in a thoroughly artistic manner, in which the beauty and grandeur of the production were fully brought out. Herr Eugen D'Albert, the pianist, next gave an exquisite rendering of the concerto in E flat, by Liszt. He was accompanied by the stringed instruments of the orchestra and was accorded a perfect ovation at the close. Tumultuous applause rang through the house, lasting fully ten minutes, and the performer came to the front of the platform repeatedly before the audience calmed down. Mr. Otto Roth played Sarasate's "Faust's Fantasy" for the violin in an accomplished manner and won an enthusiastic encore. Saint-Saen's symphonic poem, "Le Rouet d'Omphale," was given by the orchestra, and Herr Eugen D'Albert rendered Rubinstein's barcarolle in A minor, and the valse "Mann Lebt Nur Einmal," by Strauss-Tausig. The evening closed with Brahms' symphony, No. 2, in D major, by the orchestra.

The May Festival will close this evening with a concert by the Cleveland Philharmonic Orchestra. It will be the last concert of the orchestra this season and a fine programme has been prepared. Madame Amalie Joachim, Miss Villa White, Mr. Charles Heydler, and Mr. Berneike will be the soloists. The mixed chorus of the Cleveland Gesangverein will also participate.

TRIBUNE, New York, N. Y.

Date 5-3

THE D'ALBERT CONCERT.

The concert which Mr. D'Albert gave in conjunction with the Boston Symphony Orchestra last night at Madison Square Hall, while in many respects an exceedingly enjoyable affair, subjected both participants to the severest test they have had to endure here this season. The concert-room is small and acoustically admirable. No better place for a pianoforte concert could be imagined, but it subjects an orchestra to a severe test. Every crudity in tone, every tardy entrance is made painfully apparent. Added to this drawback there was the difficulty of disposing of so large a band as that of Mr. Nikisch on the small stage, and the state of the atmosphere, which was extremely unfavorable to orchestral music. Not only was there a breaking of violin strings all evening, but the pitch of the wood-wind instruments was faulty, and the slow movement of the E minor concerto by Chopin, which the pianist played first, was sadly marred by the dissonant bassoons. It was easier, however, to overlook a defect of this kind for which the players were less responsible than the weather, than it was to enjoy the performance of Mr. D'Albert. There is no need, at this late day, to add to the high estimate which has been pronounced in these columns on this admirable musician and brilliant pianist. Unhappily his conception of Chopin's idyllic concerto is one which only those are likely to admire who are willing that the spirit of the composition shall be sacrificed so long as it is made a vehicle for the performer's marvellous digital skill. Of the charm which is native to the work we failed to detect a single trace last night. Mr. D'Albert's interest seemed concentrated in the passage work, which he had transmogrified with the assistance of the Tausig version, till Chopin would surely have failed to recognize it as his creation. In these portions he played with amazing brilliancy, and, of course, the ad captandum effect brought its reward. In the fervor stirred up by his stupendous close he played afterward Rubinstein's staccato etude in a manner to take one's breath away; but in the minds of the judicious it did not save the concerto. The concerto in E-flat by Liszt, which ended the concert, was a different matter. There the style which he had chosen to cultivate had its place. The orchestra played Goldmark's "Sakuntala" overture, selections from "Die Meistersinger" and the march movement from Berlioz's "Harold" symphony.

Clipping from Press Cleveland O.

Date 5-5

Symphony Concert.

Nikisch and his Boston symphony orchestra played ~~entrancingly~~ in Music hall, Wednesday evening, to an audience of 4000 people. The overture to "Tannhauser" probably never had a better interpretation than ~~that~~ given by the symphony. Eugen D'Albert played Liszt's great concerto in E flat and won rapturous applause, in which even the musicians joined. The program was made up from the works of Wagner, Liszt, Saint-Saens, Sarasate, Strauss-Faussig, Rabenstein and a grand symphony by Brahms.

Com. Advertiser,

Clipping from

~~STAR,~~ New York, N. Y.

Date 5-7

It was not Thomas Wentworth Higginson, but Henry Lee Higginson, who presented to Harvard College a tract of twenty acres to be called the "Soldiers' Field," and to be used for athletic sports. This is the same Mr. Higginson who has maintained the Boston Symphony Orchestra for years, and is the most generous man at the Hub.

Leader, Pittsburg

[illegible]

The May music festival will be the leading attraction in the city next week. The concerts will be given under the auspices of the Mozart club, Prof. J. P. McCollum director, at the Old City hall on the evening of May 12, 13 and 14. The club will be assisted by the Boston Symphony orchestra, under the able directorship of Prof. Arthur Nikisch. This orchestra is composed of eighty pieces, and in connection with the Mozart chorus of 200 voices, will make some good music. However, the Boston Symphony club will be given full sway on the first evening of the series, and an elaborate program consisting of vocal and instrumental solos and duets has been prepared for the occasion.

A New York critic, commenting on a concert given recently in that city, says:

No more beautiful concert ever was or ever could be given than that furnished yesterday evening to its subscribers by the Boston Symphony Orchestra under Mr. Arthur Nikisch. Both in regard to selections and the manner of their performance the entertainment was perfect. Only three names of great composers appeared upon the bill—Haendel, Berlioz and Wagner. They were set down in this order, the older man heading the list with a "concerto for string orchestra and two wind choirs in F major," a work so full of symmetrical beauty, and so refreshing in its clear, square cut forms and honest, straightforward progressions, that, while listening, wrinkles were smoothed from knitted brows and cares and doubts fell away from anxious hearts. Strength and health and common sense and justice seem to be the inherent qualities of Haendel's delightful concerto. It radiates peace and comfort from every phrase throughout its entire length. There are five short movements, cleverly contrasted, each as fine as the other. It was interesting to note how the exact, Haendelian spirit was given to this number, the stiff, formal style of the old master showing in vivid comparison with the rest of the program, which was made up of the ultra-romantic school, Berlioz's symphony "Harold in Italy," and Wagner's "Lohengrin" prelude, with extracts from "Siegfried" and "Die Gotterdammerung," being the remaining selections.

WORLD, New York, N. Y.

Date 5-3

THE BOSTON SYMPHONY ORCHESTRA.

M. D'Albert Plays at What Was Probably the Last Concert.

What was probably the last symphony concert of the present season took place last night at Madison Square Garden Concert Hall, when M. D'Albert appeared with the Boston Symphony Orchestra, under Mr. Nikisch.

M. D'Albert played two concertos—Chopin's in E minor, op. 11, and Liszt's in E flat. The orchestra numbers comprised Goldmark's "Sakuntala" overture, selections from "Die Meistersinger," third act, and the "Pilgrim's March," from Berlioz's "Harold in Italy" symphony, a programme which, if it contained no startling novelties, was in the main enjoyable.

The audience was at once put in a receptive frame of mind by a delightfully romantic and considered performance of Goldmark's beautiful overture. M. D'Albert is too good a Beethoven player to ever excel as an interpreter of Chopin. He is too precise, too unemotional.

His reading of Chopin's brilliant *ouvrage de jeunesse* was finished and careful, but was distinctly lacking in poetical fancy and feeling, and sounded somewhat hard and dry. It was exceedingly brilliant, but it was not characteristically Chopinesque.

As might have been expected "Meistersinger" selections and the "Pilgrim's March," in which Mr. Kneisel played the viola solo, went in a manner which left little to be desired. Mr. Nikisch views his Wagner with most just dramatic proportion, and Mr. Kneisel makes one regret that viola solos are so infrequent and that the instrument even to-day is so disregarded.

Mr. D'Albert's remarkable force and technique were shown to the greatest advantage in the Liszt concert, a concerto by courtesy rather than in form. M. D'Albert makes nothing of technical difficulties which might well appall the most experienced, and is never guilty of playing for mere effect's sake. He was most enthusiastically received, and after the Chopin concerto played the Rubinstein C major etude as an encore in a rather perfunctory and indistinct manner, though at an astounding pace.

The orchestra sounded very well in the hall, though the two-storied appearance of the orchestra struck one as a little quaint. The programme was not on the whole as interesting or as pleasantly varied as is usual with Mr. Nikisch, who is generally an adept in the art of programme making.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 129.

SUNDAY, MAY 8, 1892.

THE BOSTON ORCHESTRA'S TOUR.

The reports received from the concerts of the week just ended by the Boston Symphony orchestra are well calculated to sustain the faith in this organization on the part of its home admirers, and it is pleasant to know that the favor shown the Boston musicians in the concert rooms of the West is supplemented by marked social courtesies to Director Nikisch and the leaders of the orchestra wherever they appear.

The concert on Monday evening in New York, with D'Albert as soloist made a pronounced success, and this was followed on Tuesday evening by the greatest artistic triumph the orchestra has ever gained in Buffalo, the demand for tickets far exceeding the limits of the auditorium used.

On Wednesday evening at Cleveland, O., the audience numbered over 4000, and both Conductor Nikisch and D'Albert were recalled repeatedly to receive the ovation of the delighted audience. On Thursday evening at Columbus, O., the orchestra played under the auspices of the Orpheus Club, to the capacity of the opera house in that city, and at the close of the concert the Columbus Club gave a dinner to Conductor Nikisch, D'Albert, Messrs. Kneisel, Schroeder and the Adamowskis of the orchestra and Managers Charles A. Ellis and Fred R. Comee.

The concert at Cincinnati on Friday evening, under the auspices of the College of Music, was the most successful financially of any ever given there by the Boston orchestra, the hall being packed and four recalls given Mr. Nikisch after the first number. At Chicago, last evening, the attendance also exceeded the record of any preceding year, and altogether it is evident that the Boston orchestra is getting to be a very popular organization "out West."

American Art Journal.

NEW YORK, SATURDAY, MAY 7, 1892.

Boston Notes.

THE eleventh season of the Boston Symphony Orchestra ended with two symphonies and a violin concerto. The latter was Paganini's, in D, as revised by Wilhelm, played by Kneisel, who was recalled four times. Haydn's Symphony in G, 13, one of his earlier works, with its solemn Largo, bright Minuet, and jovial Finale, has enough melody and brevity for perpetual delight. Brahms' First, in C minor, has a tedious beginning and a long postscript; but if you patiently await for the third movement and are not too weary for the first half of the last, you are partly repaid. It is a work for musical scientists, not for ordinary concert-goers. Nikisch is announced as next season's director, though some critics, who happen to disagree with his musical romancing now and then, have hotly clamored for a change. Music is not an exact science, like mathematics.

D'ALBERT'S BOSTON TRIPLET.

NOT many men can bring a large audience into Music Hall for a piano recital, but this is what D'Albert did for his series of Easter week. In the first he hypnotized us to such an extent that a hundred minutes had passed before we knew it. It was a Beethoven Matinee, and we had, besides, the 32 Variations in C-minor, op. 101, four solid sonatas; the popular Waldstein, the first movement played with unwonted brilliancy; the E-minor and E-major, op. 90 and 109, not so often heard, and the op. 110. His performance reached a high degree of poetry as well as technique, and he gratified his applausive hearers with a classic encore. No fuss and flummery about D'Albert, but direct unimpeachable work.

HE is not an artist to be shut up in Beethoven, however, and his second recital was wider in range and simply magnificent. Said one lady, herself a good pianist, who has heard everybody: "This is the greatest recital I ever attended in my life!" Such a succession of wonderful executions, all without paper and without apparent fatigue, for he ended with an encore, a Chopin waltz. What did he play? His own pyrotechnic version of Bach's D Major Prelude and Fugue; Beethoven's rarely heard sonata, op. 78,—and D'Albert can play more Sonata in five minutes than anybody else; Mendelssohn's 15 Variations Serieuses; Raff's long Suite in D-minor, op. 91; Schubert's lovely Impromptu, op. 90, No. 3; Tausig's difficult arrangement of Strauss's waltz, "Man lives but once;" Liszt's Liebesbraum, No. 3, and Spanish Rhapsody, with the Arragonese Jota. Pianists were thick as blackberries, marvelling at such a union of technique and sentiment in one artist.

The third recital did not equal the second in brilliant power, but it grew better and better from the Bach Suite Anglaise, No. 6, which opened it, to the Liszt Tarantella at the close, and included a Brahms Rhapsody, op. 79, No. 2; Chopin's Sonata in B-minor, op. 58; Rubenstein's Barcarolle in A-minor; Mozart's Rondo in the same key. He added three encores, Chopin's great Polonaise, a nocturne, and an Impromptu Waltz; and yet he rose from his labors as fresh as when he sat down two hours earlier. J. H. W.

D'Albert and the Boston Symphony Orchestra.

Mr. Eugen D'Albert, the famous pianist, was "applauded to the echo" at the Boston Symphony Orchestra Concert at the Madison Square Concert Hall on Monday evening. It will be remembered that when Mr. D'Albert was here a few seasons ago his successes were all won with the co-operation of an orchestra rather than in pianoforte recitals, and it must be conceded that until this occasion Mr. D'Albert has been somewhat under a cloud this season. The same methods that characterized his playing before are patent enough to win him the delighted applause of almost any audience at present. His playing of the Liszt E flat Concerto is one of the most sensational feats that modern virtuosity is capable of. Mr. D'Albert has an immense command of technique and the way he uses it, especially in the last movement, is only one degree removed from absolute frenzy. If he don't quite come to that point himself his hearers do. It is a performance that heats the blood, sets every nerve to a quiver, sharpens every sense to an acute point and brings one up to a pitch of excitement. This is a tribute to technique, extreme display of digital skill and sensational pianism. Liszt responds admirably to this kind of treatment, especially in the rhapsodical closing movement of the concerto, but when you come to display the same spirit in the playing of a Chopin concerto as Mr. D'Albert did when he performed the E minor concerto upon the same occasion it becomes quite a different matter.

D'Albert's style is diametrically opposite to any accepted manner of rendering Chopin. In the first place his touch is not an artistic and singing touch, such as will vibrate and prolong the tone sufficiently to do justice to Chopin's exquisite melodies. When he touches the keys it is with a blunt and rather unsympathetic touch, and as we said upon the occasion of his début in New York some years ago, his playing lacks the softer graces of poetry and romance. Mr. D'Albert gave the Chopin Concerto with quite as much vigor and impetuosity as the Liszt Concerto, which we hold to be quite different from the true spirit of the work.

In the one style this pianist awakens genuine admiration, but let him avoid Chopin if he cannot help "pounding" the life out of that tone poet's music. The orchestra played admirably, but manifestly under difficulties, for it was a damp evening, and every moment there would be heard the sharp twang of a broken string, until it seemed as though all the stringed instruments would be disabled. The Goldmark "Sakuntala" overture was the "piece de resistance" of the evening from the orchestra.

Gazette

BOSTON, SUNDAY MORNING, MAY 8.

More Gratitude.

The *Musical Courier* continues to indulge in virtuous and grateful indignation against the Boston music critics who have found fault with Mr. Nikisch for certain inexcusable innovations in his readings of the works of Beethoven, Mozart and other great composers, and for their strictures on the degeneration of the Symphony Orchestra since it has been under his control. The funniest feature in this second attack of the *Courier* on the Boston critics, is the piteous moan aroused by the fear that the course of these same critics may cast "contempt and discredit upon the critical confraternity." Now, one need not make a very arduous search among the New York papers devoted to music, to find one that has achieved both distinction and notoriety in bringing just this contempt and discredit on the critical confraternity of the metropolis. By way of overwhelming the Boston critics with a sense of their ignorance and wickedness, the *Courier* says: "Paderewski, who certainly knows what he is talking about, only last week praised the performances of the Boston Symphony Orchestra." It is on record here that Mr. Paderewski was delighted with the manner in which his pianoforte concerto was conducted by Mr. Nikisch; and as far as that is concerned, the pianist does know exactly what he is talking about. But what Paderewski's praise has to do with the unwarrantable liberties Mr. Nikisch takes with the music of Beethoven, Mozart, Mendelssohn and Schumann, and what relevancy it has in connection with the degeneration in the playing of an orchestra that he never heard when it was at its highest point of efficiency, do not appear. As far as Paderewski himself is concerned, admirable pianist as he is in his peculiar vein, he made sorry work with Beethoven whenever he played that composer's music here; and we have a very vivid recollection that New York criticism, that of the *Courier* included, was far from complimentary to the pianist in this connection. That one who misinterprets Beethoven should approve of a conductor who does the same thing is by no means remarkable. Moreover, it would be interesting to know what page in the last court calendar made Paderewski a final and indisputable authority on conducting and orchestral playing. The leading Boston critics, for the most part are trained musicians, and are quite as capable of passing judgment on orchestral performances as are Mr. Paderewski and the New York critics. It is true that some of the critics of our sister city are also musicians, though, Mr. H. W. Nicholl and and Mr. Ernest Catenhusen both solid musicians, are said to have excellent reasons for questioning the musicianship to which at least one of these critics lays claim.

The *Courier* asks, anent this almost unanimous stand that the Boston critics have taken against the new readings that Mr. Nikisch foists on great masterpieces, "Is it a Conspiracy?" It is scarcely worth while to suggest conspiracy until it be proved that the Boston critics have charged Mr. Nikisch with faults of which he is innocent. Even the most lenient and most admiring of Mr. Nikisch's critics remonstrated with "utterly superb" vigor against our conductor's highly-spiced misreading of Mendelssohn's Scotch symphony, and in his summing up of the season, fell into line with the other critics by saying: "It is not to be denied that the orchestra has fallen off in point of perfection of finish in playing during the past three years or so;" and conceded "the frequency with which the wooden wind have been out of tune with the strings of late." The subject however is not worth pursuing further, All that has been proved thus far is, that the playing of the Boston Symphony Orchestra of late, has not pleased the Boston critics, while it has delighted those of New York. The moral of it all is that New York criticism is more easily satisfied than is that of Boston. Only this and nothing more. At the same time, we must again express our admiration for the affluence of gratitude for favors received and to come, that is the characteristic, perhaps the only virtue of the *Courier*.

THE ENQUIRER

The Boston Symphony Concert.

A large and appreciative audience attended the concert given by Eugen D'Albert and the Boston Symphony Orchestra, at the Odeon, last evening. Several additional numbers were given by request of members of the audience, who were delighted by the combination's work.

After the symphony concert on Friday evening Eugen D'Albert, the great pianist, and Nikisch, the famous orchestra leader, were tendered an elegant banquet at the St. Nicholas. D'Albert and Nikisch sat at the opposite ends of the table. To the right and left of D'Albert sat Profs. Doerner and Guckenberger, of the college, and to the right and left of Nikisch were Dr. Elsenheimer and Louis Ehrgott. The others ranged around the festal board were Theodore Bohlman, Werthner, Brockhoven, Gorno, Sterling, Mattioli, Graninger, Singer and Romeo Gorno. Mr. George Schneider was also invited, but being unable to attend, at the last moment Franz Kneisel, the concertmeister, filled his place. The table was handsomely decorated, the menu of the finest, and the artists and their friends held a veritable feast of reason and flow of soul.

29TH YEAR. GRAND RAPIDS, MICH.

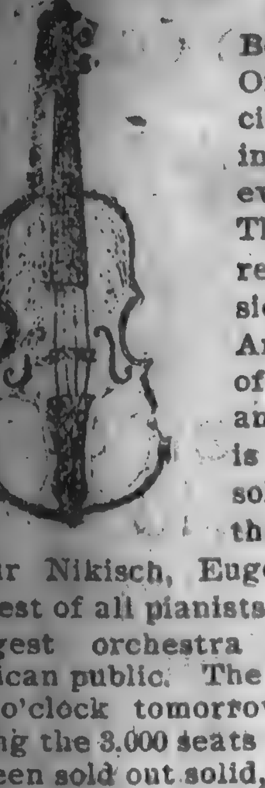
Democrat Grand Rapids Mich

FEAST OF SYMPHONY.

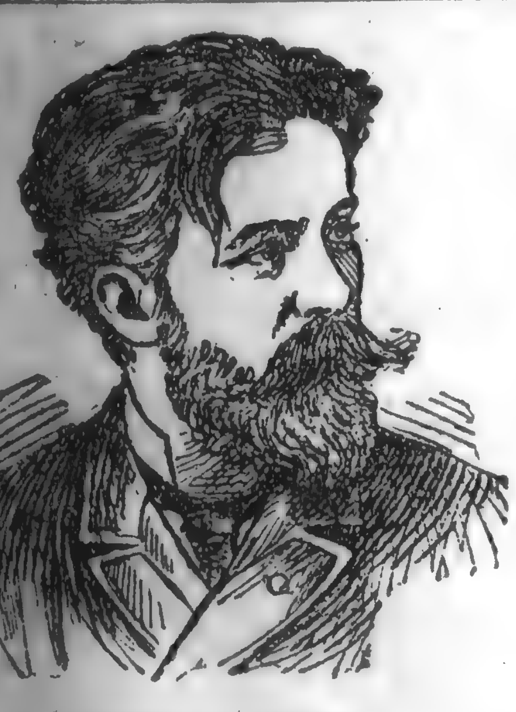
5-7

NIKISCH'S WONDERFUL ORCHESTRA.

Program for the Concert to Be Given Tomorrow Evening by the Great Boston Symphony Orchestra—Brief Analysis of the Selections.



THE visit of the Boston Symphony Orchestra to this city tomorrow evening is the musical event of the year. The orchestra is the representative musical organization of America. Every one of the three score and ten performers is an accomplished soloist, and under the conductorship of Arthur Nikisch, Eugen D'Albert, the greatest of all pianists, they make the strongest orchestra ever before the American public. The concert will begin at 8 o'clock tomorrow evening. Last evening the 3.000 seats in Hartman's hall had been sold out solid, and probabilities are that a building as spacious as the Muskegon wigwam will hardly be able to house the overflow of disappointed music lovers who will be unable to get into the hall tomorrow evening. That so high-class an entertainment should meet with such generous patronage at the necessarily steep prices asked for admission, is an exceedingly favorable commentary on the taste and cultivation of the Valley City.



CONDUCTOR NIKISCH.

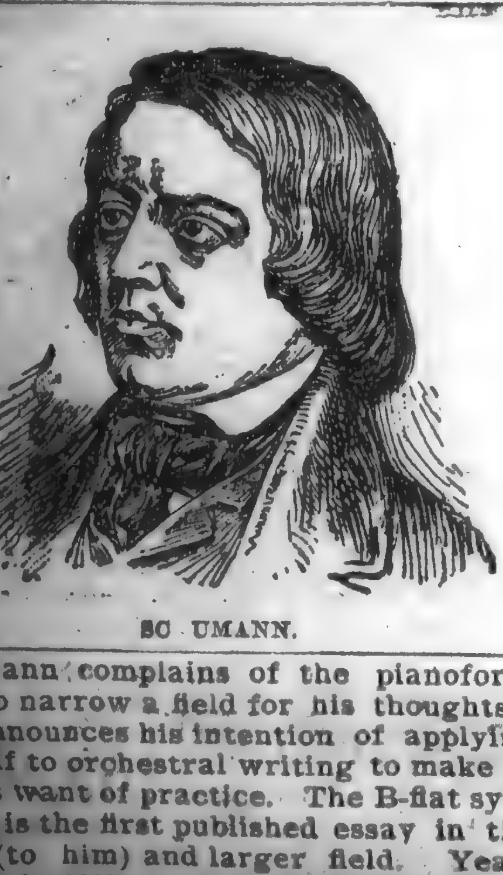
Program for the Concert.

Arthur Nikisch, the conductor of the orchestra has announced the following program for the concert. Assistant Manager Comee has written F. M. Davis, the prime mover in getting the orchestra here, that the program is as fine as any which will be given by them on their present trip. It starts out with Schumann's symphony No. 1 in B flat, one of the grandest compositions known to music, and, after a varied menu by Liszt and Wagner, concludes with Weber's overture, "Oberon," a sparkling number, which will refresh the spirits and restore the nerves of the listeners and send them home delighted:

Symphony No. 1, in B flat..........Schumann
Andante un poco maestoso.
Allegro multo vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Concerto for Pianoforte, in E flat.......Liszt
Prelude—"Lohengrin"..............Wagner
"Siegfried's Passage to Bruennhilde's Rock, Morning Dawn and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung"....Wagner
(Arranged by Hans Richter).
Overture—"Oberon"..................Weber

Schumann's Symphony No. 1.

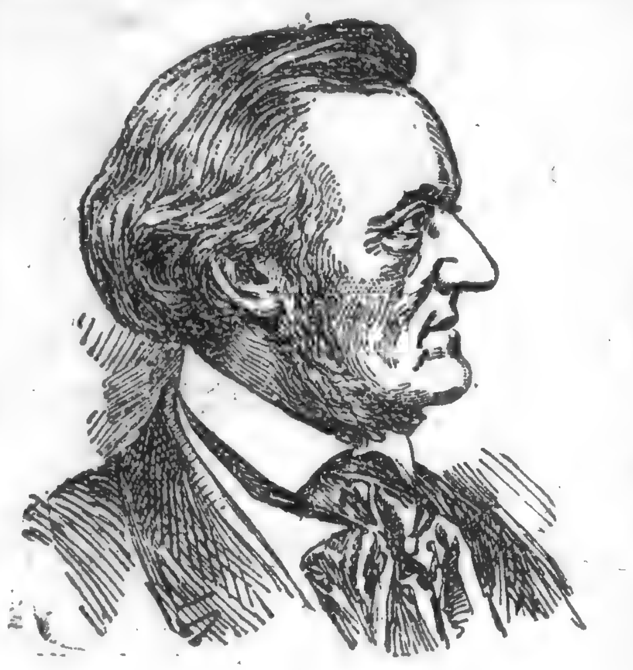
The programs contain an extended analysis of the several selections to be rendered, together with personal sketches of the composers whose works are produced. Of the first it says; This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833). The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. It is conceded that the buoyant B-flat symphony witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections"; but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon."



SC UMANN.

Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated his insignificant body, surmounted by a very large head, with an enormous frontal development. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait and gesture, he gave from the first an expression of unusual and powerful originality. He fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control; he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

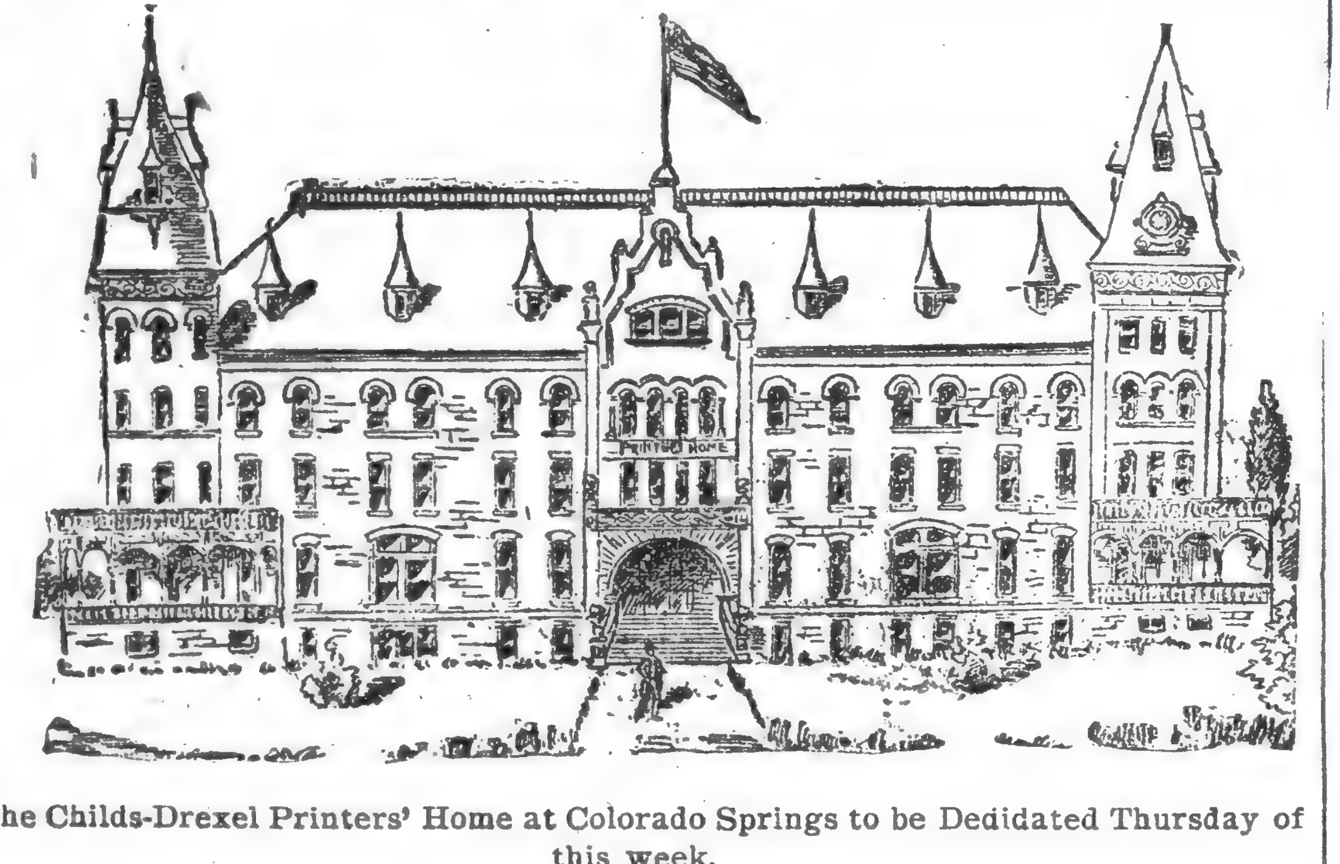


RICHARD WAGNER.

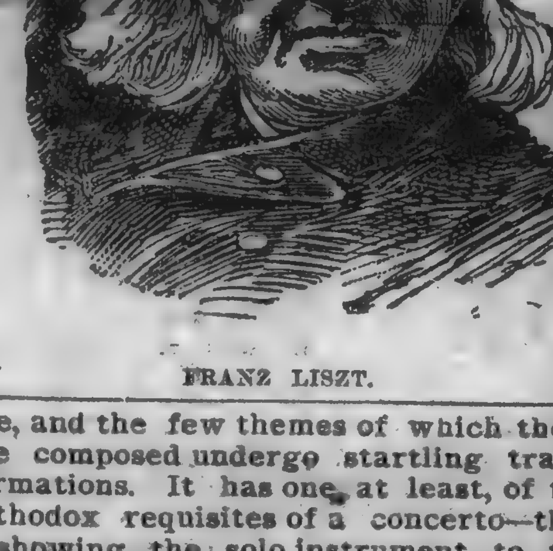
He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their traveling expenses. All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations; one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality.

Liszt's Concerto for Piano Forte.

Franz Liszt, in his two concertos, in his remarkable sonata in B minor, and in many of his Poemes Symphoniques, has followed closely in the wake of Weber as regards the fusion of the various movements into one continuous whole; and, to do this more effectively, he has systematically made use of what may be called a metamorphosis of themes—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the "Eroica" and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis, the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty—unity in multeity is carried out to the letter. The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it—opening allegro, adagio, scherzando and finale—are fused into one, and the few themes of which these are composed undergo startling transformations. It has one, at least, of the orthodox requisites of a concerto—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult, as it is most brilliant, of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.



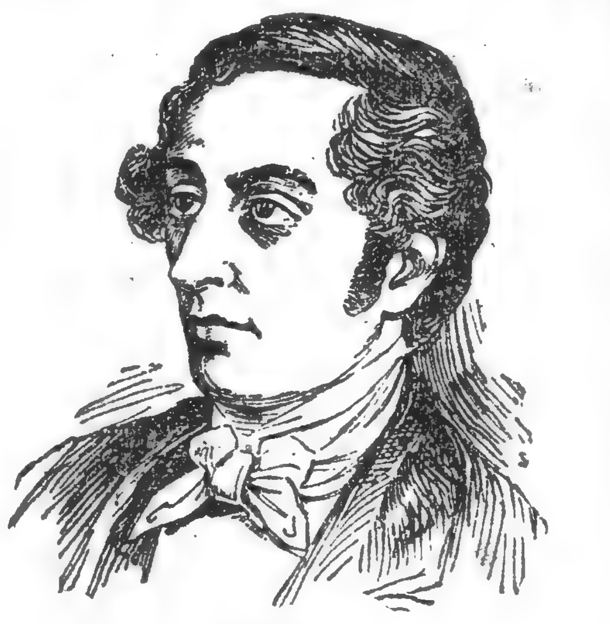
The Childs-Drexel Printers' Home at Colorado Springs to be Dedidated Thursday of this week.



FRANZ LISZT.

Siegfried's Passage to Bruennhilde Rock.

The arrangement from the final dramas of the Nibelungen to be played is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Gotterdaemmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walkure Brunnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Bruennhilde—that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The arrangement includes none of the sublime music of Bruennhilde's atmosphere, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Gotterdaemmerung") heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Bruennhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Bruennhilde come forward (he in full armor, she leading her horse), which scene the orchestra superbly illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves Bruennhilde, in search of adventure and in fulfillment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Bruennhilde; a secondtime he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhalla" theme.



WEBER.

Weber's Overture to "Oberon."

The overture to "Oberon" is too well known to need extended description. The themes are from the opera. The opening movement, adagio sostenuto, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the faries answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this the charming fanciful music continues till a fortissimo chord from the full orchestra ushers in the allegro con fuoco section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently the horn-call is again heard, and the clarinet gives out a second subject—the theme of Huon's song, "From boyhood trained"—which is supplemented by a passage from the great scene of soprano. "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

DO NOT RENT.

Boston Musical Herald.
BOSTON, MAY, 1892.
GEORGE H. WILSON, Editor and Publisher.

On Saturday, April 2, came the twenty-first Symphony Concert. It began with Mendelssohn's "Scotch" Symphony, into which Mr. Nikisch read some of his own individuality—a heinous crime, if certain critics are to be believed. It pleased the large audience as did also the selections from "die Walkfire," though never were more divergent criticisms brought out than came from leading critics the next Monday. It was really comical. It was both the worst and the best performance of the Symphony; never before had the *Feuerzauber* been given so superbly and so wretchedly. A little less of the "personal equation," gentlemen! Why should we not have individuality, though it upsets our preconceived notions? Mr. Molé and Mr. Schuecker performed the *andante* and *allegro* from Mozart's flute and harp concerto:—a rather uninspired and summer-excursion-steamboaty kind of work; yet it gave both the flutist and harpist a chance to display brilliant virtuosity. The atmosphere played the mischief with the strings of the harp—if they were the spirits of just men, they were certainly not made perfect. The other number was Volkmann's charming but not great serenade for strings, exquisitely given. Mr. Heinrich Meyn was the vocalist and struggled manfully to make Wotan's Farewell effective against the tremendous background of the orchestration.

On Monday, April 4, the Kneisel Quartet gave their postponed concert, the last of the series. It began with Brahms's Sextet in G major for two violins, two violas and two 'cellos—a most noble, inspired and glorious work. This was followed by Beethoven's third sonata (in A major) for piano and 'cello, played by Mr. Perabo and Mr. Schroeder. It is wearisome to use superlatives, but what else can be employed regarding such a work interpreted by such artists? Let us follow the example of one of our esteemed contemporaries, and apologize because we have no fault to find. The concert ended with the E minor quartet, the second of the series dedicated to Prince Rasoumoffsky and here again we save space by the use of latent hyperboles.

D'Albert's symphony was announced for the twenty-third symphony concert (Saturday, April 16), but owing to the non-arrival of the *partitur* Schumann's first or Spring symphony was substituted. Mrs. Henschel was the soloist and selected the aria *Lusinghe più care* from Handel's "Alessandro" and an aria from Massenet's "Herodiade." Both of them were admirably suited to her, even if Music Hall is rather large for her voice. Mr. Henschel conducted the suite from his own music to Shakespere's "Hamlet," consisting of three preludes, interlude, and pastorale and the Danish March. It was the first performance in America and brought the talented composer an ovation. Musically, in this the characters of Hamlet and Ophelia are contrasted—the Wagneresque *leit motiv* being effectively and appropriately employed. The concert ended with a splendid performance of Weber's "Oberon" overture. Here it may be appropriate to add that Mr. and Mrs. Henschel's song-recitals in the Meionaon were unusually brilliant and successful—the singers appearing in a wide range of historic and modern lyrics.

Last and not least it remains to speak of D'Albert's three piano recitals at Music Hall. The first, on Monday afternoon, April 18, consisted wholly of Beethoven—the thirty-two variations in C minor and four sonatas. Such a program is instructive and valuable, is entirely worthy and artistic, but it may be questioned whether it is wise. It may show a pianist at his greatest but not in his most attractive light. Mr. D'Albert played these great works with fine intellectual feeling and vigorous, clear, perfect interpretation. At the second, his program ranged from his own arrangement of Bach's Prelude and Fugue in D major to Liszt's "Liebestraum" and Spanish Rhapsody, and included a Beethoven sonata, Mendelssohn's fifteen variations, a Schubert impromptu and Raff's Suite in D minor—a truly colossal bill of fare wonderfully executed. The last took place Saturday afternoon, April 23, with a no less delectable and brilliant program. He was greeted by a large audience whom he roused to enthusiasm by his wonderful interpretations. His playing of Bach's English Suite was something to remember, and if exception could be taken to the power displayed in the Chopin Polonaise which he gave as an encore, its technique was unimpeachable. In short he showed himself possessed of every great quality demanded by an artist:—poetry, memory, power, depth, breadth, height. And to this marvellous equipment is added a perfect simplicity which is delightful.

The same evening the final Symphony Concert was given at Music Hall; the series closing with a quaint, fresh and sparklingly vivacious Symphony of Haydn (in G major No. 13) and Brahms's First Symphony; a work worthy to take its place in the front van of all great Symphonies. Mr. Kneisel was the Soloist, and played with his smooth, faultless technique and delicate tone Paganini's D major Concerto. It made a favorable impression, in spite of its un-greatness. Mr. Kneisel was recalled again and again and the audience, with its electrical polarity of enthusiasm, gave a generous share of applause to the conductor whose great wint r's work was so happily concluded.

Mar 7

—Mr. and Mrs. George Henschel's vocal recital on the twenty-fifth is looked forward to with pleasure. These artists are so well known to Buffalo that it is needless to urge any one to hear them. No less than eighteen songs are on the program, two only by Mr. Henschel, appearing a "Spinning Song," and duet "Gondoliera." The other numbers, of which many are new, promise to be very interesting.

EVENING JOURNAL, Chicago, Ill.
Date.......... 5-7

The concert of the Boston Symphony Orchestra and Eugen D'Albert, under the direction of Arthur Nikisich, will take place at Central Music Hall this evening. It will of course be an event in the musical world.

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Press. Pittsburg
May 8

The one hundred and seventy-eighth reception will occur at the Pittsburg club theater, on Monday evening, May 16, at 8 o'clock. Mr. and Mrs. George Henschel will be the society's guests on this occasion. Although Mr. Henschel enjoys world-wide fame as a composer, orchestral conductor and oratorio singer, and Mrs. Henschel has won like repute as a leading artist in musical events of the first magnitude, it is, nevertheless, undoubted that they appear at their very best in their song-recitals, where they sing in turn and together to Mr. Henschel's own pianoforte accompaniment. With the pleasant privilege of personally meeting Mr. and Mrs. Henschel added to a musical program of such peculiar charm, this reception promises to be in every way one of the most brilliant yet given by the society. In view of the limited capacity of the hall and the extraordinary demand for cards already being made known, the board of directors have adopted the following rules for this occasion: "Admission shall be had by no one, whether a member or not, except upon presentation at the door of one of the cards specially printed for this reception; the ordinary cards will not be received. Two of these special cards, each admitting only one person, will be furnished to each member applying to the secretary on or before Tuesday, May 10. After that date the remaining cards, if any, to the capacity of the hall will be distributed first to those members who have applied for one extra card, and then to those members who have applied for two extra cards, in the order in which such applications have been received by the secretary. No cards will be issued before May 10, by which time each member should notify the secretary just how many cards he wants—and can certainly use. If two extra cards are wanted, when failing both, one would answer, it will be well to say so distinctly. Every member applying on time can rely on two cards; there may be one extra card for each member wanting it, but it is not likely that there will be two extra cards for all wanting them." Charles W. Scovel is the secretary.

The leading musical event of the week will be the Mozart club concerts under the direction of Prof. J. P. McCollum, and the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, at old city hall, on Thursday, Friday and Saturday evenings. The club has been rehearsing for these concerts ever since the "Messiah" concert in December, and the chorus never was in better form. Another rehearsal will be held to-morrow evening, and Prof. McCollum will then announce the time and date of the last rehearsal.

That the concerts will prove a success is already apparent. The sale of tickets has only been going on three days and already nearly 2,800 seats have been disposed of. Through some fault of the printers, the tickets did not arrive for the opening of the sale. They are now here, however, and associate members and others holding cards should call at once and have the cards exchanged for tickets. The box office is at Mellor & Hoene's music store, 77 Fifth avenue.

Times: Sunday,
May 8, 1892.

THE BOSTON ORCHESTRA.

The Boston Symphony orchestra, Arthur Nikisch conductor, gave its only concert in Chicago this season at Central Music hall last night. Last year it gave three concerts in the same place, the first of them May 7 also, and all of them were well attended, and it is not quite clear why Chicago is passed this year with but one concert. That one, however, drew a very large audience, probably the largest the orchestra has ever had in Chicago, and served again to emphasize the wonderfully poetic and superbly rounded finish of the orchestral interpretations. And in this word "finish" is meant to be included all the elements that go to make up the best possible orchestral interpretation, not only the technical but what may be called the inspirational. Mr. Nikisch exhibits often unexpected treatment of tempo and of shading, but in every case, as has heretofore been remarked, his peculiar treatment is in entire harmony with the spirit of the composition in hand, and goes to make clearer a symmatrical interpretation of a warmly appreciative conception of the composer's purpose. It may be said in passing that the precision, the delicacy, the bold, picturesque shading, and above all the wonderfully fine unity of feeling obvious in all the band's work were the more appreciated last night, because since the last visit of this band a year ago nothing so spiritually, as well as intellectually and technically fine in orchestral work has been offered to Chicago music-lovers.

The orchestral numbers last night were Goldmark's "Sakuntala" overture, Saint-Saens' symphonic poem "Le Rouet d'Omphale," the "Pilgrim's March" from Berlioz' symphony "Harold in Italy," and Schumann's symphony, No. 1, in B flat.

It only remains to speak of the playing of d'Albert in the Chopin concerto. From the virtuoso point of view it left nothing to be desired, and the closing passage in the rondo was a wonderful piece of pianism, but we cannot speak so warmly on the point of interpretation. The warmth of coloring of the orchestra found no fitting response in the piano forte, but aside from this it was full of enthusiasm if not high flights of imagination. He received a warm encore, and responded by playing Rubinstein's staccato etude.

Mr. Kneisel was unfortunately too ill to play the Paganini work, and Mr. Schroeder filled his place by playing some 'cello solos by Chopin and Schubert, accompanied by Mr. Nikisch.

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CHICAGO TRIBUNE.
SUNDAY, MAY 8, 1892.

WINS CHICAGO PRAISE

A BIG AUDIENCE HEARS THE BOSTON SYMPHONY ORCHESTRA.

Central Music Hall Filled with Persons Who Applauded Mr. Nikisch and His Musicians in an Enthusiastic Way—Their Right to Be Called the First Orchestra of America Clearly Proved—Violinist Remenyi Warmly Received by the Union League Club.

If the young Boston women who hang on Mr. Arthur Nikisch's baton, metaphorically speaking, from the beginning of the "symphony" season in that city to its lamented end, could have been present at Central Music Hall last evening they would have been gratified at the reception Chicago accorded their petted orchestra. They might have felt, possibly, that the applause accorded Mr. Nikisch was far scanter than his deserts, but they would certainly have found comfort in the fact that the night was fair beyond what is ordinarily expected of Chicago nights in early spring, and that the audience was all that it should be.

Every seat in the hall was filled from the front row in the pit to the very farthest in the second balcony, and enthusiasts stood in the aisles and foyer during the entire program.

It was a representative audience, too, made up from all classes of Chicago society, including all the types with which the inveterate concert-goer is familiar—the inconsiderate man who promenades the foyer in squeaky patent-leather shoes, the inconsiderate woman who chatters without regard for orchestral shading, the elegant young person who carries an American Beauty rose, that other who clutches a paper-bag of bonbons, and, not least, the serious-minded folk who propose to listen to the music and who persevere in their determination grimly.

Each visit of Mr. Nikisch and his orchestra brings increase of admiration for them both and for their thoroughly artistic work. As a conductor Mr. Nikisch satisfies by the high musicianship and the scholarly qualities displayed in his readings, and delights the artistic as well as the esthetic senses of his hearers by the poetic and emotional power of his interpretations. The orchestra stands today the product of over a decade of severe discipline, rigid technical drill, and constant practice under gifted and thorough directors, and it is to his long and careful training that it in a large measure owes its position today as the first orchestra of America, and one whose equals in Europe are but few. The playing last evening proved conclusively the right of the organization to this position, and the results were in every respect such as the most exacting spirit could require from an orchestra of such worth. Technically flawless, the work of the men may be considered as beyond aught save the highest praise.

The interpretation accorded Goldmark's "Sakuntala" overture, Saint-Saëns "Rouet d'Omphale," the "Pilgrim's March" from Berlioz, "Harold in Italy," and Schumann's Symphony No. 1 was in each instance masterly. Belonging as they did to the romantic or the modern school of composition, these selections lent themselves with unusual grace to the impassioned, highly emotional style of Mr. Nikisch's interpreting, and their poetic and dramatic beauties stood revealed with superb power and seemed to gain increased splendor of coloring and tonal effects by his affectionate treatment. The Goldmark overture was given with rare appreciation of its marked oriental character, and the Saint-Saëns Symphonic Poem was almost ideal in the technical finish with which it was played and in the delicacy and the keen appreciation of its dramatic import which characterized its interpretation. Schumann's joyous Symphony received a performance, which, for perfection of execution and loveliness of reading, has rarely been equaled in this city. The box-holders at the concert were:

Mr. and Mrs. J. M. Clark, Mrs. J. J. Glessner, Mrs. A. N. Eddy, Mr. Beal, Mr. G. Hickes, Miss Getty, Mrs. W. B. Howard, and Mr. Crane.

TIMES, Chicago, Ill.

Date 5-8

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HERALD.
CHICAGO, MAY 8,

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The Boston Symphony orchestra, under the leadership of Arthur Nikisch, gave a concert in Central music hall last evening, with Eugene d'Albert, Alwin Schroeder and Franz Kneisel as soloists. The hall was filled to overflowing with a brilliant audience, in which society and musical circles were equally well represented. The programme was as follows:

Overture, "Sakuntala"......Goldmark
Concerto in E Minor, op. 11......Chopin
Eugene D'Albert.
Symphonic Poem, "The Rouet D'Omphale"......Saint-Saens
Violoncello Solos......
Alwin Schroeder.
Pilgrim's March from the "Harold in Italy," Symphony......Berlioz
Viola Solo by Franz Kneisel.
Symphony No. 1, in B Flat......Schumann

To those who have listened to the symphony concerts in the Auditorium during the past season, the tone of the visiting orchestra may at times have seemed harsh and coarse. But they must not forget that the difference in size between the two halls is largely responsible for this, and, taken altogether, the smaller hall in many respects offers advantages which the larger one does not possess, by giving due prominence to many of the finer effects that are of necessity lost in the larger space and by permitting climacteric effects to exercise their full power, which they were never able to do in the Auditorium. The concert in many respects invites comparison between the eastern organization and our home orchestra, and it is pleasant to record that in several instances such comparison indubitably redounds to the benefit of the Chicago orchestra. Our reeds are vastly superior to those of the Boston orchestra, and our brass choir is certainly equally good. In the strings, however, Mr. Nikisch's organization is much better equipped; even in the smaller hall, which acts upon the tone like a microphone and in which their work is subjected to much closer auricular scrutiny, they proved their undeniable superiority, never exhibiting that lack of agreement in intonation or in precision that so frequently proved a disturbing element in the Chicago orchestra.

As a conductor Mr. Nikisch lacks the repose and self-poise that is such a noteworthy characteristic of Mr. Thomas. He is more demonstrative. His beat is very elastic, very suggestive and very indicative, yet it is firm, intelligent and intelligible, and he exercises complete control over his men. He secures pronounced effects and an intensity that at times almost border on exaggeration—chiefly by sudden transitions in dynamics and tempi where such suddenness seems uncalled for, and many, no doubt, took exception to such extravagances, especially in the Schumann symphony. With the exception of this symphony the programme offered nothing that had not been heard here during the winter, and so calls for little comment. The work of the orchestra throughout the evening was admirable, although it is doubtful whether it appeared to such excellent advantage in any other number as it did in the symphonic poem.

Mr. Kneisel had been announced to play Paganini's concert in D major, but was unable to do so on account of lack of strength resulting from recent illness, so that Mr. Schroeder, the principal 'cello of the orchestra, was substituted for him. He played transcriptions of Chopin's nocturne in E flat, Schubert's "Momens Musicale" and a piece by Kleugel, all of which served to display a beautiful tone, excellent technique and admirable taste. In the slight opportunities afforded by the viola obligato in Berlioz's symphony Mr. Kneisel developed an uncommonly rich and warm tone.

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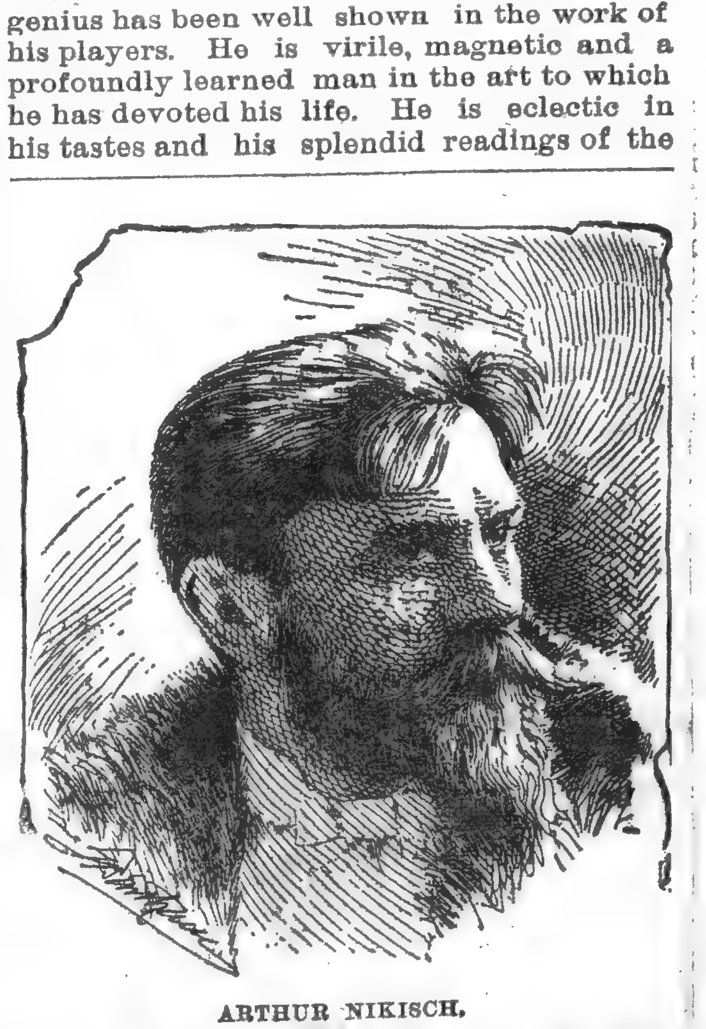
The expressions of approval throughout the evening were of the heartiest and most demonstrative, and Conductor Nikisch was obliged to bow his acknowledgements time and again at the conclusion of each number.

EVENING POST, Chicago, Ill.

Date 5-5

The Boston Symphony Orchestra, which gives its concert next Saturday evening at Central Music Hall, is generally regarded as the most perfect orchestra of its kind in the world. Its director is Arthur Nikisch, whose genius has been well shown in the work of his players. He is virile, magnetic and a profoundly learned man in the art to which he has devoted his life. He is eclectic in his tastes and his splendid readings of the great masterpieces place him in the foremost rank of living conductors. The Boston Symphony Orchestra will give only one concert here at this time. Eugene D'Albert will play the Chopin pianoforte concerto in E minor, Franz Kneibel will play the Paganini concerto for violin in D major. The orchestral numbers are Goldmark's overture "Sakuntala," Saint-Saens' symphonic poem "Le Rouet d'Omphale," Beltoz's "Pilgrim March" from the "Harold" symphony and Schumann's symphony in B flat.


ARTHUR NIKISCH.

INTER OCEAN. MAY 8

BOSTON SYMPHONY ORCHESTRA.

Art is long, but the Boston Symphony Orchestra appears to have a position closer to its goal than any similar organization in this country. Eleven years of association have given its members the individual impulse, the unity of action, and the close sympathy only begotten by actual companionship in music. One of the finest audiences of the season welcomed this fine organization last evening at Central Music Hall, and applauded its performances to the echo. If the financial results were singularly gratifying to the management, the artistic appreciation that cheered the performers in this practical issue of reciprocity was even more so. Mr. Arthur Nikisch is the same graceful and spirited conductor as of yore, and has that singular power of sympathetic touch with his players that gains most gratifying results in harmony. His orchestra at present enlists seventy-five players, each having individual work, all joining to guard finesse in ensemble. It is not within the limitations of a brief and hurried review to describe the fine work of this organization. Owing to the unfortunate illness of Mr. Franz Kneisel, the violinist, there was one change in the regular programme. The Paganini concerto, in D minor, op. 6, was substituted by three numbers, Chopin's "Nocturne," Schubert's "Leament Musicale," and Klengel's "Capriccio," delightfully played by Alvin Schroeder, cellist; Director Nikisch furnishing the piano accompaniment.

The concert was charmingly opened with Gudmark's passionate and pompous overture "Sakuntala," a very dainty and delighful feature was Saint-Saens' weird and romantic symphonic poem, "Le Ronet d'Omphale," with the restless whirr of its spinning wheel, and the sighs of love-lorn Hercules. The third movement of Berlioz' "Pilgrims' March," from Harold in Italy, had a viola solo by Mr. Kneisel, who played in spite of the indisposition that disbarred him from the more trying ordeal of the Paganini selection. The concluding orchestral feature was Schumann's first symphony, in B flat, his best work from a technical standpoint. The orchestral work throughout the evening was as delightful as it was graceful and finished. Eugene D'Albert was the piano soloist, and appeared as the interpreter of Chopin's concerto in E minor. It is a composition that pianists regard as one of the noblest and most poetic of the repertoire. Its dazzling runs, beautiful melodies, sparkling passages of brauvara make it a magnetic masterpiece for testing the powers of the pianist. The solo part has the advantage of peculiar beauties, but the orchestral part has some exquisite effects, notably the employment of the French horns, the flutes and clarinets; while the effect of the muted string accompaniment in the romanza is one of the loveliest effects of Chopin. D'Albert was the master of the situation, in both the philosophy of the interpretation and the art of its technical requirements. The first movement was absolutely fearless, while the brilliancy of his octave work in the finale called forth the most enthusiastic expressions of approval. In response to encore he gave Rubinstein's staccato etudo in superb style.

It was a great night for music, and a distinct triumph for the Boston Symphony Orchestra and all associated with it.

THE COMMERCIAL GAZETTE.

Office—Fourth and Race Streets.

SATURDAY, MAY 7, 1892.

THE BOSTON ORCHESTRA.

Its Concert in the Odeon—D'Albert and Nikisch.

A brilliant, discriminative and glowingly enthusiastic audience was that gathered in the Odeon last evening to do honor to the noble achievements of the Boston Symphony Orchestra, and the very climax of virtuosity and art overtopped by that modern giant of the pianistic world, Eugen D'Albert. All sorts and conditions of criticism have been indulged by the Eastern press anent the conductor of the Boston band; but after such a concert as last evening, and with the memories of a wide sweeping range of selections thronging in upon the mind, there is but one conclusion to be reached by the candid listener, be he musician, layman or critic. Great is the Boston Symphony Orchestra and Nikisch is its prophet, a very oracle of wisdom and of might.

It is not worth while to dwell upon studied analyses of the methods by which he reaches the goal of his ideal in the conduct of the band, and yet it would be interesting to follow these to their conclusion for the sake of the good that might accrue to the disciples of rule and line use of the baton. Never has there appeared here a man whose entire nature seemed so instinct with the very fire and passion of his theme, whose muscles leap from phrase to phrase, now tense, now lax with the music's ebb and flow. Not a throbbing chord but bears its impress in his mind, and the weight of its passing beauty dwells within his heart. The programme last night had to offer by way of prelude Liszt's third symphonic poem, Les Preludes, which formed an impressive beginning, so grand was its delivery, and this was followed by the last and greatest of the concerto series of Beethoven, that one that fitly bears the title "The Emperor," played by D'Albert, who was in a positively royal mood. His interpretation throughout was fraught with intensity and fire, and it was a positive triumph of clearness and intellectuality. He was recalled again and again, and returning playing the "Scherzo," from —was it Op. 31, No. 32?

Following this was heard the fragment from the jeweled crown of the immortal Schubert, then the "Pilgrim's March," from Berlioz's Symphony "Harold in Italy," with solo, by Mr. Kneisel, and next an innovation in the way of a "request" number, interpolated. Gracious it was, too, being the allegro and Gavotte by Bach, arranged with consummate art by Bachrich. What verve and rhythmic swing to the old dance movement! It left one positively weak from the listening; and lastly, the wonderfully diverse excerpt Hans Richter has drawn from "Siegfried" and "Die Gotterdammerung." It is a question if Mr. Nikisch be not more thoroughly in sympathy with the music of Wagner than with the writing of any other one man. Its marvelous wealth of effect, its shifting, waving tide of contrast, its constant play of emotions, or, if you please, upon the emotions, the spreading harmonies that embrace all the resources of the modern orchestra, and ask for yet more, act upon him with a subtle and compelling force, and the result, as developed in the band before him, is inspiring, one might almost say sublime. Nothing could exceed the enthusiasm of the auditory, and the applause was certainly well bestowed.

Press. Pittsburg
May 5

The one hundred and seventy-eighth reception will occur at the Pittsburg club theater, on Monday evening, May 16, at 8 o'clock. Mr. and Mrs. George Henschel will be the society's guests on this occasion. Although Mr. Henschel enjoys world-wide fame as a composer, orchestral conductor and oratorio singer, and Mrs. Henschel has won like repute as a leading artist in musical events of the first magnitude, it is, nevertheless, undoubted that they appear at their very best in their song-recitals, where they sing in turn and together to Mr. Henschel's own pianoforte accompaniment. With the pleasant privilege of personally meeting Mr. and Mrs. Henschel added to a musical program of such peculiar charm, this reception promises to be in every way one of the most brilliant yet given by the society. In view of the limited capacity of the hall and the extraordinary demand for cards already being made known, the board of directors have adopted the following rules for this occasion: "Admission shall be had by no one, whether a member or not, except upon presentation at the door of one of the cards specially printed for this reception; the ordinary cards will not be received. Two of these special cards, each admitting only one person, will be furnished to each member applying to the secretary on or before Tuesday, May 10. After that date the remaining cards, if any, to the capacity of the hall will be distributed first to those members who have applied for one extra card, and then to those members who have applied for two extra cards, in the order in which such applications have been received by the secretary. No cards will be issued before May 10, by which time each member should notify the secretary just how many cards he wants—and can certainly use. If two extra cards are wanted, when failing both, one would answer, it will be well to say so distinctly. Every member applying on time can rely on two cards; there may be one extra card for each member wanting it, but it is not likely that there will be two extra cards for all wanting them." Charles W. Scovel is the secretary.

The leading musical event of the week will be the Mozart club concerts under the direction of Prof. J. P. McCollum, and the Boston Symphony orchestra, under the direction of Mr. Arthur Nikisch, at old city hall, on Thursday, Friday and Saturday evenings. The club has been rehearsing for these concerts ever since the "Messiah" concert in December, and the chorus never was in better form. Another rehearsal will be held to-morrow evening, and Prof. McCollum will then announce the time and date of the last rehearsal.

That the concerts will prove a success is already apparent. The sale of tickets has only been going on three days and already nearly 2,800 seats have been disposed of. Through some fault of the printers, the tickets did not arrive for the opening of the sale. They are now here, however, and associate members and others holding cards should call at once and have the cards exchanged for tickets. The box office is at Mellor & Hoene's music store, 77 Fifth avenue.

Times: Sunday,
May 8, 1892.

THE BOSTON ORCHESTRA.

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CHICAGO TRIBUNE:
SUNDAY, MAY 8, 1892-

WINS CHICAGO PRAISE

A BIG AUDIENCE HEARS THE BOSTON SYMPHONY ORCHESTRA.

Central Music Hall Filled with Persons Who Applauded Mr. Nikisch and His Musicians in an Enthusiastic Way—Their Right to Be Called the First Orchestra of America Clearly Proved—Violinist Remenyi Warmly Received by the Union League Club.

If the young Boston women who hang on Mr. Arthur Nikisch's baton, metaphorically speaking, from the beginning of the "symphony" season in that city to its lamented end, could have been present at Central Music Hall last evening they would have been gratified at the reception Chicago accorded their petted orchestra. They might have felt, possibly, that the applause accorded Mr. Nikisch was far scanter than his deserts, but they would certainly have found comfort in the fact that the night was fair beyond what is ordinarily expected of Chicago nights in early spring, and that the audience was all that it should be.

Every seat in the hall was filled from the front row in the pit to the very farthest in the second balcony, and enthusiasts stood in the aisles and foyer during the entire program.

It was a representative audience, too, made up from all classes of Chicago society, including all the types with which the inveterate concert-goer is familiar—the inconsiderate man who promenades the foyer in squeaky patent-leather shoes, the inconsiderate woman who chatters without regard for orchestral shading, the elegant young person who carries an American Beauty rose, that other who clutches a paper-bag of bonbons, and, not least, the serious-minded folk who propose to listen to the music and who persevere in their determination grimly.

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Symphonic Poem, "The Rouet D'Omphale"	Saint-Saens
Violoncello Solos Alwin Schroeder.	
Pilgrim's March from the "Harold in Italy," Symphony Viola Solo by Franz Kneisel.	Berlioz
Symphony No. 1, in B Flat	Schumann

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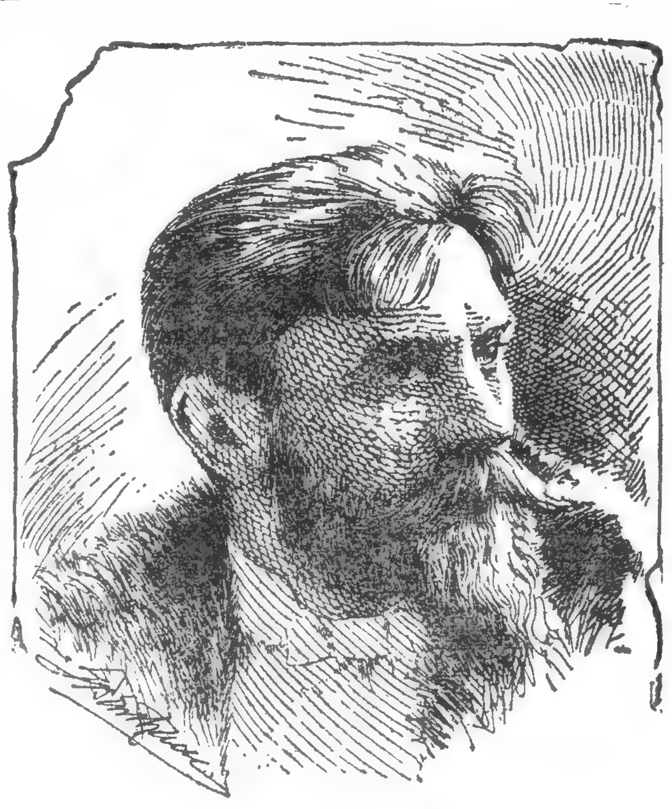

ARTHUR NIKISCH.

INTER OCEAN. MAY 8

BOSTON SYMPHONY ORCHESTRA.

Art is long, but the Boston Symphony Orchestra appears to have a position closer to its goal than any similar organization in this country. Eleven years of association have given its members the individual impulse, the unity of action, and the close sympathy only begotten by actual companionship in music. One of the finest audiences of the season welcomed this fine organization last evening at Central Music Hall, and applauded its performances to the echo. If the financial results were singularly gratifying to the management, the artistic appreciation that cheered the performers in this practical issue of reciprocity was even more so. Mr. Arthur Nikisch is the same graceful and spirited conductor as of yore, and has that singular power of sympathetic touch with his players that gains most gratifying results in harmony. His orchestra at present enlists seventy-five players, each having individual work, all joining to guard finesse in ensemble. It is not within the limitations of a brief and hurried review to describe the fine work of this organization. Owing to the unfortunate illness of Mr. Franz Kneisel, the violinist, there was one change in the regular programme. The Paganini concerto, in D minor, op. 6, was substituted by three numbers, Chopin's "Nocturne," Schubert's "Leament Musicale," and Klengel's "Capriccio," delightfully played by Alvin Schroeder, cellist; Director Nikisch furnishing the piano accompaniment.

The concert was charmingly opened with Gudmark's passionate and pompous overture "Sakuntala," a very dainty and delighful feature was Saint-Saens' weird and romantic symphonic poem, "Le Ronet d'Omphale," with the restless whirr of its spinning wheel, and the sighs of love-lorn Hercules. The third movement of Berlioz' "Pilgrims' March," from Harold in Italy, had a viola solo by Mr. Kneisel, who played in spite of the indisposition that disbarred him from the more trying ordeal of the Paganini selection. The concluding orchestral feature was Schumann's first symphony, in B flat, his best work from a technical standpoint. The orchestral work throughout the evening was as delightful as it was graceful and finished. Eugene D'Albert was the piano soloist, and appeared as the interpreter of Chopin's concerto in E minor. It is a composition that pianists regard as one of the noblest and most poetic of the repertoire. Its dazzling runs, beautiful melodies, sparkling passages of brauvara make it a magnetic masterpiece for testing the powers of the pianist. The solo part has the advantage of peculiar beauties, but the orchestral part has some exquisite effects, notably the employment of the French horns, the flutes and clarinets; while the effect of the muted string accompaniment in the romanza is one of the loveliest effects of Chopin. D'Albert was the master of the situation, in both the philosophy of the interpretation and the art of its technical requirements. The first movement was absolutely fearless, while the brilliancy of his octave work in the finale called forth the most enthusiastic expressions of approval. In response to encore he gave Rubinstein's staccato etudo in superb style.

It was a great night for music, and a distinct triumph for the Boston Symphony Orchestra and all associated with it.

THE COMMERCIAL GAZETTE.

Office—Fourth and Race Streets.

SATURDAY, MAY 7, 1892.

THE BOSTON ORCHESTRA.

Its Concert in the Odeon—D'Albert and Nikisch.

A brilliant, discriminative and glowingly enthusiastic audience was that gathered in the Odeon last evening to do honor to the noble achievements of the Boston Symphony Orchestra, and the very climax of virtuosity and art overtopped by that modern giant of the pianistic world, Eugen D'Albert. All sorts and conditions of criticism have been indulged by the Eastern press anent the conductor of the Boston band; but after such a concert as last evening, and with the memories of a wide sweeping range of selections thronging in upon the mind, there is but one conclusion to be reached by the candid listener, be he musician, layman or critic. Great is the Boston Symphony Orchestra and Nikisch is its prophet, a very oracle of wisdom and of might.

It is not worth while to dwell upon studied analyses of the methods by which he reaches the goal of his ideal in the conduct of the band, and yet it would be interesting to follow these to their conclusion for the sake of the good that might accrue to the disciples of rule and line use of the baton. Never has there appeared here a man whose entire nature seemed so instinct with the very fire and passion of his theme, whose muscles leap from phrase to phrase, now tense, now lax with the music's ebb and flow. Not a throbbing chord but bears its impress in his mind, and the weight of its passing beauty dwells within his heart. The programme last night had to offer by way of prelude Liszt's third symphonic poem, Les Preludes, which formed an impressive beginning, so grand was its delivery, and this was followed by the last and greatest of the concerto series of Beethoven, that one that fitly bears the title "The Emperor," played by D'Albert, who was in a positively royal mood. His interpretation throughout was fraught with intensity and fire, and it was a positive triumph of clearness and intellectuality. He was recalled again and again, and returning playing the "Scherzo," from—was it Op. 31, No. 3?

Following this was heard the fragment from the jeweled crown of the immortal Schubert, then the "Pilgrim's March," from Berlioz's Symphony "Harold in Italy," with solo, by Mr. Kneisel, and next an innovation in the way of a "request" number, interpolated. Gracious it was, too, being the allegro and Gavotte by Bach, arranged with consummate art by Bachrich. What verve and rhythmic swing to the old dance movement! It left one positively weak from the listening; and lastly, the wonderfully diverse excerpt Hans Richter has drawn from "Siegfried" and "Die Gotterdammerung." It is a question if Mr. Nikisch be not more thoroughly in sympathy with the music of Wagner than with the writing of any other one man. Its marvelous wealth of effect, its shifting, waving tide of contrast, its constant play of emotions, or, if you please, upon the emotions, the spreading harmonies that embrace all the resources of the modern orchestra, and ask for yet more, act upon him with a subtle and compelling force, and the result, as developed in the band before him, is inspiring, one might almost say sublime. Nothing could exceed the enthusiasm of the auditory, and the applause was certainly well bestowed.

Tägliches Cincinnatier Volksblatt

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Samſtag, den 7. Mai 1892.

Boſton Symphonie-Orcheſter und Kneiſel-Quartett im Odeon.

Mit dem geſtrigen Tage wurde die Saiſon der Odeonkonzerte unter den Auſpizien des College of Muſic in der erfolgreichſten Weiſe zum Abſchluß gebracht. Es war ein weiſer Gedanke der Unternehmer, das Beſte bis zuletzt aufzuſparen, denn je größer der Genuß war, der in dem letzten Konzert geboten wurde, deſto ſchöner und nachhaltiger iſt die Erinnerung daran, deſto reger das Bedürfniß nach ebenſo Gutem in der nächſten Saiſon. Man muß der Leitung des College of Muſic die vollſte Anerkennung für ihr Beſtreben zollen, dem hieſigen Publikum das Beſte in muſikaliſcher Hinſicht zu bieten, das überhaupt in dieſem Lande aufzutreiben iſt. Die Serie der diesjährigen Subſkriptionskonzerte brachte mit wenigen Ausnahmen nur Gutes, in vielen Fällen ſogar Ausgezeichnetes und die Muſikfreunde Cincinnati's haben dem College of Muſic und deſſen Leitern viel, ſehr viel zu danken. Einen glänzenderen Abſchluß hätte die Konzertſerie in der That nicht finden können. — Nachmittags das Kneiſel-Quartett, am Abend das Boſton Symphonie-Orcheſter.

Das Kneiſel-Quartett, unſtreitig das vortrefflichſte ſeiner Art in den Ver. Staaten, beſteht aus den Herren Franz Kneiſel (1. Violine), Otto Roth (2. Violine), L. Svecenski (Viola) und Alwin Schröder (Cello). Jeder Einzelne der Genannten iſt ein tüchtiger Künſtler auf ſeinem Inſtrumente und im Enſembleſpiel gründlich geſchult. Dieſes Quartett bildet einen Theil des Boſton Symphonie-Orcheſters, giebt aber auch für ſich Kammermuſik-Konzerte, welche bereits hohe Berühmtheit erlangt haben. Die Leiſtungen des Quartetts ſind geradezu wunderbar in ihrer künſtleriſchen Vollendung und erheben ſich gewaltig über das Niveau gewöhnlicher, handwerksmäßiger Quartettmuſik. Wie ſchon bemerkt, iſt jeder der Spieler ein Künſtler im vollen Sinne des Wortes. Keiner von ihnen würde es über das Herz bringen, ſich auch nur die geringſte Freiheit in der Durchführung ſeines Parts zu erlauben, um ſeine eigene Virtuoſität in den Vordergrund zu drängen. Durchaus zeigt ſich die beſcheidenſte Unterordnung der Einzelnen unter das Ganze, das liebevollſte Eingehen auf die Intentionen des Komponiſten und eine Sorgfalt und Gewiſſenhaftigkeit in der Ausarbeitung, welche eine meiſterhafte Beherrſchung des Inſtrumentes als Vorbedingung vorausſetzt. Die Sicherheit der Einſätze, die mathematiſche Genauigkeit in der Beobachtung der Tempi, mit einem Wort die Exaktheit des Enſembleſpiels grenzt an's Wunderbare, doch trotzdem macht das Zuſammenſpiel keineswegs den Eindruck des Maſchinenhaften. Wo dies die Kompoſition erfordert, geht die Individualität der Einzelnen in dem Enſemble vollſtändig auf, doch tritt dieſelbe klar und plaſtiſch hervor, wo die Gelegenheit dies zuläſſig macht. Es wäre zwecklos, eine eingehende Kritik der verſchiedenen Nummern, welche zum Vortrag kamen, verſuchen zu wollen; vor ſolchen Leiſtungen verſtummt die Kritik. Wir wüßten in der That nicht, woher wir den Maßſtab für eine Kritik des Haydn'ſchen D-Dur Quartetts, wie es geſtern Nachmittag geſpielt wurde, nehmen ſollen. Die liebliche Kompoſition wurde in ſo formvollendeter Weiſe wiedergegeben, daß man nur ſtaunen und bewundern konnte. Das herrliche Adagio, das zierliche, neckiſche Menuett und das ſtürmiſche Allegro Vivace, in welchem beſonders die erſte Violine ſo Wunderbares leiſtete—welche Anmuth und Leichtigkeit im Vortrag, welche feine Nuancirung in den Ton- und Tempoſchattirungen!

Ungemein wirkungsvoll erwies ſich das all' sordino geſpielte Andante aus dem D Dur Quartett von Tſchaikowski, einer Kompoſition von ganz eigenartiger, wir möchten faſt ſagen myſteriöſen, düſteren Schönheit. Die dritte Nummer auf dem Programm bildete das A-Dur Quartett, Op. 91, No. 3, von Schumann, eine Perle unter den Werken dieſes großen Komponiſten. Dieſes Quartett iſt mathematiſch ungemein ſchwierig und ſtellt an die Exaktheit der Spielenden die höchſten Anforderungen. Für Künſtler wie Kneiſel, Roth, Svecenski und Schröder gibt es aber keine techniſchen und mathematiſchen Schwierigkeiten und es bleibt ihnen daher Zeit genug, ihr Hauptaugenmerk auf die künſtleriſche Auffaſſung des Werkes zu richten. Wie lange wird es wohl dauern, bis auch Cincinnati ein ſolches Quartett wird aufweiſen können, oder wird es überhaupt je dazu kommen?

Ehe wir weitergehen, wollen wir noch ganz energiſch einen Uebelſtand rügen, deſſen Vermeidung in der Zukunft ſich die Geſchäftsleitung des College of Muſic zur Pflicht machen ſollte. Es iſt entſchieden unrecht, Ruheſtörungen durch feſtes Auftreten auf die Steinfließen des Korridors, welche ſonderbarer Weiſe nicht mit einem ſchalldämpfenden Teppich bedeckt ſind, lautes Sprechen, Zuſchlagen von Thüren etc. zu dulden, während im Odeon Hunderte von Menſchen mit Spannung und Intereſſe der herrlichſten Muſik lauſchen. Der Genuß des geſtrigen Nachmittags-Konzertes wurde den Zuhörern durch zahlreiche ſolcher Störungen bedeutend beeinträchtigt. Auch wäre es dringend erwünſcht, wenn Niemandem der Zutritt in den Konzertſaal geſtattet würde, ſo lange geſpielt oder geſungen wird, denn dies iſt für die Zuhörer immer mit unangenehmen Störungen verbunden. Wenn dieſe Regel ſtrenge gehandhabt würde, würden die Leute in Zukunft nach Kräften das Zuſpätkommen zu vermeiden ſuchen.

Das Abendkonzert.

Das Odeon war geſtern Abend anläßlich des Konzertes des Boſton Symphonieorcheſters bis auf den letzten Platz gefüllt und einige Dutzend Zuhörer mußten ſich ſogar mit Stehplätzen begnügen. Wer dachte übrigens trotz Stehens und der gewaltigen Hitze im Saal an Bequemlichkeit, wo es ſolche Muſik zu hören gab!

Die ſuperklugen Herrn Kritiker in Boſton, welche aus Gründen perſönlicher Art während dieſer Saiſon Herrn Nikiſch ſo viel am Zeuge zu flicken ſuchten, mögen ſagen, was ſie wollen — es gibt doch nur ein Boſton Symphonie Orcheſter in dieſem Lande, nur ein Orcheſter, welches die höchſte Stufe der künſtleriſchen Vollendung repräſentirt. Herr Arthur Nikiſch mag als Menſch ſeine Eigenheiten haben, reizbar und ſchwer umgänglich ſein und vielleicht die Eitelkeit mancher jener Herren Kritiker dadurch verletzt haben, als Dirigent ſteht er jedoch, wenigſtens in dieſem Lande unübertroffen da.

Was wir von dem Kneiſel-Quartett geſagt, gilt in gleicher Weiſe von dem Symphonieorcheſter; auch deſſen Leiſtungen gegenüber ſchweigt die Kritik. Wer hat wohl Liszt's ſymphoniſches Gedicht „Les Preludes" ſchon beſſer ſpielen gehört, als es geſtern Abend vom Boſton Symphonieorcheſter geſpielt wurde? Die Violinen leiſteten in der großartigen Sturmſcene geradezu Wunderbares. Wie Sturmesbrauſen ſtieg das Creſcendo der Violinen an und dumpfer Paukenſchlag tönte wie ferner Donner in das Toſen hinein. Die Kompoſition iſt in Bezug auf Tonmalerei von ſeltener Schönheit, doch nur bei ſo meiſterhaftem Vortrag kömmt dieſelbe zur vollen Geltung. Von großartiger Wirkung war Beethoven's Konzert No. 5 (das ſogenannte Kaiſer-Konzert) für Piano mit Orcheſterbegleitung. Dieſes Konzert, das bedeutendſte ſeiner Art, welches Beethoven oder irgend ein anderer Komponiſt geſchrieben, iſt ungemein ſchwierig und wird aus dieſem Grunde ziemlich ſelten zur Aufführung gebracht. Es erfordert einen Meiſter auf dem Klavier, ein vorzügliches Orcheſter und—last but not least—einen ebenſo guten Dirigenten. Hier waren alle Bedingungen erfüllt; Herr Eugen D'Albert ſpielte die Pianopartie, wie ſie außer ihm wohl Wenige zu ſpielen im Stande ſein würden. Spielend überwand er die gewaltigen techniſchen Schwierigkeiten der Kompoſition und die Kraft, welche er entwickelte, war wirklich erſtaunlich. Bewundernswerth waren ſeine Creſcendi und Decreſcendi, ſeine rapiden Läufe und Oktavengriffe, welche ſeine Meiſterſchaft in der Technik im glänzendſten Lichte zeigten. Das Orcheſter ſpielte die ſchwierigen Einſätze mit unfehlbarer Sicherheit und hielt ſich mit großer Diskretion zurück, um das Piano nicht zu übertäuben.

Eine herrliche Leiſtung waren die beiden Sätze der unvollendeten H-Moll Symphonie von Schubert, welche allein ſchon genügt hätte, um ihren Komponiſten unſterblich zu machen. Hierauf folgte der „Pilgermarſch" aus der Symphonie „Harold in Italien" von Berlioz, eine ungemein zarte Schöpfung von bedeutender Originalität. Herr Franz Kneiſel ſpielte das Viola Solo in dieſer Nummer und erntete damit ſtürmiſchen Beifall.

Zunächſt wurde auf vielſeitigen Wunſch eine Extranummer eingelegt, das Adagio und die Gavotte aus einer Suite von Bach, für Orcheſter arrangirt. Die Durchführung war eine muſtergiltige und das Publikum war beſonders von der Gavotte vollſtändig enthuſiasmirt.

Den Schluß bildeten „Siegfried's Gang zu Brunhilden's Felſen", „Morgengrauen" und „Rheinfahrt" aus Wagner's „Siegfried" und „Götterdämmerung", nach dem Arrangement von Hans Richter.

Dieſe Nummer war eine der köſtlichſten Leiſtungen des Abends und würde wohl mehr Beifall gefunden haben, wenn ſie nicht unglücklicher Weiſe den Schluß des Programms gebildet hätte. Doch, dies läßt ſich einmal nicht ändern — eine Nummer muß die letzte ſein.

Wir wollen hoffen, daß es nicht das letzte Mal in dieſem Jahre war, daß den Muſikfreunden von Cincinnati Gelegenheit geboten wurde, das Boſton Symphonie-Orcheſter, incluſive Kneiſel-Quartett, zu hören.

THE COMMERCIAL GAZETTE.
PUI CINCINNATI. ORNING
SATURDAY, MAY 7, 1892.

THE BOSTON ORCHESTRA.

Its Concert in the Odeon—D'Albert and Nikisch.

A brilliant, discriminative and glowingly enthusiastic audience was that gathered in the Odeon last evening to do honor to the noble achievements of the Boston Symphony Orchestra, and the very climax of virtuosity and art overtopped by that modern giant of the pianistic world, Eugen D'Albert. All sorts and conditions of criticism have been indulged by the Eastern press anent the conductor of the Boston band; but after such a concert as last evening, and with the memories of a wide sweeping range of selections thronging in upon the mind, there is but one conclusion to be reached by the candid listener, be he musician, layman or critic. Great is the Boston Symphony Orchestra and Nikisch is its prophet, a very oracle of wisdom and of might.

It is not worth while to dwell upon studied analyses of the methods by which he reaches the goal of his ideal in the conduct of the band, and yet it would be interesting to follow these to their conclusion for the sake of the good that might accrue to the disciples of rule and line use of the baton. Never has there appeared here a man whose entire nature seemed so instinct with the very fire and passion of his theme, whose muscles leap from phrase to phrase, now tense, now lax with the music's ebb and flow. Not a throbbing chord but bears its impress in his mind, and the weight of its passing beauty dwells within his heart. The programme last night had to offer by way of prelude Liszt's third symphonic poem, Les Preludes, which formed an impressive beginning, so grand was its delivery, and this was followed by the last and greatest of the concerto series of Beethoven, that one that fitly bears the title "The Emperor," played by D'Albert, who was in a positively royal mood. His interpretation throughout was fraught with intensity and fire, and it was a positive triumph of clearness and intellectuality. He was recalled again and again, and returning playing the "Scherzo," from—was it Op. 31, No. 3?

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THE COMMERCIAL
GAZETTE. CINCINNATI
SATURDAY, MAY 7,

THE KNEISEL QUARTET.

A Model Chamber Concert—Excursions to the May Festival.

It was an exceptional bit of enterprise that was manifested by the College of Music in engaging the famous Kneisel String Quartet for an afternoon concert yesterday, by way of prelude to the larger effort of the Boston Symphony Orchestra last night. Inasmuch as by the visit of the last the appearance of the former was made possible, the debt of obligation to the Boston aggregation and the management is proportionately increased.

As the writer attended upon the work of the superb organization of which Mr. Kneisel is the artistic head and front, the thought would intrude that an ensemble of equal excellence should be located here under the protecting shadow of the institution that Mr. Springer so handsomely endowed; but the fruition seems far to seek. The audience in attendance upon the efforts of the Eastern combination was musical in the extreme, and of handsome dimensions. The quartette comprises Messrs. Franz Kneisel, Otto Roth, L. Svecenski and Alwin Schroeder, and they had to offer Haydn's Quartet in D major; the Andante from Tschaikowsky's Quartet in D major, and Schumann's most interesting and comprehensive quartet in A major, Op. 91, No. 3. The playing of the four men was one constant source of pleasure, gratifying to the musical sense, and so reverently indulged that it was at once a model and an example of the possibilities underlying conscientious study and continued effort. The leader, who is the concertmeister of the orchestra, is an artist of rare proportions; but in this special line of work, so skillful was the merging of individualities, the quartet must be taken as one. Rarely, indeed, is the quaint positiveness of Haydn protrayed with such nicety and captivating naivete, nor can less be said of the finely poised writing of the Russian, as expressed in the slow movement from his quartet. A broader field was opened up in the Schumann number, which was amply filled, throughout, being reflected the same masterly grasp of intentions, the same nicety of tonal balance, an equal delicacy and refinement in phrasing and harmonic color. The concert was delightful and memorable.

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Academy Concert Hall, - Baltimore,

Thursday Evening, April 28, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

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C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now on sale at Albert's ticket office, 13 North Charles Street.

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Madison Square Garden Concert Hall, - New York,

Monday Evening, May 2, at 8.15.

EUGEN D'ALBERT

AND THE

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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ELSEWHERE IN ARCHIVES

Star Theatre, - - Buffalo,

Tuesday Evening, May 3, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets now ready at the Box Office, Star Theatre.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Music Hall, - - Cleveland.

STAR COURSE.

Wednesday Evening, May 4, 1892.

UNDER THE MANAGEMENT OF Mr. N. COE STEWART.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

Grand Opera House, - Columbus.

UNDER THE AUSPICES OF THE ORPHEUS CLUB,

Thursday Evening, May 5, 1892, at Eight o'clock.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

The Odeon, - - Cincinnati,

Friday Evening, May 6, 1892, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Central Music Hall, - Chicago,

Saturday Evening, May 7, at 8.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

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Tickets now ready at the Box Office, Central Music Hall.

Hartman Hall, - Grand Rapids,

Monday Evening, May 9, at 8.

FIRST APPEARANCE OF THE

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

- COVER ONLY -
CONTENTS AVAILABLE
ELSEWHERE IN ARCHIVES

University Hall, Ann Arbor, Mich.

Tuesday Evening, May 10, 1892.

UNIVERSITY MUSICAL SOCIETY.

FRANCIS W. KELSEY, Ph.D., President. ALBERT A. STANLEY, A.M., Director.

1891.—CHORAL UNION SERIES.—1892.

THIRD SEASON. FIFTH CONCERT. FULL SERIES, XVII.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

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The next Concert in this Series will be given May 27.

"THE DAMNATION OF FAUST."—BERLIOZ.

Choral Union, 266 Voices. Full Orchestra. Mrs. Genevra Johnstone-Bishop, Mr. Chas. A. Knorr, and Mr. Heinrich Meyn, Soloists.

Lyceum Theatre, - - Detroit,

Wednesday Evening, May 11.

BOSTON
SYMPHONY ORCHESTRA
SEASON 1891-92
PROGRAMME

C. A. ELLIS, Manager.
F. R. COMEE, Assistant Manager.

Tickets, with Analytical Programmes, on sale at Chas. Bobzin & Co.'s Music Store on and after Monday, May 2.

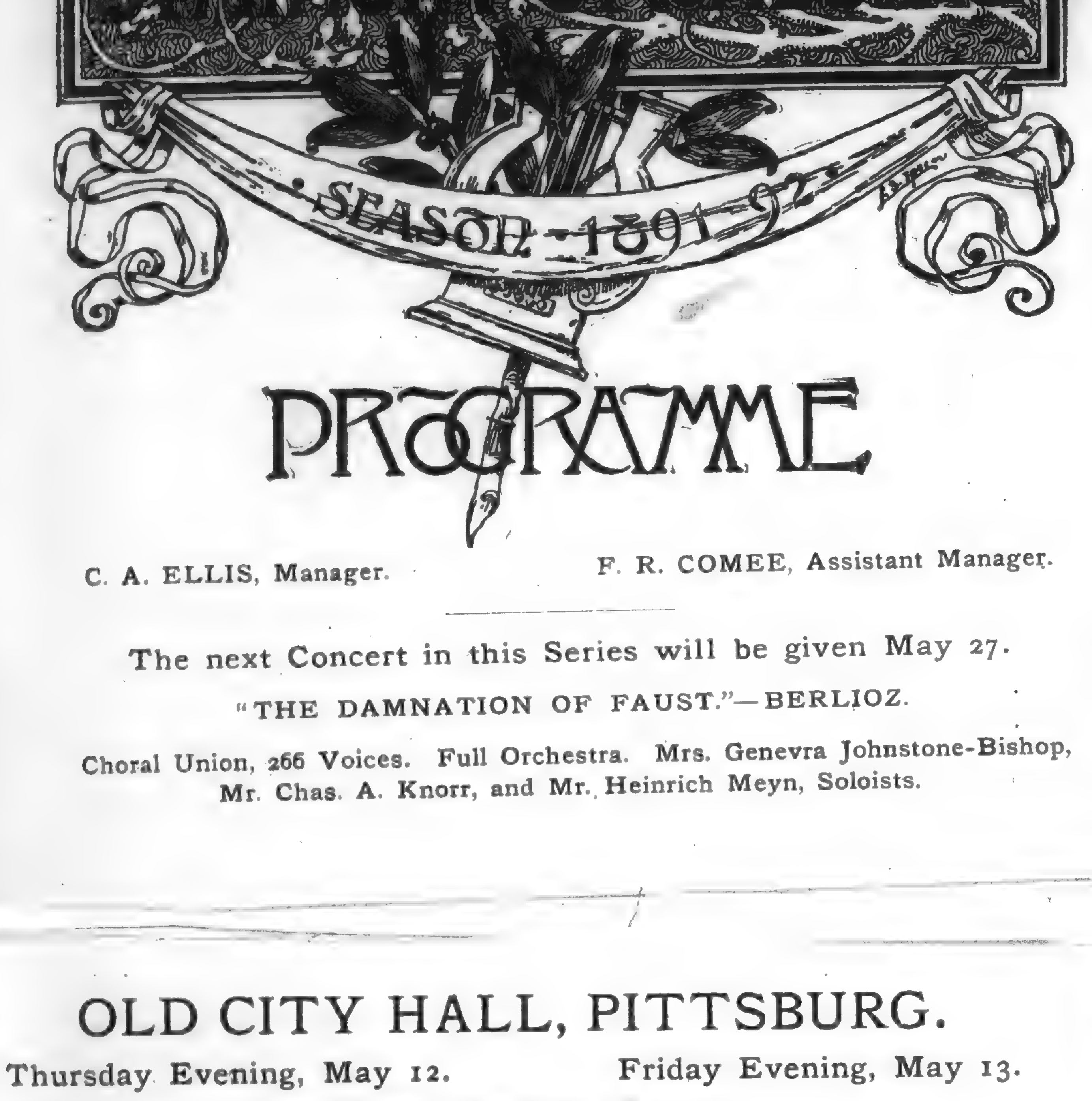
OLD CITY HALL, PITTSBURG.

Thursday Evening, May 12. Friday Evening, May 13.
Saturday Evening, May 14.

SIXTH TOUR.

THREE GRAND CONCERTS BY THE MOZART CLUB.

Mr. JAMES P. McCOLLUM, Director.
AND THE



Mr. ARTHUR NIKISCH, Conductor.

SOLOISTS:

Mrs. GEORG HENSCHEL. Mr. EUGEN D'ALBERT.
Miss ADELAIDE FORESMAN. Mr. GEORG HENSCHEL.
Mr. PAUL ZIMMERMAN. Mr. GARDNER LAMSON.
Mr. ALWIN SCHROEDER. Mr E. H. DERMITT.

C. A. ELLIS, Manager. F. R. COMEE, Assistant Manager.

EAGLE, Grand Rapids, Mich.

Date 9-8-

Tomorrow night the greatest musical event that Grand Rapids ever enjoyed will take place in Hartman hall. The Boston Symphony Orchestra never appeared in this city, but their reputation has preceded, and everybody now knows what the organization is and what its status. Organized eleven years ago, it has through the high endeavors of its conductors, the ability of its members, and the liberality of its patron, Col. Higginson of Boston, attained such a degree of excellence that it has certainly no rival in America and no superiors in the world. Since Arthur Nikisch assumed directorship it has risen to the zenith of its powers, and now holds undisputed sway as the leading exponent of orchestra music on this continent. After what was written by Mr. Post in Wednesday's EAGLE nothing need be said of D'Albert biographically. Enough to mention that his tour this year has been a succession of triumphs. Much comment has been made during the past week upon the method of securing seats, etc. It is but justice to those who engaged the orchestra, Messrs. Hartman, Campbell, Davis and Morehead, to say that they did everything they could to accommodate the subscribers and the public at large. If any fault is found with them it should rather be for their too great zeal to please everybody, than for any intention to do wrong to the people of Grand Rapids. A very large advance sale of seats has been made during the week, but there are still some very desirable seats. For the accommodation of ladies, the lecture room of the hall will be transformed into a cloak room on Monday night. It is the intention of society people to make this a social event as well as a musical feast, and their thoughtfulness will be appreciated. The concert will last two hours, so that carriages may be ordered for 10 o'clock. The following is the programme:

Schumann.............Symphony No. 1 in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.
Liszt..........Concerto for Pianoforte in E flat
Wagner.................Prelude, "Lohengrin,"
Wagner. "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and Die Goetterdaemmerung." (Arranged by Hans Richter.),
Weber.....................Overture, "Oberon"
Soloist, Mr. Eugen D'Albert.

On account of the Boston Symphony orchestra concert on Monday night the Oratorio society will have their weekly rehearsal on Wednesday night in Chapel hall.

POST, Columbus, O.

Date 5-6

ORPHEUS' ADIEU.

The Season Course Closed Last Evening With a Concert of Rare Merit.

The fourth and last concert of the Orpheus club for the season of 1891-92 at the Grand last night drew as fine an audience as has assembled in this city in many a day, and was a musical event of great merit.

The Boston Symphony orchestra of eighty pieces completely filled the opera house stage, and that the musical people present enjoyed to the extreme limit the work of the finest orchestra in America goes without saying. The first orchestral number was an exquisite rendition of Liszt's symphonic poem, "Les Preludes." Their second was "Le Rouet d'Omphale" by Saint Saens, and "Last Movement from Suite. Op. 55," Tschaisowsky, and tee last Weber's beautiful overture, "Oberon." D'Albert the pianist took the house by storm.

His first piece was Liszt's concerto in E flat. D'Albert is a morvel of skill.

Mr. T. Adamowski, a violinist played a rondo capriccio solo by Saint Saens. The Orpheus club only sang one piece, but one of their prettiest selections of the season.

STATE JOURNAL, Columbus, O.

Date 5/8

The Boston Symphony orchestra is the finest orchestra in the world. D'Albert is considered the greatest living pianist. This is the best Metronome can do. Words of praise are pigmies when used in speaking of the two, especially when the supply has been exhausted in praising amateurs in this city.

THE MORNING PRESS.

2d TUESDAY, MAY 10, 1892 Kal.

MICH.,

The Boston Symphony orchestra entertainment at Hartman's hall last night drew out an enormous crowd, many of those present coming from neighboring towns, Holland alone sending a delegation of 50. The performers were nearly all Germans—they numbered 70—and as interpreters of classical music are no doubt unexcelled. The lovers of classical music in the hall last night were, however, in the minority, as shown by the fact that some of the grandest numbers were received rather indifferently. To the uneducated, the grandest strains frequently resembled the wild shriek of a March wind sweeping over a barren plain, and the peformers appeared to be engaged in a go-as-you-please fiddling match, the one scoring the greatest number of notes to be entitled to a new string. Arthur Nikisch the conductor, is not a bad looking fellow and certainly understands his business although the musicians are so perfectly trained that they need to pay no attention whatever to the waving of his baton. The feature of the evening was the pianoforte solos by Eugene D'Albert. He is without doubt a master at the business. His movements are as rapid as the wings of a humming bird and his touch, as light as a falling leaf, and he can put in force with effect where required. He is clearly the star of the organization and before a Grand Rapids audience is more than half of it. He was encored several times but was slow to respond, except by walking to the footlights and making a bow that resembled something between a Turkish salaam and an Irish courtesy.

He supplemented the regular programme by playing two solos—a Chopin and a Strauss—and while at least three-fourths of the audience were unable to appreciate—would rather have heard a popular melody—they admired his skill and gave him enthusiastic applause, with which he seemed greatly pleased. That the audience was unable to fully appreciate and enjoy a programme composed of Schumann, Liszt, Wagner and Weber is not reflecting on the musical taste of the city. There are few cities of one hundred thousand inhabitants that can produce an audience of four thousand people able to understand the proper rendition of such a programme. In fact, owing to the work, influence and example of the Oratorio society and the St. Cecilias, it is probable that the work of the Symphony orchestra is more fully appreciated in Grand Rapids than in any city west of New York.

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ate 5-6

The coming of the Boston Symphony Orchestra to Grand Rapids, next Monday night, has created the wildest enthusiasm in that city, and no wonder, for seldom is there offered such a chance of hearing so large a company of world-renowned musicians, under the leadership of that prince of the baton, Nikisch. Who is not acquainted with the name of D'Albert, one of the most celebrated pianists in the world. To hear him alone is worth traveling a great many miles. Tickets are sold at $1.50, which secures a reserved seat; $2 is charged in most cities. Arrangements have been made with the railroad company so that parties of ten can get reduced rates.

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The Boston Symphony Orchestra.

The concert to be given by the Boston Symphony orchestra at Grand Rapids Monday night, will be attended by a large party from this city. Most of those going will leave here on the 3:35 train in the afternoon, and all will return on a special train after the concert. Railroad and concert tickets can be procured of T. C. Clark today or tomorrow; Mr. Clark will meet those who desire to go on the early train, Monday morning, at the depot and furnish them with tickets. After that tickets can be procured at his office. The concert will be given in Hartman's hall and word comes that every seat in the house will be sold. The orchestra is the best in America.

GRAND RAPIDS DEMOCRAT

TUESDAY, MAY 10, 1892.

THE SYMPHONY CONCERT.

Grand Rapids Had a Great Musical Event and Appreciated It.

When such finished work is presented as that of the Boston Symphony Orchestra there remains nothing to criticise within the ability of local talent. Arthur Nikisch but again called attention to his wonderful ability as a conductor, when he, with a wave of his baton, caused Hartman's hall to be filled with waves of harmony the most exquisite ever produced within those walls which have witnessed so many musical events. The seventy performers seemed to be a grand single instrument, which under the wizard hands of the master produced harmonies as he willed. The program, though of a high class, was so wonderfully rendered that even the least trained ear in the audience fell under the spell of its witchery, and the much boasting Philistine became a devout believer in the doctrine of the classical school of music. There was wonderful strength in the work of the orchestra, the technique was perfect, while the true coloring brought out the ideas of the composer in a manner which, could they have heard, would have delighted the creators of the divine harmonies. Each of the four movements of the opening number, Schumann's Symphony No. 1 in B-flat, was warmly received, though the second movement was most relished. The Liszt concerto in E-flat introduced to the audience Eugen D'Albert, whose work on the piano in that difficult number won many plaudits for the masterly manner in which he carried the theme and brought out the strong points of the composition. At the close of the number he was recalled three times, and finally seated himself at the piano and rendered a second selection. The pianist was, of course, contrasted by those who had heard Scharwenka with that great artist, yet was voted a great artist, though without the personal magnetism of Scharwenka.

Wagner was honored with two numbers on the program and at the imperative demand of the audience the first one, the prelude to "Lohengrin", was repeated. The second number was Richter's arrangement of passages from "Siegfried" and "Die Goetterdaemmerung." With many the ability to play Wagner's music is the test of ability of an orchestra. Judged by this test the Boston Symphony Orchestra is the peer of any similar organization. The weird music of the great master of the German school, with its mythological meanings, wailed and triumphed at will, and grandeur aud harmony struggled for mastery. Eugen D'Albert executed two numbers on the piano, not on the program, one a dreamy morceau by Chopin and the other a lively composition by Strauss. The closing number of the program was the overture to Weber's "Oberon." The composition is full of beauties and the harmonies, being simpler, were refreshing, following, as they did, the heavy work of the preceding numbers. It was just such a composition as was calculated to send the audience home in excellent tune.

The audience present was one of the most cultured ever gathered in Grand Rapids. It listened with rapt attention to the music, and the discriminating applause showed that musical culture is prevalent in the city. The hall was filled with the exeption of a few undesirable seats in the very front of the main floor, and, owing to the knowledge that late arrivals would not be allowed to disturb those who came on time, nearly everyone was seated before the concert began. There were several large parties from out of town present, the largest, sixty-six in number, coming from Muskegon, and returning on a special train after the concert. The visitors expressed themselves entirely satisfied with their treatment in this city, and especially with the seats provided for them, which, contrary to their expectation, proved to be among the very best in the hall. The orchestra appears in Ann Arbor tonight and in Detroit the next evening.

JOURNAL, Lewiston, Me.

Date 5/11

Boston public and critics are having a big fuss over the capacity of Mr. Nikisch to conduct the symphony orchestra. New York critics assert that there is a conspiracy to turn out Mr. Nikisch whom they assert to be the finest conductor in America to-day. The Sun pleasantly says in this relation that there isn't a newspaper in Boston that is read outside of New England. In the language of the base ball field, What's the matter with New England!

FREE PRESS, Detroit, Mich.

Date 5-11

Boston Symphony Orchestra.

Music lovers will be glad to be reminded of the concert at the Lyceum Theater this evening by the famous Boston Symphony Orchestra, Mr. Arthur Nikisch, conductor. Eugen D'Albert will be the soloist. The programme in full is as follows: Overture, "Sakuntala," Goldmark; concerto for pianoforte and E flat, Liszt, Mr. D'Albert; two movements from the suite op. 55, Tschaikowsky; symphony No. 3, "Eroica," Beethoven. The sale of seats has been very large.

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Boston Symphony Orchestra, Hartman's hall, Grand Rapids, May 9. One of the grandest musical organizations in the world.

GRAND RAPIDS HERALD 5/10

IT WAS VERY FINE

The Matchless Melody of Many Instruments

IN WAGNERIAN SYMPHONIES

Stir a Vast Audience with Pleased Emotions — D'Albert, the Mannerish Frenchman, Given an Ovation.

The Symphony concert of last night was an event of marked significance to Grand Rapids in that it very accurately fixed the standard of intellectual and æsthetic culture in this city as nothing else could. Ten years ago no such performance could have been given here, or if it had it would have been to empty benches. As it was Mr. Nikisch and his players were greeted by a sympathetic and responsive audience, though it may not have been an ideally appreciative one from the artist's point of view.

Mr. Nikish never adapts his programs, and there is but little in them which will thrill the heart of the listner whose ears are more familiar with the swish of buzz saws than the majestic strains of a Wagner opera.

It Caught the Young Folks.

It was among the younger element that the real appreciation was found, and manifested itself in glistening eyes and the significent hush, which is the most eloquent tribute that any artist can ask.

Naturally the brilliant overture to "Oberon" appealed with greatest power. The splendid effects, the sudden contrasts and the lively and sustained vigor of Weber's glowing descriptions received full justice at the hands of the orchestra and left the most desirable effect possible on the minds of the audience. Schumann's "Spring" symphony in B flat, with its happy suggestions, expressive soothing melodies and noble finale, was received with storms of applause.

Full Strength Brought Out.

The prelude to "Lohengrin," the narrative passages from "Siegfried" and "Gotterdammerung" brought out the full strength of the orchestra. The reception accorded the interpretation of these efforts was spontaneous and heartfelt and showed that in such hands the music of Wagner will appeal to the most untutored mind. Eugen d'Albert's work did not touch the heart of the audience as a whole. His eccentric mannerisms caused him to receive a tremendous ovation, but it was plain to see that it was d'Albert the quaint and amusing Frenchman rather than d'Albert the artist, that was the object of the demonstration. D'Albert was very gracious and after rendering in his conscientious way the concerto for pianoforte in E flat, by Liszt, he responded with an encore, and later gave two numbers not on the program, Chopin's exquisite "Berceuse" and Straus' "Man Lives but Once," adapted for the pianoforte by Tausig. Straus wrote this waltz for the full orchestra, and only a great artist could do full justice to Tausig's arrangement. D'Albert accomplished this and put a degree of life, sympathy and daintiness of touch into the interpretation that were little short of marvelous. No praise of Mr. Nikisch is necessary. Suffice to say, he has the same subtle control over his musicians, the same magnetic and masterful power in carrying them successfully through the most difficult and longest sustained passages.

Boston Transcript

FRIDAY, MAY 13, 1892.

The concerts of the Boston Symphony Orchestra in the West have drawn large audiences. In Cleveland four thousand listened to the concert, and in Buffalo, Chicago, Columbus and Grand Rapids many were turned away. Mr. Kneisel was ill in Chicago, and was unable to play the Paganini concerto.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 136.

SUNDAY, MAY 15, 1892.

THE BOSTON ORCHESTRA'S TOUR.

The sixth annual tour of the Boston Symphony orchestra will end with the arrival of its members in this city tomorrow morning, the last week having been given to single concerts in Grand Rapids and Ann Arbor, Mich., and Detroit, and a series of three festival concerts in Pittsburg. Pa.

During the tour of 3200 miles so ended, the orchestra has travelled with 81 persons, given 18 concerts in 14 different cities, to over 30,000 people—the full capacity of every concert hall used having been tested to accommodate its audiences.

The soloists have been D'Albert, Mr. and Mrs. Henschel and Messrs. Kneisel, Adamowski, Schroeder and Rath. The tour has been throughout the most successful known in the history of the organization.

TELEGRAM-HERALD, Grand Rapids, Mich

ate 5/8

MUSIC IN THE CITY

The Boston Symphony Concert Monday Night

MUSICIANS' PROTECTIVE UNION

Will Celebrate an Anniversary—Recital at the Akely Institute—Notes and Suggestions to Players.

Pre-eminent among musical events for the coming week is the appearance of the Boston Symphony orchestra at Hartman's hall tomorrow night. This is the sixth annual tour of the orchestra with Mr. Arthur Nikish, conductor, and it follows immediately upon the conclusion of its Boston series of twenty-four public rehearsals and concerts, the organization having opened in Philadelphia early in April. The regular season of the orchestra, just now ended, has exceeded in its financial success that of any known since its establishment eleven years ago, and this fact, viewed in the light of the unprecedented competition it has been forced to meet, is uncontrovertible evidence of the high artistic standing maintained in all its appearances, and also of the great popularity of its accomplished conductor. The association travels with eighty-one people mainly by special trains with such a soloist as Eugene d' Albert. With the exception of three concerts a handsome surplus over the expense is guaranteed for every appearance of the orchestra throughout the tour, a fact that removes any doubt as to the value of the organization in the estimation of the musical publics in the leading cities. In the arrangements of the tours of this orchestra care has always been taken to make the travel as easy as possible for the men independent of any question of expense, and they will stop at one of the best hotels while in this city.

Successor to Rubinstein.

The pianist, d'Albert, is called the successor of Rubinstein by Von Bulow. In his advent in this country two years ago his marvelous playing carried everything before it as did Rubinstein's twenty years ago. D'Albert was born in Glasgow, Scotland, twenty-eight years ago. Thus it will be seen that he has attained a great name early in life and bids fair to surpass all great pianists. His father, Charles Napoleon d'Albert, was a French composer of eminence, and young Eugene was so carefully trained that at the age of 12 years he was elected Newcastle scholar in the National Training school, London, where he studied the piano, harmony and composition, under Ernest Pauer, Dr. Stainer, Mr. Prout and Arthur Sullivan. Afterward he was received by Liszt.

The personal appearance of d'Albert bears a striking resemblance to Tausig. He is short in stature, with a round face, small black eyes and a heavy shock of dark brown hair. There is a rumor current that he is married to Theresa Carreno, and, indeed, it is said that Tagliapietra, the singer, and d'Albert, the pianist, both claim her for a wife. Probably the lady will decide herself sooner or later, and in the meantime the musical world will discuss the present status of the case, which bears a certain resemblance to a situation in "Mr. Wilkinson's Widows." The concert tomorrow night will be a very novel event, both gentlemen and ladies appearing in full dress. The ladies will lay aside their bonnets. A cloak room will be arranged down stairs in the lecture room and those who who have garments checked may enter the concert room by the inner stairway. Those who enter late will be obliged to wait at the door until the close of the number. This is done to prevent the noise and confusion which invariably attends the seating of belated auditors. The sale of seats has been phenomenal, but there are still some left in an excellent location. It is expected that 300 extra seats will be added.

Boston Sunday Globe.

SUNDAY, MAY 15, 1892.

—The Symphony orchestra won golden encomiums in Chicago last week. "The orchestra stands today," says the leading critic of that city, "as the first in America, and one whose equals in Europe are very few. The precision, the delicacy, the bold, picturesque shading, and above all the wonderfully fine unity of feeling obvious in all the band's work were the more appreciated last night, because since the visit of this band a year ago nothing so spiritually, as well as intellectually and technically fine in orchestral work, has been offered to Chicago music lovers."

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DEMOCRAT, Grand Rapids, Mich.

Date 5/10

THE SYMPHONY CONCERT.

Grand Rapids Had a Great Musical Event and Appreciated It.

When such finished work is presented as that of the Boston Symphony Orchestra there remains nothing to criticise within the ability of local talent. Arthur Nikisch but again called attention to his wonderful ability as a conductor, when he, with a wave of his baton, caused Hartman's hall to be filled with waves of harmony the most exquisite ever produced within those walls which have witnessed so many musical events. The seventy performers seemed to be a grand single instrument, which under the wizard hands of the master produced harmonies as he willed. The program, though of a high class, was so wonderfully rendered that even the least trained ear in the audience fell under the spell of its witchery, and the much boasting Philistine became a devout believer in the doctrine of the classical school of music. There was wonderful strength in the work of the orchestra, the technique was perfect, while the true coloring brought out the ideas of the composer in a manner which, could they have heard, would have delighted the creators of the divine harmonies. Each of the four movements of the opening number, Schumann's Symphony No. 1 in B-flat, was warmly received, though the second movement was most relished. The Liszt concerto in E-flat introduced to the audience Eugen D'Albert, whose work on the piano in that difficult number won many plaudits for the masterly manner in which he carried the theme and brought out the strong points of the composition. At the close of the number he was recalled three times, and finally seated himself at the piano and rendered a second selection. The pianist was, of course, contrasted by those who had heard Scharwenka with that great artist, yet was voted a great artist, though without the personal magnetism of Scharwenka.

Wagner was honored with two numbers on the program and at the imperative demand of the audience the first one, the prelude to "Lohengrin", was repeated. The second number was Richter's arrangement of passages from "Siegfried" and "Die Goetterdaemmerung." With many the ability to play Wagner's music is the test of ability of an orchestra. Judged by this test the Boston Symphony Orchestra is the peer of any similar organization. The weird music of the great master of the German school, with its mythological meanings, wailed and triumphed at will, and grandeur and harmony struggled for mastery. Eugen D'Albert executed two numbers on the piano, not on the program, one a dreamy morceau by Chopin and the other a lively composition by Strauss. The closing number of the program was the overture to Weber's "Oberon." The composition is full of beauties and the harmonies, being simpler, were refreshing, following, as they did, the heavy work of the preceding numbers. It was just such a composition as was calculated to send the audience home in excellent tune.

The audience present was one of the most cultured ever gathered in Grand Rapids. It listened with rapt attention to the music, and the discriminating applause showed that musical culture is prevalent in the city. The hall was filled with the exeption of a few undesirable seats in the very front of the main floor, and, owing to the knowledge that late arrivals would not be allowed to disturb those who came on time, nearly everyone was seated before the concert began. There were several large parties from out of town present, the largest, sixty-six in number, coming from Muskegon, and returning on a special train after the concert. The visitors expressed themselves entirely satisfied with their treatment in this city, and especially with the seats provided for them, which, contrary to their expectation, proved to be among the very best in the hall. The orchestra appears in Ann Arbor tonight and in Detroit the next evening.

The Evening News.

DETROIT, THURSDAY, MAY 12, 1892.

CRIES OF "BRAVO!"

The Boston Symphony Concert Greatly Enjoyed.

It was an enthusiastic and so an inspiring audience which filled the Lyceum theater last night, when Conductor Nikisch stepped forth and took his place before the Boston symphony orchestra, from whom so much is expected and realized. Not only was Mr. Nikisch received with hearty applause, but applause repeated and long continued followed every number and movement. When d'Albert had finished cries of "Bravo! bravo!"—so seldom heard in a Detroit audience—were so insistent that the little bundle of nerves and expression was forced to reappear several times, and at last gave a second number, the only encore which was allowed during the performance.

Detroit recognizes and appreciates finish, skill and a delicate yet forceful interpretation of the masters of composition by masterly musicians. It was a pleasure to see many in the audience following the analysis of the numbers as given by the compilers of the symphony programs, and it was noticed that several had cut out the sketch given in last Sunday's NEWS. The program was a brilliant and varied one, and the grand Beethoven symphony, as rendered entire in its four movements, was such a musical treat as Detroit has not before enjoyed.

The contrasts were marked and effective between the delicate shadings of the passages that died away in softest, sweetest harmony on the hushed air, and the swelling bars in which clashing cymbals and sounding horns marked "heroic" or "victorious" motives. The playing of d'Albert is unique and totally uncomparable to that of any other pianist heard here this winter. He is an artist of expression and a master of all the difficulties of technique.

Clipping from

~~PRESS~~, Columbus, O.

Date 3-9

THOMAS THEODORE.

THE BRILLIANT CLOSING CONCERT OF THE ORPHEUS CLUB.

Attractive Musical Events This Week, to Close With the Final Season Concert By the Arion Club.

Truly, the season of the Orpheus Club for 1891-92, closed last Thursday evening, amid a blaze of glory. It was no wonder that the faces of President Patton, Director Schneider, and in fact the entire membership of the Club, were wreathed in placid, contented smiles, for their efforts had been successful in consummating the most brilliant closing of the most successful of any season within the history of the Club. Successful from a musical standpoint, the mere financial success may be questioned. It was a heroic venture to bring here the magnificent Boston Symphony Orchestra, the entire aggregation numbering eighty-one people, together with the world's greatest pianist, Eugene D'Albert, and the celebrated violinist, Adamowki, It was the result of a determination to give Columbus people an opportunity to hear music and musicians seldom heard, under such favorable auspices, outside the great music centers of the globe, the only full reward being in the unbounded good-will and approbation which was sure to follow such enterprise, zeal and sacrifice.

The club sang but one number, an arrangement by Rubinstein, "A Calm Sea and Happy Voyage," which was a happy break in a most telling programme for orchestra, piano and violin. The audience received them warmly and heartily applauded their work, many regrets being expressed that they were so modest in not appearing again.

The Boston Symphony Orchestra, with D'Albert and Adamowski, is making its sixth annual tour, and but few cities are favored by a visit from them. They left Boston April 24, filling engagements in New York, Brooklyn, Philadelphia, Washington, Baltimore, Buffalo and Cleveland, prior to coming here. After going to Cincinnati, Chicago, Grand Rapids, Ann Arbor, Detroit and Pittsburgh, they return to Boston on the 16th of the present month. Under the careful direction of Mr. Arthur Nikisch, this orchestra has attained a position surpassing any organization of its nature in America, and the equal of any like body of musicians in any land. Arthur Nikisch must be a great man, for he has stirred up the musical centers of Boston lately and engendered the most determined opposition on the part of a half dozen prominent and well-known music critics of the Hub to all he does. He is said to be an amicable, good hearted gentleman, and seems to be going on his way amid continuous successes and others are doing the grumbling.

The programme given here embraced works new to Columbus and their grandeur carried everybody by storm. I have never seen a more complete captivation of an audience tnan on this occasion. The great orchestral numbers were what was styled a symphonic poem, by Liszt, and a symphonic poem by Saint Saens, who is no doubt justly proclaimed the greatest of living French composers. While all may not have followed or read the touching poems as portrayed through music by these great masters, all were thrilled and held spellbound by the wonderful instrumentation of this orchestra. I admit my inability to approach doing the subject justice, therefore will not try. It must be heard to be appreciated.

The height of the great musical feast was attained when D'Albert played Liszt's concerto for piano in E-flat, being accompanied by the orchestra. The audience seemed breathless during the playing, which made the wild excitement following his close so much more noticeable. Never before have I witnessed such a perfect furore in a Columbus audience. Again and again was the little giant called back, and the stormy commotion was only stilled by his coming to the piano and responding to their demands for more. D'Albert is a short, stumpy little fellow, with small hands, and at first sight, would not strike one as being a great artist, but he soon removes all doubts. He is still young, it being but ten years ago that he made his debut in Berlin. He was then called a boy of nineteen. We are told that after his second season, he was no longer called a "child wonder" but had earned his right to be classed with the greatest virtuosos and musicians of the day. He was one of Franz Liszt's favorite and most renowned pupils. The master saw the great promise in the boy and bestowed the most earnest care in his education. He lived to see his fondest expectations realized, and the future has still in store a grand career for this wonderful artist.

The violinist, Adamowski, was so eclipsed by the great work of the orchestra and D'Albert that his efforts did not seem to enthuse the audience greatly. He played a rondo capriccioso by Saint Saens, with string accompaniment, and under most any other circumstances would have commanded deserved recognition; as it was, the special lovers of the violin were among the only ones to give him the plaudits he won.

The Orpheus Club has certainly met the highest expectations of their most exacting patrons and friends. Of all the good things given the past season, one thing we are sure, they kept the best until the last.

Pittsburger [illegible]

Freitag Morgen, den 13. Mai 1

Das Reich der Töne.

Das geſtrige Konzert des Boſton Symphonie Orcheſters ein wahrer Kunſtgenuß.

Das geniale Spiel des großen Pianiſten d'Albert.

Die Boſtoner und Eugen d'Albert auf einem Programm—was Wunder, daß die Alte Stadthalle geſtern Abend bis beinahe auf den letzten Platz gefüllt war und daß ſich das Konzert zu einem muſikaliſchen Hochgenuſſe, in der vollen Bedeutung des Ausdrucks, geſtaltete.

Das Konzert wurde eröffnet mit der Ouverture zu der Oper „Benvenuto Cellini" von Hector Berlioz, die vom Orcheſter meiſterhaft gegeben wurde. Als höchſt origineller Komponiſt, mit einer an das Wunderbare grenzenden Phantaſie, nimmt Berlioz einen ſo hohen Rang ein, daß er als einer der bedeutendſten Vermittler zwiſchen Beethoven und Wagner gelten kann. In der genannten Oper tritt uns, obſchon ſie eines der früheren ſeiner Werke iſt, ein großer Reichthum der mannigfaltigſten Stimmungen entgegen; in der Inſtrumentation herrſcht ein außerordentlich großes individuelles Leben und die Ouverture zeigt eine wunderbare Gewalt der ſchöpferiſchen Kraft.

Als zweite Nummer figurirte

Chopin's Klavier-Konzert in E-Moll,

mit d'Albert als Soliſten. Wir haben über das geniale Spiel des klein-großen Pianiſten dem früher Geſagten nichts Neues hinzuzufügen. Chopins Kompoſitionen, hervorgegangen aus einer eigenthümlichen Vereinigung polniſcher und deutſcher Elemente, durcheilen die ganze Skala der verſchiedenartigſten Empfindungen, bald neckiſch ſcherzend, bald ſchwermüthig klagend, jetzt elegant und glänzend, dann wieder alle Tiefen der Leidenſchaft aufwühlend; ſie verlangen von Seiten des Ausführenden, neben einer auf das Höchſte ausgebildeten Technik, das feinſte poetiſche Empfinden, und d'Albert wird dieſen Anforderungen in jeder Hinſicht gerecht.—Der Applaus, welcher dem vollendeten Vortrag folgte, ſchien kein Ende nehmen zu wollen, und der Künſtler mußte ſich zu einer Zugabe bequemen, zu welcher er einen bekannten Chopin'ſchen Konzertwalzer (Opus 64, wenn wir nicht irren) wählte.

Beſondere Erwähnung verdient die verſtändnißvolle Orcheſterbegleitung, wie auch die Wiedergabe der folgenden Orcheſternummer, Goldmark's prächtiges Tongemälde einer „Ländlichen Hochzeit"; der leidenſchaftlich gehaltene Andante-Theil, „Im Garten", hat uns beſonders gut gefallen und die treffliche Leiſtung des Orcheſters wurde mit einer rauſchenden Beifallsſpende belohnt.

Herr Alwin Schröder,

ein Bruder des Hofkapellmeiſters Karl Schröder in Sondershauſen, führte ſich mit drei Soli als vorzüglicher Violincell-Virtuoſe bei dem hieſigen Publikum ein. Statt der angekündigten „Sarabande" von Bach, ſpielte er eine „Nocturne" von Chopin mit echt muſikaliſchem Verſtändniſſe und erwies ſich in dem „Capriccio" von Klengel als Beſitzer einer ausgezeichneten techniſchen Fertigkeit. Herr Schröder erntete für ſeine gediegene Leiſtung lebhaften Applaus und wurde zu einem Da Capo gezwungen. Dirigent Nikiſch begleitete die Cello-Soli auf dem Klavier, und wie in der Leitung des Orcheſters, ſo entwickelte er auch hier ein echt künſtleriſches Verſtändniß.

Zwei Kompoſitionen des großen Meiſters Wagner, das prachtvolle „Lohengrin" Präludium und der effektreiche Huldigungsmarſch, verliehen dem Konzerte einen würdigen Abſchluß.

Bei dem Konzerte heute Abend wirkt, außer dem Orcheſter und dem großen Pianiſten d'Albert, der berühmte Sänger Georg Henſchel mit. Den zweiten Theil des Konzertes bildet Gade's „Zion", welches Oratorium vom Mozart Klub und dem Symphonie Orcheſter, mit Herrn E. H. Dermitt als Soliſten, aufgeführt wird.

Morgen Abend, zum Schluß der Konzertſerie, gelangt Mendelsſohns Oratorium „Elias" zur Aufführung.

Boston Courier.

SUNDAY MORNING, MAY 15, 1892.

The Boston Symphony Orchestra, under the business management of Mr. Fred R. Comee, is having a triumphal tour through the West. The papers of the Windy City fairly outdid themselves in praising a concert given there by the orchestra a few nights ago. Had the choir invisible itself appeared in concert the dictionary could have fared no worse nor could the critics in their efforts to prove themselves equal to the occasion have perspired more freely. Mr. Nikisch and his skilled musicians simply took the town by storm, as they have taken every other town in the West in which they have appeared. Never was a foreign country conquered more completely.

The Free Press.

PUBLISHED DAILY, SEMI-WEEKLY AND WEEKLY.

THURSDAY MORNING MAY 12, 1892.

The Concert of the Boston Symphony Orchestra.

The appearance of the Boston Symphony Orchestra at the Lyceum last night happily demonstrated two gratifying points—that we have in this country an orchestra worthy of the highest appreciation, and that we have in Detroit enough people willing to appreciate it to the financial extent demanded of them for the opportunity of so doing. A finer theater audience never assembled in Detroit; the orchestra fulfilled all the promises of its sponsors, but whether all of those who gathered to hear it were fully satisfied with their venture only an individual expression could tell—for, taken as a whole, their manifestations were not of that vigorous, hearty, spontaneous type that a musically cultured audience usually gives to such a magnificent performance as that of Mr. Nikisch and his splendid body of instrumentalists. An exception to this criticism—if it be taken as such—must be made as to the pianist, D'Albert, for no audience would rise to a higher degree of enthusiasm than was shown upon the completion of his number. Here the applause was tremendous, even vociferous, and the performer was obliged to respond with another example of his wonderful ability, although it was quite apparent that "no encores" was to be the order of the evening.

The first orchestral number was Goldmark's overture, "Sakuntala," a noble compostion, and a grand prelude to the more serious work to follow. Its more delicate passages, breathing forth an air of oriental mysticism, were rendered with most charming effect, while the more vigorous lines, performed without a blur, showed the strength of the composition and its interpreters.

Then came the wonderful artist, D'Albert. His number was Liszt's concerto in E flat, a composition which gives the performer full scope for the demonstration of his remarkable powers. The delicacy of his touch in the lighter passages is little short of marvelous, yet it is in the strong passages that he is most effective. Here his remarkable facility of execution shows to best advantage, so far as the average auditor is concerned, and this, joined with an expression that shows the mind and feeling of the master, gave him what he grandly won last night—an artistic triumph.

Next came the orchestra's second number, by Tschaikowsky—the first and fourth movements from suite, op. 55. This composition, with passages almost dainty combined with the most energetic instrumentation, was artistically rendered, and then came the orchestral triumph of the evening and the last number on the programme—Beethoven's "Heroic" Symphony. It is in works of this character that Conductor Nikisch and his instrumentalists grandly sustain their proud reputation. There are four movements—allegro con brio, adagio assai (marcia funebre), scherzo (allegro vivace) and the finale. In the performance of these differing movements the orchestra shows its remarkable capabilities. The first movement is a picture of varying colors, most artistically blended, bright in the main, but with here and there a touch of shadow. The second movement is somber, now low and sweetly sad, then awe-inspiring, almost, in its magnificent solemnity. Here the pure quality of the reed instruments and the well-controlled power of the brasses are shown to great advantage. The third movement dispels the clouds, becoming almost hilarious in its joy and gladness, and the finale shows a blending of all the emotions that have preceded it, giving the orchestra, perhaps more than any other movement, an opportunity of displaying its rare skill in execution, its purity of tone, its faultless tune and the masterful direction of its conductor.

The Detroit Tribune

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IT CONQUERED.

The Boston Symphony Orchestra Plays to a Big Audience.

It is to be regretted that the Boston Symphony Orchestra could not have given another performance in Detroit, so great was the demand for seats and so many were disappointed in not being able to obtain admittance at all to the Lyceum Theater last night. Seldom has a larger or more enthusiastic audience assembled in this city. The organization has created for itself a reputation that insures a crowd at every appearance. Conspicuous among the audience last night was a large number of the hotel men who are now in the city.

The symphony orchestra programs generally contain but few numbers, but it must never be judged on this account that the concerts are short. The program last night contained but four numbers, but the concert, nevertheless, was longer than the average, and demonstrated fully that Mr. Nikisch is a prince among conductors. The program opened with Goldmark's overture, "Sakuntala," a setting of the story of this name one of the most beautiful in the Hindoo mythology. The playing in this as in all of the other numbers was superb and the marvelous precision of the rendering and the universally harmonious effects drew out long-continued applause. Eugene D'Albert was in Detroit only a short time ago, and consequently seemed like an old friend to many in the audience as he came forward and made his precise little bow before taking his seat at the piano. The little giant, as he has been called, was quite as favorably received as during his last appearance here. The selection was Liszt's concerto in E flat.

The next number was the first and fourth movements theme with variations from Tschaikowsky's suite op. 55. The twelve variations give opportunity for wonderful range of combination and formed what was, perhaps, the feature of the evening. The last number was Beethoven's symphony No. 3, "Heroic," a piece which grows upon the listener with every hearing and which never fails to bring forth some new richness of delight.

[220]

The PRESTO

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BOSTON'S GREAT ORCHESTRA.

That paragon of excellence the Boston Symphony Orchestra played in Central Music Hall last Saturday evening. In regard to this organization criticism gives place to praise. To say what was best on the program is impossible, what was enjoyed the most by the auditors equally as vain a task.

Therefore with mentioning that the orchestra plaped superbly, nothing being individually noticeable for its single excellence but the whole body of tone being of rare beauty and that the director, Arthur Nikisch, conducted with his old time fire and grace, we pass on to a consideration of the soloists.

First that earnest young man, Eugen D'Albert was received with a perfect ovation as he appeared to play the piano solo in Chopin's concerto in F minor. Worthily he acquitted himself of his task. Not in Chicago, in the dozens of times this famous concerto has been played, was it ever given with such extremes of feeling, gigantic force and extreme daintiness as last Saturday evening. The "Romance" and "Larghetto" were particularly noticeable for their tender handling. His playing brought out hitherto unheard beauties in the score and was a treat to the majority of this city's pianists who were present.

D'Albert was obliged to respond to an encore and played Rubinstein's famous Barcarole with such faultless execution and grace that it strengthened the impression that he was the most satisfactory pianist that has ever visited Chicago.

Mr. Kneisel was unable to play so his place was taken by Alwin Schroeder, violoncellist, who was in every way a perfect substitute, and was loudly rewarded for some most artistic work. Mr. Nikisch played the accompaniments on the piano and his accompaniments were alone worth the price of admission.

Arthur Nikisch is a great conductor whose work is always conscientiously and artistically done. Finish means with him perfection. For that he works and that he gets for finish a synonymous term with perfection aptly describes the playing of the Boston Symphony Orchestra.

THE HENSCHEL RECITAL.

A rare treat, for the lover of the artistic, was given last Tuesday matinee in Central Music Hall, and one for which the general public have to thank the Amateur Musical Club. For the club's fifty-second Artist's recital they secured Mr. and Mrs. Georg Henschel.

These artists were in fine voice and gave an hour and a half of intense pleasure to their auditors. A performance where everything is harmonious and artistic in the extreme is rare, yet these great artists day by day give them.

Mrs. Henschel has a charming stage presence and sings with a naive grace irresistible.

Mr. Henschel has a grand voice which he uses with a thorough knowledge of his wonderful gift.

Together these gifted singers sing duets in a manner unsurpassed.

Now add to all this the accompaniment playing of Mr. Henschel, who presides at the piano throughout the recital, which is a revelation to concert goers and you have a harmonious whole that is never seen on any stage in the world, except when these two gifted artists occupy it. The Henschels would be famous as vocalists alone, but add to that the accompaniments of Mr. Henschel and you have the secret of their phenomenal success. The performance can not be dissected, but is extremely artistic in its entirety.

There is a well founded rumor that says this is the last season that Mr. and Mrs. Henschel will give recitals. If this is so, too much credit cannot be given those singers for refraining to tour under the well worn *farewell performances* dodge. At the same time if these artists appear no more in recitals the world will be the poorer for there is none to take their place, absolutely none.

The principal topic of the week in Chicago musical circles has been the notice in the Sunday *Tribune* of the Boston Symphony Orchestra concert on Saturday night last. It is almost impossible to believe that Mr. Hubbard wrote the article in question. It looked as if the horse editor had heard of the Symphony Orchestra and was trying his apprentice hand at musical criticism. The notice contained many complimentary words for the orchestra, indeed the critic could do nothing else but express admiration, but not a word of the marvelous playing of Eugen D'Albert. It will be remembered that when D'Albert was here a few weeks ago this same critic "damned with faint praise," but his present attitude toward one of the most distinguished artists of the present day is hard to make out. The musicians of Chicago, those who are concert goers and newspaper readers, understand well the gush that the critic of the *Tribune* lavished upon Paderewski. Paderewski was and is this interviewer's idol, but it is hard to understand how he dare make use of the columns of an influential journal like the *Tribune* to exhibit his feelings toward another artist. It may be that the performance of D'Albert on this occasion so opened his eyes to the possibilities of piano forte playing that he was struck dumb. I am honestly sorry that the *Tribune* critic has put himself in such a position. He has laid himself open to the suspicion that his criticisms are influenced by outside (you may supply the other word), considerations. I have before this' called attention to the irresponsible productions in the way of musical criticisms in some of our daily papers, and now I wish to add a most vigorous protest against such things being allowed. Papers like the *Herald* and *Tribune*, that especially in the Sunday editions, reach thousands of readers exert a great, a not-to-be-calculated influence. In the foreign and home news department they are careful that no mistakes occur, to make them ridiculous. Why then should they make laughing stocks of themselves in an important and special department like the musical column? The *Tribune* critic is young yet, and has much to learn, among other things, that he must keep his prejudices better concealed if he wishes his words to have weight with the public. I can tell him that the people are not all fools, and he will soon be seen in the same light by them, as he now is by the musical world of this city.

Boston, city of classic culture and baked beans, has enjoyed each summer a series of high-class promenade concerts. They have been one of the attractions of the summer season at the Hub and this season it is proposed to make them even more enjoyable than ever before. I learn on the best of authority that the orchestra this summer will be under the direction of Romualdo Sapio. Sapio is one of the cleverest musicians in this country. He has been conductor for Patti tours, is principal of singing at the National Conservatory of Music, New York, a clever composer and an unexcelled pianist and accompanist. Last but not least he has most extraordinary good taste as evidenced by his recent marriage to that most charming singer and equally charming woman, Clementine de Vere. May all good fortune be theirs.

Mr. and Mrs. Georg Henschel will give one of their famous recitals next Saturday evening at the South Congregational Church, Drexel Boulevard and Fortieth Street.

MUSIC MENTION.

Times-Star - Cincinnati May 12

Congratulations are in order for the Ladies' Musical club. It has been many a day since a Cincinnati audience, and composed of her best people, have been afforded such unique enjoyment under the sweet ministration of song as that of the Henschels, man and wife, last evening at the Pike. It would be quite impossible to anticipate such entertaining variety with but two persons filling the entire evening. Mrs. Henschel's voice is a soprano of extraordinary culture and her method is perfection itself. Her portion of the entertainment comprehended every sentiment pictured in musical expression, and it all was done with that delicacy and finish and refinement that only characterize the true artist in feeling as well as in education.

Mr. Henschel is a kind of composite character in music. He plays all accompaniments for himself and wife, and in a most delighting manner, too, and yet gives full individuality to his singing. His voice is a full, rich and powerful baritone, and his interpretations are all clothed with the fullest of expression. Then he is a composer, and a conductor. He was the organizer and first conductor of the Boston Symphony orchestra, and spoke of this to the writer.

"And I am happy to say that after seven years' effort I have at last succeeded in establishing a symphonic orchestra on a successful basis in London. As in Boston I had to have a good guarantee and so in London." Mrs. Henschel is an especially charming little woman with brown hair and dark eyes.

"To-morrow night we will sing in Columbus, which is my old home, you know. Of course I love to go back there. What a lovely audience this was to-night and quite a society affair, too. It was highly gratifying to sing before such an appreciating audience. Yes, we have sung before the queen on several occasions. Our tour will end in June and then we will go back to England. I am very tired. We sang yesterday afternoon in Chicago, now to-night in Cincinnati, to-morrow night in Columbus, next night in Pittsburg, and so on."

"Do you think it necessary now for American girls to go to Europe to study?" she was asked.

"Well, I don't think I should try to answer that question, for the very reason that I would be hardly competent to judge. I have lived in England for many years, and I am not posted as to the conditions for musical education here. Perhaps it would not be necessary in the more ordinary sense. Do you understand what I mean? I think that a musical training is possible here in all the essentials, but for the finish and polish it were better to have training abroad, too. And yet among your very best teachers there is perhaps as good training as anywhere, but in Europe one is in the very atmosphere of it. Now, that is my impression, and at the same time you have asked me a question I really should not attempt to answer. I can say this, however, the amateur voice here is much better than that of Europe."

The little dressing-room of this gifted pair was thronged with congratulating people after the concert, and the happiest people alive, and because deserving, were the ladies of the Musical club. They will have quite $200 balance after paying all expenses of their high class entertainment.

Clevelander Anzeiger
— und —
Deutſche Preſſe.
Tägliche Ausgabe.
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Donnerſtag, den 5. Mai

Das Maimuſikfeſt.

Zweiter Tag: Boſtoner Symphonieorcheſter und Eugen d'Albert.

Wohl ſelten hat ſich das herkömmliche Muſikfeſt, wie es nach altem Gebrauch um die Zeit, wenn die Knoſpen ſpringen, in Cleveland gefeiert wird, ſo harmoniſch und durchweg befriedigend geſtaltet, wie diesmal. Mit dem geſtrigen Abend war der Höhepunkt des gebotenen Muſikgenuſſes erreicht. Das beſte Orcheſter, das die Ver. Staaten kennen, der größte gegenwärtig in Nordamerika weilende Pianiſt, ein geſchätzter Violinvirtuoſe trugen mit vereinten Kräften zu dieſem Erfolge bei. Kapellmeiſter Arthur Nikiſch verdient auch an der Spitze eines ſolchen Orcheſters zu ſtehen, indem er die trefflichen Einzelleiſtungen zu einem abgerundeten und fein ausgearbeiteten Ganzen geſtaltet. Seine Kunſt im Dirigiren iſt bewunderswerth; ſeine Geſten, ſein geiſtiger Rapport mit dem Orcheſter ſind häufig genug dem Zuhörer kaum erkennbar. Und doch fühlt man aus der Art der Wiedergabe heraus, daß der Dirigent ſein Orcheſter ſo völlig beherrſcht, wie ein geſchickter Spieler ſein Inſtrument. Mit einem Wort, der Triumph des geiſtigen Princips über die widerſtrebende Materie, der Kunſt über die ſpröde Technik iſt es, welcher die Leiſtungen des Boſtoner Orcheſters dem Ideal am nächſten bringt. Da findet aber auch keine Probe ſtatt, damit die einzelnen Muſiker ihre Stimmen erſt mühſelig durchüben; wenn geprobt wird, iſt techniſch alles fix und fertig und es gilt nur, die künſtleriſche Auffaſſung und das harmoniſche Zuſammenſpiel zu geſtalten.

Schon der Streicherchor — beſtehend aus 14 erſten Violinen und 9 zweiten, nebſt der nöthigen Ergänzung durch Bratſchen, Celli und Contrabäſſe — imponirt durch ſein trefflich abgetöntes Zuſammenſpiel. Gehören doch die meiſten Mitglieder dem Orcheſter ſchon ſeit deſſen Beſtehen ſtändig an. Beſonders glänzend bewies ſich das Streichquartett in der das Concert eröffnenden Tannhäuſer-Ouvertüre, an deren Wiedergabe wohl Meiſter Richard ſelbſt nichts auszuſetzen gehabt hätte. Tadellos rein klangen die Geigenfiguren aus dem Venusreigen, und der Abſchluß mit der Repriſe des Lobgeſangs auf die heidniſche Frau Minne machte mit ſeinem ſchmetternden Jubel einen großartigen Eindruck.

Eine eigenartige und geiſtreiche ſymphoniſche Dichtung des Franzoſen St. Saens, betitelt „Das Spinnrad der Omphale", war eine neue Gabe, die wir mit Dank entgegennahmen: Der alte phrygiſch-helleniſche Naturmythos vom Frühlingsgott Herakles-Athys, der von der eigentlich als Todes- oder Wintergöttin gedachten Königin Omphale in ihren Bann gezwungen und in entwürdigender Weiberkleidung an den Spinnrocken geſetzt wird, während ſie ſelbſt ſich mit dem Fell des nemäiſchen Löwen und der Keule des Zeusſohnes ſchmückt. Simſon und Delila, Baldur und Loki, Herakles und Omphale (auch Dejanira), Achilleus und Thetis — alles nur wechſelnde Geſtalten desſelben Mythos. Der ſinnreiche Componiſt hat ein Tongemälde geſchaffen, deſſen Grundton das ſchwirrende Spinnrädchen zu ſein ſcheint, unterbrochen von dem ſpottenden Gelächter der beim Klange der phrygiſchen Flöten im Heldenſchmucke ſich brüſtenden Omphale, während das Stöhnen des gedehmüthigten Helden ab und zu aus der gequälten Bruſt emporſteigt, wie ferner Donner oder das Gebrüll des Löwen.

Mit der Brahms'ſchen zweiten Sinfonie in Ddur (opus 78), welche vollſtändig wiedergegeben wurde, ſchloß der orcheſtrale Theil des Programms. Die erſten beiden Theile, in denen vielleicht das muſikaliſche Formenwerk den geiſtigen Gehalt zu ſehr überwuchert, ließen die Hörer ziemlich kühl; erſt in den letzten beiden Theilen, wo der Quell der muſikaliſchen Erfindung friſcher ſprudelt und anmuthig dahinplätſchert, fingen die Gemüther ſich an zu erwärmen und ein lebhaftes muſikaliſchen In- [illegible] ſchweren Programms iſt übrigens auch nicht am Platz. Die Auffaſſungsfriſche iſt da ſchon der Ermüdung gewichen, namentlich wenn Eugen d'Albert vorher geſpielt hat.

Ja, Eugen d'Albert hat geſpielt, und bei Wiedergabe des Emoll-Concerts von Liſzt vielleicht einige der glücklichſten Momente künſtleriſcher Inſpiration gehabt. Er war gegen das vorige Mal, als er krank und mißmuthig vor uns auftrat, wie verwandelt. Sein Auftreten war ſelbſtbewußter, ſeine Auffaſſung poetiſch verklärt und durchgeiſtigt. Die Compoſition iſt im verzwickt-geheimnißvoll Liſzt'ſchen Stil geſchrieben und kann wenig Anſpruch auf begeiſterten Beifall erheben. Der rauſchende Applaus galt daher dem Künſtler ſelbſt, der es verſtand, den widerſtrebenden Stoff zu einem Kunſtgebilde erſten Ranges zu geſtalten. D'Alberts Technik war phänomenal. Ermüdung ſcheint für ihn nicht zu exiſtiren, denn nachdem er bald darauf das ſchwierige Adur-Gondellied von Rubinſtein und die Tauſig'ſche Paraphraſe von Strauß' Walzer „Man lebt nur einmal" brillant geſpielt, gab er als Encore noch die ungeheuer ſchwere Staccato-Etüde von Rubinſtein dazu.

In Herrn Otto Roth, der Saraſates Fauſtphantaſie mit ſchönem reinem, wenn auch nicht großem Ton und feinem Verſtändniß vortrug, lernten wir einen Geiger kennen, der ſeiner Stellung als Concertmeiſter des Herrn Nikiſch volle Ehre macht.

Pittsburgh Dispatch
Sun May 15th '92

A great deal of interest is felt in the advent into Pittsburg society of those magnificent artists, Mr. and Mrs. Georg Henschel. To-morrow evening the one hundred and seventy-eighth reception of the Art Society will be held at the Pittsburg Club Theater, when the distinguished artists will be the guests of honor. They will give a programme of songs and duets, Mr. Henschel taking the pianoforte. They have a very large repertoire, and they will give some of the best selections from it for the pleasure of those at the reception. Mr. and Mrs. Henschel have been lionized in all the large cities of Europe as well as in America, and it only remains for Pittsburg to meet them and add its laurels to the wreaths they wear so gracefully.

The social features following the musical programme are in charge of a special committee composed of the following officers and members of the society: Mr. and Mrs. George A. Macbeth, Mr. and Mrs. Joseph Albree, Mr. and Mrs. Charles W. Scoyel, Mr. Ross W. Drum, Mr. William B. Edwards, Mr. and Mrs. Joseph R. Woodwell, Mr. and Mrs. Alfred S. Wall, Mr. and Mrs. William N. Frew, Mr. and Mrs. John W. Beatty, Mr. and Mrs. Charles C. Mellor, Mrs. Henry Holdship, Mrs. Josiah Cohen, Mrs. Christopher L. Magee, Mrs. Christian I. McKee, Miss Kate C. McKnight, and Miss Julia M. Harding.

The reception promises to be both musically and socially one of the most brilliant ever given by the time-honored and now rejuvenated Art Society.

TRIBUNE, Detroit, Mich. 5-12

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First that earnest young man, Eugen D'Albert was received with a perfect ovation as he appeared to play the piano solo in Chopin's concerto in F minor. Worthily he acquitted himself of his task. Not in Chicago, in the dozens of times this famous concerto has been played, was it ever given with such extremes of feeling, gigantic force and extreme daintiness as last Saturday evening. The "Romance" and "Larghetto" were particularly noticeable for their tender handling. His playing brought out hitherto unheard beauties in the score and was a treat to the majority of this city's pianists who were present.

D'Albert was obliged to respond to an encore and played Rubinstein's famous Barcarole with such faultless execution and grace that it strengthened the impression that he was the most satisfactory pianist that has ever visited Chicago.

Mr. Kneisel was unable to play so his place was taken by Alwin Schroeder, violoncellist, who was in every way a perfect substitute, and was loudly rewarded for some most artistic work. Mr. Nikisch played the accompaniments on the piano and his accompaniments were alone worth the price of admission.

Arthur Nikisch is a great conductor whose work is always conscientiously and artistically done. Finish means with him perfection. For that he works and that he gets for finish a synonymous term with perfection aptly describes the playing of the Boston Symphony Orchestra.

THE HENSCHEL RECITAL.

A rare treat, for the lover of the artistic, was given last Tuesday matinee in Central Music Hall, and one for which the general public have to thank the Amateur Musical Club. For the club's fifty-second Artist's recital they secured Mr. and Mrs. Georg Henschel.

These artists were in fine voice and gave an hour and a half of intense pleasure to their auditors. A performance where everything is harmonious and artistic in the extreme is rare, yet these great artists day by day give them.

Mrs. Henschel has a charming stage presence and sings with a naive grace irresistible.

Mr. Henschel has a grand voice which he uses with a thorough knowledge of his wonderful gift.

Together these gifted singers sing duets in a manner unsurpassed.

Now add to all this the accompaniment playing of Mr. Henschel, who presides at the piano throughout the recital, which is a revelation to concert goers and you have a harmonious whole that is never seen on any stage in the world, except when these two gifted artists occupy it. The Henschels would be famous as vocalists alone, but add to that the accompaniments of Mr. Henschel and you have the secret of their phenomenal success. The performance can not be dissected, but is extremely artistic in its entirety.

There is a well founded rumor that says this is the last season that Mr. and Mrs. Henschel will give recitals. If this is so, too much credit cannot be given those singers for refraining to tour under the well worn *farewell performances* dodge. At the same time if these artists appear no more in recitals the world will be the poorer for there is none to take their place, absolutely none.

The principal topic of the week in Chicago musical circles has been the notice in the Sunday *Tribune* of the Boston Symphony Orchestra concert on Saturday night last. It is almost impossible to believe that Mr. Hubbard wrote the article in question. It looked as if the horse editor had heard of the Symphony Orchestra and was trying his apprentice hand at musical criticism. The notice contained many complimentary words for the orchestra, indeed the critic could do nothing else but express admiration, but not a word of the marvelous playing of Eugen D'Albert. It will be remembered that when D'Albert was here a few weeks ago this same critic "damned with faint praise," but his present attitude toward one of the most distinguished artists of the present day is hard to make out. The musicians of Chicago, those who are concert goers and newspaper readers, understand well the gush that the critic of the *Tribune* lavished upon Paderewski. Paderewski was and is this interviewer's idol, but it is hard to understand how he dare make use of the columns of an influential journal like the *Tribune* to exhibit his feelings toward another artist. It may be that the performance of D'Albert on this occasion so opened his eyes to the possibilities of piano forte playing that he was struck dumb. I am honestly sorry that the *Tribune* critic has put himself in such a position. He has laid himself open to the suspicion that his criticisms are influenced by outside (you may supply the other word), considerations. I have before this' called attention to the irresponsible productions in the way of musical criticisms in some of our daily papers, and now I wish to add a most vigorous protest against such things being allowed. Papers like the *Herald* and *Tribune*, that especially in the Sunday editions, reach thousands of readers exert a great, a not-to-be-calculated influence. In the foreign and home news department they are careful that no mistakes occur, to make them ridiculous. Why then should they make laughing stocks of themselves in an important and special department like the musical column? The *Tribune* critic is young yet, and has much to learn, among other things, that he must keep his prejudices better concealed if he wishes his words to have weight with the public. I can tell him that the people are not all fools, and he will soon be seen in the same light by them, as he now is by the musical world of this city.

Boston, city of classic culture and baked beans, has enjoyed each summer a series of high-class promenade concerts. They have been one of the attractions of the summer season at the Hub and this season it is proposed to make them even more enjoyable than ever before. I learn on the best of authority that the orchestra this summer will be under the direction of Romualdo Sapio. Sapio is one of the cleverest musicians in this country. He has been conductor for Patti tours, is principal of singing at the National Conservatory of Music, New York, a clever composer and an unexcelled pianist and accompanist. Last but not least he has most extraordinary good taste as evidenced by his recent marriage to that most charming singer and equally charming woman, Clementine de Vere. May all good fortune be theirs.

Mr. and Mrs. Georg Henschel will give one of their famous recitals next Saturday evening at the South Congregational Church, Drexel Boulevard and Fortieth Street.

MUSIC MENTION.

Times-Star - Cincinnati May 12

Congratulations are in order for the Ladies' Musical club. It has been many a day since a Cincinnati audience, and composed of her best people, have been afforded such unique enjoyment under the sweet ministration of song as that of the Henschels, man and wife, last evening at the Pike. It would be quite impossible to anticipate such entertaining variety with but two persons filling the entire evening. Mrs. Henschel's voice is a soprano of extraordinary culture and her method is perfection itself. Her portion of the entertainment comprehended every sentiment pictured in musical expression, and it all was done with that delicacy and finish and refinement that only characterize the true artist in feeling as well as in education.

Mr. Henschel is a kind of composite character in music. He plays all accompaniments for himself and wife, and in a most delighting manner, too, and yet gives full individuality to his singing. His voice is a full, rich and powerful baritone, and his interpretations are all clothed with the fullest of expression. Then he is a composer, and a conductor. He was the organizer and first conductor of the Boston Symphony orchestra, and spoke of this to the writer.

"And I am happy to say that after seven years' effort I have at last succeeded in establishing a symphonic orchestra on a successful basis in London. As in Boston I had to have a good guarantee and so in London." Mrs. Henschel is an especially charming little woman with brown hair and dark eyes.

"To-morrow night we will sing in Columbus, which is my old home, you know. Of course I love to go back there. What a lovely audience this was to-night and quite a society affair, too. It was highly gratifying to sing before such an appreciating audience. Yes, we have sung before the queen on several occasions. Our tour will end in June and then we will go back to England. I am very tired. We sang yesterday afternoon in Chicago, now to-night in Cincinnati, to-morrow night in Columbus, next night in Pittsburg, and so on."

"Do you think it necessary now for American girls to go to Europe to study?" she was asked.

"Well, I don't think I should try to answer that question, for the very reason that I would be hardly competent to judge. I have lived in England for many years, and I am not posted as to the conditions for musical education here. Perhaps it would not be necessary in the more ordinary sense. Do you understand what I mean? I think that a musical training is possible here in all the essentials, but for the finish and polish it were better to have training abroad, too. And yet among your very best teachers there is perhaps as good training as anywhere, but in Europe one is in the very atmosphere of it. Now, that is my impression, and at the same time you have asked me a question I really should not attempt to answer. I can say this, however, the amateur voice here is much better than that of Europe."

The little dressing-room of this gifted pair was thronged with congratulating people after the concert, and the happiest people alive, and because deserving, were the ladies of the Musical club. They will have quite $200 balance after paying all expenses of their high class entertainment.

Clevelander Anzeiger

und

Deutſche Preſſe.

Tägliche Ausgabe.

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Donnerſtag, den 5. Mai

Das Maimuſikfeſt.

Zweiter Tag: Boſtoner Symphonieorcheſter und Eugen d'Albert.

Wohl ſelten hat ſich das herkömmliche Muſikfeſt, wie es nach altem Gebrauch um die Zeit, wenn die Knospen ſpringen, in Cleveland gefeiert wird, ſo harmoniſch und durchweg befriedigend geſtaltet, wie diesmal. Mit dem geſtrigen Abend war der Höhepunkt des gebotenen Muſikgenuſſes erreicht. Das beſte Orcheſter, das die Ver. Staaten kennen, der größte gegenwärtig in Nordamerika weilende Pianiſt, ein geſchätzter Violinvirtuoſe trugen mit vereinten Kräften zu dieſem Erfolge bei. Kapellmeiſter Arthur Nikiſch verdient auch an der Spitze eines ſolchen Orcheſters zu ſtehen, indem er die trefflichen Einzelleiſtungen zu einem abgerundeten und fein ausgearbeiteten Ganzen geſtaltet. Seine Kunſt im Dirigiren iſt bewunderswerth; ſeine Geſten, ſein geiſtiger Rapport mit dem Orcheſter ſind häufig genug dem Zuhörer kaum erkennbar. Und doch fühlt man aus der Art der Wiedergabe heraus, daß der Dirigent ſein Orcheſter ſo völlig beherrſcht, wie ein geſchickter Spieler ſein Inſtrument. Mit einem Wort, der Triumph des geiſtigen Princips über die widerſtrebende Materie, der Kunſt über die ſpröde Technik iſt es, welcher die Leiſtungen des Boſtoner Orcheſters dem Ideal am nächſten bringt. Da findet aber auch keine Probe ſtatt, damit die einzelnen Muſiker ihre Stimmen erſt mühſelig durchüben; wenn geprobt wird, iſt techniſch alles fix und fertig und es gilt nur, die künſtleriſche Auffaſſung und das harmoniſche Zuſammenſpiel zu geſtalten.

Schon der Streicherchor — beſtehend aus 14 erſten Violinen und 9 zweiten, nebſt der nöthigen Ergänzung durch Bratſchen, Celli und Contrabäſſe — imponirt durch ſein trefflich abgetöntes Zuſammenſpiel. Gehören doch die meiſten Mitglieder dem Orcheſter ſchon ſeit deſſen Beſtehen ſtändig an. Beſonders glänzend bewies ſich das Streichquartett in der das Concert eröffnenden Tannhäuſer-Ouvertüre, an deren Wiedergabe wohl Meiſter Richard ſelbſt nichts auszuſetzen gehabt hätte. Tadellos rein klangen die Geigenfiguren aus dem Venusreigen, und der Abſchluß mit der Repriſe des Lobgeſangs auf die heidniſche Frau Minne machte mit ſeinem ſchmetternden Jubel einen großartigen Eindruck.

Eine eigenartige und geiſtreiche ſymphoniſche Dichtung des Franzoſen St. Saens, betitelt „Das Spinnrad der Omphale", war eine neue Gabe, die wir mit Dank entgegennahmen: Der alte phrygiſch-helleniſche Naturmythos vom Frühlingsgott Herakles-Mythos, der von der eigentlich als Todes- oder Wintergöttin gedachten Königin Omphale in ihren Bann gezwungen und in entwürdigender Weiberkleidung an den Spinnrocken geſetzt wird, während ſie ſelbſt ſich mit dem Fell des nemäiſchen Löwen und der Keule des Zeusſohnes ſchmückt. Simſon und Delila, Baldur uud Loki, Herakles und Omphale (auch Dejanira), Achilleus und Thetis — alles nur wechſelnde Geſtalten desſelben Mythos. Der ſinnreiche Componiſt hat ein Tongemälde geſchaffen, deſſen Grundton das ſchwirrende Spinnrädchen zu ſein ſcheint, unterbrochen von dem ſpottenden Gelächter der beim Klange der phrygiſchen Flöten im Heldenſchmucke ſich brüſtenden Omphale, während das Stöhnen des gedehmüthigten Helden ab und zu aus der gequälten Bruſt emporſteigt, wie ferner Donner oder das Gebrüll des Löwen.

Mit der Brahms'ſchen zweiten Sinfonie in Ddur (opus 78), welche vollſtändig wiedergegeben wurde, ſchloß der orcheſtrale Theil des Programms. Die erſten beiden Theile, in denen vielleicht das muſikaliſche Formenwerk den geiſtigen Gehalt zu ſehr überwuchert, ließen die Hörer ziemlich kühl; erſt in den letzten beiden Theilen, wo der Quell der muſikaliſchen Erfindung friſcher ſprudelt und anmuthig dahinplätſchert, fingen die Gemüther ſich an zu erwärmen und ein lebhaftes muſikaliſchen Intereſſe zu [illegible]. Eine Brahms'ſche Sinfonie am Ende eines inhaltſchweren Programms iſt übrigens auch nicht am Platz. Die Auffaſſungsfriſche iſt da ſchon der Ermüdung gewichen, namentlich wenn Eugen d'Albert vorher geſpielt hat.

Ja, Eugen d'Albert hat geſpielt, und bei Wiedergabe des Emoll-Concerts von Liſzt vielleicht einige der glücklichſten Momente künſtleriſcher Inſpiration gehabt. Er war gegen das vorige Mal, als er krank nnd mißmuthig vor uns auftrat, wie verwandelt. Sein Auftreten war ſelbſtbewußter, ſeine Auffaſſung poetiſch verklärt und durchgeiſtigt. Die Compoſition iſt im verzwickt-geheimnißvoll Liſzt'ſchen Stil geſchrieben und kann wenig Anſpruch auf begeiſterten Beifall erheben. Der rauſchende Applaus galt daher dem Künſtler ſelbſt, der es verſtand, den widerſtrebenden Stoff zu einem Kunſtgebilde erſten Ranges zu geſtalten. D'Alberts Technik war phänomenal. Ermüdung ſcheint für ihn nicht zu exiſtiren, denn nachdem er bald darauf das ſchwierige Adur-Gondellied von Rubinſtein nnd die Tauſig'ſche Paraphraſe von Strauß' Walzer „Man lebt nur einmal" brillant geſpielt, gab er als Encore noch die ungeheuer ſchwere Staccato-Etüde von Rubinſtein dazu.

In Herrn Otto Roth, der Saraſates Fauſtphantaſie mit ſchönem reinem, wenn auch nicht großem Ton und feinem Verſtändniß vortrug, lernten wir einen Geiger kennen, der ſeiner Stellung als Concertmeiſter des Herrn Nikiſch volle Ehre macht.

Pittsburgh Dispatch
Sun May 15th '92

A great deal of interest is felt in the advent into Pittsburg society of those magnificent artists, Mr. and Mrs. Georg Henschel. To-morrow evening the one hundred and seventy-eighth reception of the Art Society will be held at the Pittsburg Club Theater, when the distinguished artists will be the guests of honor. They will give a programme of songs and duets, Mr. Henschel taking the pianoforte. They have a very large repertoire, and they will give some of the best selections from it for the pleasure of those at the reception. Mr. and Mrs. Henschel have been lionized in all the large cities of Europe as well as in America, and it only remains for Pittsburg to meet them and add its laurels to the wreaths they wear so gracefully.

The social features following the musical programme are in charge of a special committee composed of the following officers and members of the society: Mr. and Mrs. George A. Macbeth, Mr. and Mrs. Joseph Albree, Mr. and Mrs. Charles W. Scoyel, Mr. Ross W. Drum, Mr. William B. Edwards, Mr. and Mrs. Joseph R. Woodwell, Mr. and Mrs. Alfred S. Wall, Mr. and Mrs. William N. Frew, Mr. and Mrs. John W. Beatty, Mr. and Mrs. Charles C. Mellor, Mrs. Henry Holdship, Mrs. Josiah Cohen, Mrs. Christopher L. Magee, Mrs. Christian I. McKee, Miss Kate C. McKnight, and Miss Julia M. Harding.

The reception promises to be both musically and socially one of the most brilliant ever given by the time-honored and now rejuvenated Art Society.

TRIBUNE, Detroit, Mich.

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The Boston Symphony Orchestra Plays to a Big Audience.

It is to be regretted that the Boston Symphony Orchestra could not have given another performance in Detroit, so great was the demand for seats and so many were disappointed in not being able to obtain admittance at all to the Lyceum Theater last night. Seldom has a larger or more enthusiastic audience assembled in this city. The organization has created for itself a reputation that insures a crowd at every appearance. Conspicuous among the audience last night was a large number of the hotel men who are now in the city.

The symphony orchestra programs generally contain but few numbers, but it must never be judged on this account that the concerts are short. The program last night contained but four numbers, but the concert, nevertheless, was longer than the average, and demonstrated fully that Mr. Nikisch is a prince among conductors. The program opened with Goldmark's overture, "Sakuntala," a setting of the story of this name one of the most beautiful in the Hindoo mythology. The playing in this as in all of the other numbers was superb and the marvelous precision of the rendering and the universally harmonious effects drew out long-continued applause. Eugene D'Albert was in Detroit only a short time ago, and consequently seemed like an old friend to many in the audience as he came forward and made his precise little bow before taking his seat at the piano. The little giant, as he has been called, was quite as favorably received as during his last appearance here. The selection was Liszt's concerto in E flat.

The next number was the first and fourth movements theme with variations from Tschaikowsky's suite op. 55. The twelve variations give opportunity for wonderful range of combination and formed what was, perhaps, the feature of the evening. The last number was Beethoven's symphony No. 3, "Heroic," a piece which grows upon the listener with every hearing and which never fails to bring forth some new richness of delight.

Pittsburger Volksblatt —

Sonntag Morgen, den 15. Mai

AUS DER
MUSIC WELT

Das Ereigniß der vergangenen Woche in muſikaliſcher Hinſicht war die vom Mozart Club, im Verein mit dem Boſton Symphonie Orcheſter veranſtaltete Serie von drei Konzerten, bei welchen auch Eugen d'Albert, der rühmlichſt bekannte Pianiſt, Herr und Frau Georg Henſchel, das berühmte Sängerpaar, und Herr Alwin Schröder, ein ausgezeichneter Celliſt, mitwirkten. Die Konzerte fanden am Donnerſtag, Freitag und geſtern Abend in der Alten Stadthalle ſtatt und boten den zahlreichen Anweſenden einen ſeltenen muſikaliſchen Hochgenuß. Der Aufführung von Mendelsſohns „Elias", als letztes Konzert geſtern Abend, konnten wir zu unſerem Bedauern nicht beiwohnen und über die beiden erſten Konzerte haben wir in der täglichen Ausgabe des „Volksblatt" eingehend berichtet. Vollendetere Leiſtungen als die des Boſtoner Orcheſters, unter deſſen Dirigenten Nickiſch, kann man ſich kaum denken; und d'Albert, die Henſchels und Schröder machten ihrem Rufe alle Ehre. Der Mozart Club, unter Dirigent McCollum, leiſtete recht Lobenswerthes u. in der geſtrigen Aufführung von „Elias" gewiß ungleich Beſſeres als in Gade's „Zion", in welchem Werke es häufig an „Schattirung" der Vorträge mangelte. — Bei unſerem Rückblick auf die Konzerte können wir nicht umhin, dem Mozart = Club für ſein unermüdliches Streben unſere volle Anerkennung zu zollen; die von dieſem Klub dem Publikum gebotenen Konzerte haben ſtets ſo allgemein befriedigt und geſtalten ſich des Oefteren zu ſolch' wahren „Feſten der Muſik", daß der Klub es verdient, als wohlthätig wirkendes, bildendes Inſtitut für unſere Bevölkerung allgemeine Anerkennung und liberale Unterſtützung zu finden.

Die große Internationale Muſik- und Theaterausſtellung in Wien iſt am 7. ds. Mts. eröffnet worden. Die umfaſſendſten Abtheilungen ſind naturgemäß diejenigen von Deutſchland und Oeſterreich, und am Eröffnungstage waren es hauptſächlich die Mozart, Grillparzer, Göthe, Schiller, Beethoven und Schubert-Sammlungen, welche die Aufmerkſamkeit der Beſucher auf ſich zogen. Die Göthe-Sammlung iſt die reichhaltigſte, die außerhalb Weimar jemals ausgeſtellt worden iſt; ſie füllt eine große Abtheilung der Rotunda-Gallerie und wird gewiß allgemeines Intereſſe erregen. Dieſe, wie auch die Schiller-Sammluug iſt von dem Großherzog von Sachſen-Weimar eingeſandt worden, und beide zuſammen umfaſſen mehr als ſieben Tauſend Gegenſtände von großem hiſtoriſchen Werthe. In der ausgeſtellten Sammlung des Fürſten Eſterhazy befindet ſich eine Violine Joſeph Haydn's und Exemplare ſämmtlicher Denkmünzen, die zu Ehren Haydn's geprägt wurden. Italien iſt nicht beſonders gut vertreten. Ein Donizettizimmer, ausgeſtattet mit dem Meublement des Arbeitszimmers des Komponiſten, und eine Sammlung von Briefen und Parti[illegible] von Donizetti, Bellini, Verdi, Spontini, Ponchielli u. A., ſind das Intereſſanteſte der italieniſchen Abtheilung. — England hat eine Händelſammlung und eine Kollektion alter Muſikinſtrumente jeder Art ausgeſtellt. — Ueber die amerikaniſche Abtheilung hat der Kabeljunge noch Nichts verlauten laſſen.—Die geplanten Monſtrekonzerte, Theater- und Opernaufführungen u. ſ. w. werden die Glanzperiode der Ausſtellung bilden und es ſcheint als ob ſich die ſchönſten Hoffnungen der Unternehmer verwirklichen werden.

Das Great Weſtern Orcheſter, C. B. Weis, Dirigent, lieferte am letzten Montag Abend die Muſik bei der Unterhaltung zum Beſten des Südſeite Spitals und am Dienſtag Abend bei einer Soiree in der Wohnung von Frau A. Bodenhagen. Das Orcheſter geht mit dem Plane um, im Verein mit der Great WeſternKapelle während des Sommers in Hammel's Garten, auf Mount Oliver, Konzerte zu geben.

Die Bach'ſche „Sarabande", welche Herr Alwin Schröder am Donnerſtag Abend nicht ſpielte, figurirte dennoch in den Rezenſionen ſämmtlicher Zeitungen, mit Ausnahme der „Dipatch" und des „Volksblatt". Den Unterſchied zwiſchen einer Bach'ſchen Kompoſition und der vorgetragenen „Nocturne" von Chopin ſcheinen die Herren Muſikkritiker der anderen Zeitungen nicht erfaſſen zu können.

Bei einem Konzerte in der Alten Stadthalle am 18. ds. Mts., zum Beſten des United Republican Club, wird Herr Rocereto dirigiren und unter Anderen folgende Schaar von Soliſten mitwirken: Joſeph C. Breil, Tenor; F. A. Ammon, Bariton; C. W. Fleming, Violiniſt; H. P. Ecker, Pianiſt; Fräulein Bertha Galentin, Sopran und John Fogaci, Cornetiſt.

Anton Seidl iſt als Dirigent einer Reihe von deutſchen reſp. Wagner'ſchen Opern für die nächſte Saiſon im Metropolitan Opernhaus, in New York, engagirt worden. Unter anderen Opern ſoll auch „Triſtan und Iſolde", mit Jean de Reszke als Triſtan, gegeben werden. Neben Seidl iſt Bianchi für italieniſche Opern engagirt.

Zu Ehren des berühmten Sängerpaares, Herrn und Frau Georg Henſchel, hat die Art Society auf morgen Abend einen „Empfang" arrangirt. Derſelbe findet im Pittsburg Club Theater ſtatt und wird ſich, in muſikaliſcher wie in geſellſchaftlicher Hinſicht, zu einem Galaereigniſſe in der Geſchichte des Vereins geſtalten.

Hans Loherſtorfer, deſſen in Gemeinſchaft mit Manz verfaßtes Volksſtück „Der Muſterhof" im Münchener Theater am Gärtnerplatz zum erſten Male aufgeführt wurde, iſt am Donnerſtag, den 21. April, nach längerer Krankheit geſtorben, einen Tag nach der erfolgreichen Aufführung ſeines Stuckes.

Im Magdeburger Stadttheater gelangte eine neue komiſche Oper von Guſtav Kulenkampf: „Der Mohrenfürſt" mit einem ſtarken Achtungserfolg zur erſten Aufführung.

Ein neues Drama von Heinrich Bulthaupt, „Timon von Athen", frei nach Shakeſpeare, wird am Dresdener Hoftheater noch in dieſer Saiſon zur Aufführung gelangen.

Ein Luſtſpiel Wilh. Jordan's: „Liebe, was Du lieben darfſt", wurde in der Heimathſtadt des Dichters, Frankfurt a. M., am dortigen Stadttheater dankbar aufgenommen.

Louigi Mancinelli's romantiſche Oper „Iſora di Provence" iſt kürzlich mit großem Erfolge in Hamburg aufgeführt worden, und zwar zum erſten Male in deutſcher Sprache.

Die Great Weſtern Band wird, unter Leitung des Dirigenten B. Weis, während des Sommers im Allegheny Park ſowie im Highland Park einige Konzerte geben.

Bei einer Unterhaltung am letzten Montag Abend im Schulhauſe der 28. Ward, trat Louis Falck als Cornet-Soliſt auf und erntete lebhaften Applaus.

Gilmore's Kapelle beginnt am 30. Mai eine Serie von Sommernachts Konzerte im großen Madiſon Square Garten in New York.

August Roſe, ſeither ein Mitglied (Kontrabaß) des Duquesne Theater Orcheſters, iſt am Freitag nach Kanſas City abgereiſt.

Benjamin Godard, der franzöſiſche Komponiſt, hat kürzlich zwei Opern vollendet, „Les Guelphs" und „Ruy Blas".

Für das Henri Litolff-Monument ſind in Paris bereits mehr als 6000 Franken geſammelt worden.

PRESS, Pittsburg, Pa.

Date 5-14

A PRONOUNCED SUCCESS.

The Second Concert Given by the Mozart Club.

The Mozart club's second festival concert in old city hall last evening scored another success for that popular organization. Both the main auditorium and the gallery were filled, every seat being taken, and that, too, in spite of a heavy rain storm that prevailed during the early part of the evening.

The program was divided equall between the Boston Symphony and the Mozart club. The overture from Oberman was the opening, followed by George Henschel's introductory effort, the fantasy from Act II, Tannhaueser, "Black Ich Minher" Mr. Henschel's fine rendition of this masterpiece at once won the favor of his auditors, and at its close he was greeted by a storm of applause. He afterward sang the "Erl-King" and "The Grenadiers," in which pieces he was afforded opportunity to show the scope and fine quality of his voice. Each effort won warm applause. The appearance of D'Albert was the signal for another outburst of applause, and after the rendition of Chapin's Nocturine op. 2, No. 3, Polonaise, op. 58, and Rubinstein's etude, op. 23, No. 5, he was obliged to respond by an encore during which he played Liszt's impromptu waltz. During the second part of the program Gades' "Zion" was rendered by the Mozart chorus, with Prof. McCollum as director. The soloist was E. H. Dermitt. The cantata was well received and the work of the chorus gave evidence that the presentation of Elijah to-night will be well worth hearing. Mrs. Henschel, Adelaide Foresman, Paul Zimmerman, Irene Sample and Gardner Lamson are the soloists for to-night's concert.

TIMES, Buffalo, N. Y.

Date 5-13

Mr. and Mrs. George Henschel at the Acad

Those two finished and accomplished artists, Mr. and Mrs. George Henschel are to give a vocal recital at the Academy of Music Wednesday evening, May 25. Their coming has been looked forward to with great pleasure and they are assured a most cordial welcome. If present indications are to be taken as a criterion the Academy will not be large enough to accommodate them. The following is the programme:

Duet from "Gianninae Bernaoone"..Cimiarosa
Mr. and Mrs. Henschel.
Air from "Hercules" } Handel
Recitative and air from "Alessandro." }
Song of the Harem-keeper from "Il Seraglio"..........Mozart
Grugantino's Song..........Beethoven
From Goethe's "Claudine von Villa Bella" (1790)..........
Mr. Henschel.
The Loreley..........Liszt
The Spinning Wheel..........Hendschel
The Glen of Kenmare..........Old Irish
Mrs. Henschel.
Wohin?..........Schubert
Der Asra..........Rubinstein
The Erl-King..........Loewe
Mr. Henschel.
Duet—"Gondoliera"..........Henschel
Mr and Mrs. Henschel.
Midi au Village..........A. Goring-Thomas
Serenade du Passant..........Massenet
May Song..........A Hervey
Mrs. Henschel.
Air from "Jean de Paris"..........Boieldieu
Ballad—"The Grenadiers"..........Schumann
Mr Henschel.
Duetto Buffo from "Don Pasquale"...Donizetti
Mr. and Mrs. Henschel.

[illegible]
Pitsburg 3/5

What Compositions Pittsburg People Need and Will Patronize.

CONCERTS OF THE MOZART CLUB.

A Choice Programme for the 178th Reception of the Art Society.

THE BARS AND SPACES EVERYWHERE

The Mozart Club's festival concert with the Boston Symphony Orchestra have proven their right to rank among the most artistic and delightful musical events Pittsburg has had—as may be seen in detail in the reviews of Friday and Saturday and elsewhere in this issue. Much fine music has been interpreted by a splendid force of performers and in a manner to be remembered with liveliest pleasure.

It is a pity that the Mozart Club comes out with a deficit, estimated to be somewhere in the neighborhood of $1,000. The cause is the same that has long hampered the growth of music in our city, namely, the lack of an adequate music hall. Old City Hall cannot hold enough people at $2 a seat, outside of the space occupied by the large body of associate members whose annual subscription amounts to only $1 a seat, to pay the expenses of any of the concerts given by the club with this orchestra. This year it was hoped to come out ahead by adding an extra concert, outside of the regular subscription series, so as to have a larger proportion of full-priced seats to be sold. The plan would probably have succeeeded if the club had only designated one of the concerts with varied programme and greater soloists to be outside the subscription series. As it was, each associate member was generously left to choose for himself, and most of them chose the first two concerts as offering the artists and works they were most curious to hear.

The "Elijah" performance was of course less attractive to all who have heard the oratorio repeatedly, and not so long ago by almost identically the same performers. It was a mistake to select that work for this occasion, even if Mr. Henschel had consented to sing the title role, as he was expected to do so when the choice was made. With the dozens of great choral works from Bach's Passion Music (not to mention Palaestrina) down to Dvorak's new Requiem that have never been heard here, it is unprofitable to permit a few works to monopolize the best opportunities for performance.

Repetitions of a standard oratorio, ranking high up among the greatest, are, however, vastly more desirable than repetitions of some other things. Berlioz, Goldmark, Wagner, Weber, Saint-Saens and Tschaikowsky were the composers represented in Mr. Nikisch's orchestral menu, as originally made up. And nearly every one of the pieces had taken up space on one or more of the precious few fine orchestral programmes given here in the past two or three years. Not one of them holds anything like the rank among orchestral works that "Elijah" does among oratorios.

Pittsburg must insist hereafter on having programmes designed to meet her peculiar position. She is the late guest at the great music banquet; the others have long finished discussing the earlier and more nutritious courses and are most interested in the game, the salad or the dessert that are still before them. Should Pittsburg be served with quantities of Goldmark salad, before they have opened for her the shell of the Bach oyster, before she has sipped the clear, fine soup of Haydn or Mozart, or has more than nibbied at the rich, full-flavored Beethoven roast?

Ridiculous metaphor aside, this city needs to hear a great many standard-giving works, those that have delighted and advanced the other great cities, before she is ready like them to enjoy or appreciate these modern, over-strained pieces that the conductors insist on giving us over and over again to the exclusion of what we most need and would at least equally enjoy.

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The Art Society Reception.

At the One Hundred and Seventy-eighth reception of the Art Society, to be held in the Pittsburg Club Theater to-morrow evening, the following choice musical programme has been prepared by Mr. and Mrs. Georg Henschel, who will be the society's guests on this much-talked-of occasion:

CIMAROSA..........
....Duet from "Giannina e Bernadone"
Mr. and Mrs. Henschel.
HANDEL..........Air from "Alessandro"
Mrs. Henschel.
BEETHOVEN..........Crugantino's song from Goethe's "Claudine von Villa Bella" (1790)
Mr. Henschel.
LISZT..........The Lorely
HENSCHEL..........The Spinning Wheel
OLD IRISH..........The Glen of Kenmare
Mrs. Henschel.
SCHUBERT..........Wohin?
LOEWE..........The Erl-King
Mr. Henschel.
HENSCHEL..........Duet, "Gondoliera"
Mr. and Mrs. Henschel.
A. GORING THOMAS..........Mid au Village
MASSENET..........Serenade du Passant
A. HERVEY..........May Song
Mrs. Henschel.
LOEWE..........Archibald Douglas
Mr. Henschel.
DONIZETTI......Duet from "Don Pasquale"
Mr. and Mrs. Henschel.

⁂

PITTSBURGH
COMMERCIAL GAZETTE
FRIDAY, MAY 13, 1

CARA'S COLUMN.

MOZART MAY FESTIVAL. The Mozart May festival was inaugurated last evening at Old City hall, and the artistic success augurs well for the remaining concerts of the week. The hall was packed with an appreciative audience, and the prolonged and hearty applause which followed each number on the program testified to the keen enjoyment. The Boston Symphony orchestra, the eminent pianist, Eugen D'Albert, and Alwin Shrœder, the clever cellist, made up the attractions of the inaugural concert, and in their wonderful delineation of the art divine, but strengthed their hold upon the critical but music-loving public of the twin cities. The program gave ample range for satisfaction to all moods. From the bold and daring spirit of the Berlioz overture, the noble and poetic conception of Chopin, the ingenious and diversified movements of the Goldmark "Rustic Wedding," the captivating cello interpretations of Bach and Schubert to the concluding energy and animation of the Wagnerian compositions, there was nothing dull, awkward or strained, the whole forming one of the strongest, brightest and most artistic programs ever presented under the auspices of the enterprising Mozart club.

THE CELEBRATED ORCHESTRA.

Shortly after 8 o'clock Conductor Arthur Nikisch mounted the dais and marshaled the forces of the orchestra for the portrayal of "Benvenuto Cellini." The career of the adventuresome goldsmith, as outlined by the musicians, was both exhilarating and exciting. There was melody and counter-melody from the bold and assertive strains of the opening theme through the captivating modulations and transitions as advance was made to the strength and beauty of the triumphant close. The orchestra was in perfect accord and the daring movement was carried forward with effective smoothness.

Owing to the limitations of the stage, in keeping with all else that pertains to comfort or convenience as far as accommodation for a music-loving community is concerned, there was a general commotion next in the relegating of the orchestra to the extreme ends of the platform, and the pushing forward of the Knabe grand to the front for the selection scheduled for D'Albert. The appearance of D'Albert, who is already established in the affections of the people, was the signal for applause. The number developed by D'Albert was the concerto in E minor of Chopin, with orchestral accompaniment. This latter is by no means equal in beauty to the solo, yet exquisite effects were noticeable, and combined with the interpretation of D'Albert, the brilliant runs, the entertaining melodies, the dazzling moods and delicate measures, the effect was inexpressibly enchanting. D'Albert was repeatedly recalled at the conclusion and was obliged to respond with another captivating selection.

THE RUSTIC WEDDING.

Goldmark's symphony, "Rustic Wedding," was one of the gems of the evening. In the first movement was presented the wedding march, a theme with thirteen ingenious variations so expressive and diversified as to suggest a wedding procession "made up of all manner of parties in all manner of words." The second movement, allegretto, was expressive of a tender bridal song, this rendered with exquisite effect. Andante developed "In the Garden," and was suggestive of the love chat of the bride and groom, while the finale was an animated, vivacious dance, a combination of attractive melodies dainty and exhiliarating. The exquisite cello solos of Mr. Schroeder were favorably received. There was the rich interpretation of the Bach Sarabande, the movement musical of Schubert and a capriccio of Klenzel. The concert closed with the masterly interpretation of Lohengrin and Huldigung's march by the orchestra.

This evening the following program will be interpreted:

PART I.

Weber..........Orchestra, "Oberon"
Wagner—Fantasma from Act II..........
"Tannhæuser," "Blick ich Umher"
Mr. Henschel.
Saint-Sæns—Symphonic Poem..........
.........."Le Rouet d'Omphale"
Soli for Pianoforte.
(a) Chopin..........Nocturne, Op. 9, No. 3
(b) Chopin..........Polonaise, Op. 53
(c) Rubinstein..........Etude, Op. 23, No. 3
Songs with Piano.
(a) Loewe.........."The Erl-King"
(b) Schumann.........."The Grenadiers"
Mr. Henschel.

PART II.

Gade's Zion.
Mr. E. H. Dermitt, Chorus and Boston Symphony Orchestra.

EAGLE, Brooklyn, N. Y.

Date 5-15

It is the rule among traveling dramatic and musical companies that the members shall receive transportation from the management but that they shall pay their own hotel bills and sleeping car expenses. Of late some small companies have traveled in their own cars, but there is occasionally a slight reduction of wages as an offset to this advantage. The Boston symphony and Thomas orchestras are probably the only companies that travel regardless of expense on their tours, Mr. Thomas stipulating for and Banker Higginson offering the best accommodations, on the theory that if the musicians are left to themselves they will save money by putting up at cheap hotels and boarding houses where they will be starved or poisoned into inefficiency. Mr. Higginson engages rooms at the leading hotels and provides parlor cars and Pullman berths for the journeys. The Boston symphony orchestra is the best paid and best cared for musical organization in the country. All of its members receive salaries higher than these fixed by the musical union, and as a result there is no dissatisfaction and the changes are few. Next year the personnel of the band will be almost the same as it is now. Banker Higginson has made his will and in it has endowed the orchestra with a permanent fund of $1,000,000.

EXPRESS, Buffalo, N. Y.

Date 5/15

The Buffalo Musical Association has arranged a genuine treat for connoisseurs and the public generally on Wednesday evening, May 25th, when Mr. and Mrs. Georg Henschel will give a vocal recital at the Academy of Music under the auspices of the Association. Although quite late in a brilliant season, this talented couple will be warmly welcomed in Buffalo, where they have always been popular, socially and financially. An admirable programme is announced. The sale of seats will begin on Saturday next at Peter Paul & Bro.'s.

[222]

[illegible] MAY 13

THE FIRST CONCERT

Of the Boston Symphony Series Given by the Mozart Club

SCORES A DECIDED SUCCESS.

A Programme That Tested Attentive Auditors and Proved That

PITTSBURG IS ADVANCING MUSICALLY

It is safe to say that Pittsburg has never before heard a concert devoted exclusively to instrumental music, at all comparable to the first of the Mozart Club's present series, with the Boston Symphony Orchestra, given last evening at Old City Hall.

Indeed, since Mr. Theodore Thomas' earlier tours some 20 years ago, this city has had no concert of the first magnitude wholly given up to the instruments. The human voice is justly esteemed as the most expressive of all the vehicles of musical interpretation. Because of this quality, as also because of the aid derived from the words, vocal music has always held first place in the affection of the great mass of people. And yet, instrumental music—absolute music, soaring beyond the limits of speech into the boundless upper ether of thought and feeling—this is the truest and highest music. When music and poetry are wedded, it is the former that condescends.

There is much significance, therefore, in the fact that last night a great Pittsburg audience sat for two hours and a quarter on hard, narrow chairs in an unattractive hall and listened with unflagging attention and growing enthusiasm to a concert from which the most beautiful species of tone and the most commonly admired species of music were conspicuously absent. It is a fact that speaks much both for performers and for hearers.

The Programme Out of the Ordinary.

With the slight changes noted below, this was the programme they listened to:

Berlioz—Overture, "Benvenuto Cellini."
Chopin—Concerto for pianoforte in E minor, op. 11.
- (a) Allegro Maestoso.
- (b) Romance: Larghetto.
- (c) Rondo: Vivace.

Mr. Eugen D'Albert.

Goldmark—Symphony, "Rustic Wedding."
- (a) Wedding March, with variations: Moderate molto
- (b) Bridal Song: Allegretto.
- (c) In the Garden: Andante,
- (d) Dance: Finale, Allegro molto.

Soli for Violoncello.
- (a) Bach, Sarabande.
- (b) Schubert, Moment Musical.
- (c) Klengel, Capriccio,

Mr. Alwn Schroeder.

Wagner—(a) Prelude "Lohengrin."
(b) "Huldigungs March."

Viewed in the light of Pittsburg's particular needs, these selections were not just what they ought to have been. But that is another story; one that can best be told in Sunday's retrospect of the whole series.

Viewed from a more general standpoint and upon its own merits, this is an admirable specimen of Mr. Nikisch's skill in the art of programme making. In some respects it is the best, as it is the longest, of all the programmes made up by the Boston band for its five visits to this city. Conductors are not wont to vouchsafe to us provincials a spmphony and a concerto on the same programme. Pittsburg must, indeed, be advancing musically.

Goldmark's first symphonic work is more accurately described as an orchestral suite of five parts—the third of which, a serenade, is frequently omitted, as on this occasion. The first and longest movement figured on one of the former local programmes of the Boston orchestra; its thirteen strongly contrasted variations evidence Goldmark's mastery of orchestral technique and betray much fertility of invention. The "Bridal Song," with its naive, simple phrases, smacks most of the countryside. Those two lovers "in the garden" are certainly not a pair of country bumpkins; it is the tongue of [illegible] laden with sublime, passionate devotion that speaks there—not the uncouth utterance of *Audrey*. There is more rusticity again in the finale, in which the nuptial festivities seem to get fast and furious, putting a very exciting climax to the work.

X **The Orchestra in Good Condition.** XX

The orchestra was in superb condition last night, in spite of the stormy lake voyage of the morning that threatened to keep it from getting here in time for the concert, even by the special train provided. Mr. Gericke's invaluable legacy of technical refinement and precision has been kept intact by Mr. Nikisch, who has now had time to impress his own artistic personality upon his men and give added warmth and charm to their performance. The playing throughout the evening was immaculately clean, wonderfully finished and splendidly virile. Mr. Nikisch, being most at home in the modern romantic school, gave a most sympathetic and ardent interpretation to each of the orchestral works chosen, of which all but the symphony were already known to the local audience.

Chopin's E minor concerto, if memory serves, has not been heard here in many years; perhaps, not at all. It is an early work of the great pianoforte composer whose refined face is so maligned in the programme-book. (By the way, why does the descriptive writer call "Benvenuto Cellini" Berlioz's only opera?" Surely "Les Troyens" should be remembered, if not performed.) Orchestral writing was not Chopin's forte; he had to get someone else to score his two concertos and others have since tinkered at them considerably. Naturally the concertos are not consideren his best works. Nevertheless, the work given last night has many inspired moments and it abounds in those beautiful, idiomatic pianoforte figures and passages that Chopin alone could write.

Mr. D'Albert made the most effect with the more brilliant portions of the concerto, [illegible]

much feeling [illegible]. It was the splendid [illegible] of the allegro and the [illegible] exciting climax of the rondo, however (what a wonderful delivery of those interlocking octaves!), that the little giant of the keyboard fairly enthused his audience. The storm of applause refused to be stilled until Mr. D'Albert sat down and played the familiar Chopin Valse in A flat. It was a genuine ovation.

A European Reputation Upheld.

Mr. Alwin Schroeder, although quite unknown to most of his hearers, also excited their enthusiasm to a degree that amply upheld his great European reputation. It is a pity that an artist of this caliber could not have been heard in some more important work. However, he gave the proper touch of light color to follow the symphony. He substituted the well-known nocturne by Chopin for the Bach piece, and played a tarantelle by Cossman for the third piece, giving the Klengel cappiccio in response to the insistent applause. A sympathetic and truly artistic tone, rarely clear phrasing, true musical feeling and a notable brilliance of execution were among the qualities displayed by Mr. Schroeder. Mr. Nikisch played the pianoforte accompaniments to the 'cello pieces, as he led the orchestral accompaniment of the concerto, with consummate skill and discretion.

This evening the string orchestra will play, in addition to the numbers programmed, an adagio and gavotte by Bach in Bachrich's arrangement. Mr. George Henschel and Mr. D'Albert will be heard in several pieces. The Mozart Club, with the orchestra and Mr. E. H. Dermitt, baritone, will perform Gade's cantata, "Zion," under Mr. Jas. P. McCollum's baton.

C. W. S.

Clipping from [illegible], Pittsburg, Pa.

Date 5-15

SOME discussion has taken place during the past week concerning the extent to which the reception of the Boston Symphony orchestra indicates the [illegible] of musical taste in Pittsburg. The Boston orchestra played nothing but music of a high order, that is to say, high enough to be out of the reach of people who have not a technical knowledge of the intricacies of the divine art. One critic who speaks with a measure of autocratic force, informs us that the willingness of a large audience to sit out a program of this character lasting more than two hours if proof positive of Pittsburg's progress. Another admits that the audience each night was steeped in gloom, but views the fact that a good-sized audience was present at all as highly encouraging and indicative of forward strides.

To those who have watched the course of musical matters in our city for the past fifteen years it is hardly necessary to recall the circumstance that this gauging of taste like a brand of whisky that improves with nursing in the cellar is a periodic amusement of the gentlemen whose business it is to put opinions on paper. It is the rule with these individuals to represent the community as being engaged in a continual struggle onward and upward towards a place on the same plane with musical professors who revel in counterpoint, shed tears over a fugue, and look with a baleful eye on poor Dave Braham, Gilbert V. Sullivan and other composers who write for the multitude and do not lay themselves out to tax the understanding.

Now, there is no use in going behind the returns and seeking to represent the good people of this town as perpetually striving after the Unattainable. Setting aside the professors of music who fatten on prejudice and the friends of the professors of music who wear out their nervous tissue with sham admiration, the intelligent men and women of Pittsburg are not susceptible of being "educated" up to a point where they can be contented only with Wagner, Saint-Saens and others of that ilk, and must look down with contempt on the plain every day ballad, the song and dance and the jingle of comic opera.

Nine hundred and ninety-nine people out of a thousand have a natural relish for the "Annie Rooney" and "Ta ra ra" style of music. They have no reason to be ashamed of it, and it is bosh to talk of "educating" them out of it. As well talk of educating the American public out of a taste for pie.

If the critics are disposed to question these views, they are respectfully referred to the stars of the concert platform, whose greatest successes are achieved when they descend from classic heights to the level of the simplest ballad music.

REPUBLIC, St. Louis, Mo.

Date 5/14

Eugen d'Albert, who has been playing in Boston and the neighboring towns the past fortnight, and who expressed himself as highly gratified with the success of his American tour, will sail from New York on Tuesday, the 17th. He will probably spend the summer in Switzerland, devoting his time to the completion of several compositions already well under way.

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 18, 1892.

The d'Albert Tour.

THE following is a correct list of the performances of Eugen d'Albert in this country this season. He left for Europe yesterday:

March 11 and 12—Boston, Boston Symphony Orchestra, E flat concerto, Beethoven.
March 14—Philadelphia, Boston Symphony Orchestra, E flat concerto, Beethoven.
March 15—Washington, Boston Symphony Orchestra, concerto, Chopin, E minor.
March 17—Baltimore, Boston Symphony Orchestra, concerto, Chopin, E minor.
March 18 and 19—Brooklyn, Boston Symphony Orchestra, E flat Beethoven concerto.
March 21—Pittsburgh, recital.
March 23—Cincinnati, recital.
March 24—Chicago, first recital.
March 26—Chicago, second recital.
March 29—St. Louis, recital.
March 31—Cleveland, recital.
April 1—Detroit, recital.
April 2—Buffalo, recital.
April 5—New York, first recital.
April 6—Providence, Boston Symphony Orchestra, Chopin concerto, E minor.
April 7—New York, second recital.
April 9—New York, third recital.
April 11—Baltimore, recital.
April 18—Boston, first recital.
April 19—Cambridge, recital.
April 20—Boston, second recital. Afternoon.
April 20—Providence, recital. Evening.
April 22—Cambridge, Boston Symphony Orchestra, Chopin E minor.
April 23—Worcester, recital.
April 26—Lowell, recital.
April 28—Portland, Me., recital.

TOUR WITH BOSTON SYMPHONY ORCHESTRA.

May 2—New York, concertos, Chopin E minor and Liszt E flat.
May 3—Buffalo, Chopin E minor concerto.
May 4—Cleveland, Liszt E flat concerto, solos.
May 5—Columbus, Liszt E flat concerto.
May 6—Cincinnati, Beethoven E flat concerto.
May 7—Chicago, Chopin E minor concerto.
May 9—Grand Rapids, Liszt E flat concerto and solos.
May 10—Ann Arbor, Chopin E minor concerto.
May 11—Detroit, Liszt E flat concerto.
May 12—Pittsburgh, Chopin E mincr.
May 13—Pittsburgh, solo, Chopin A flat polonaise; solo, Rubinstein C major etude.

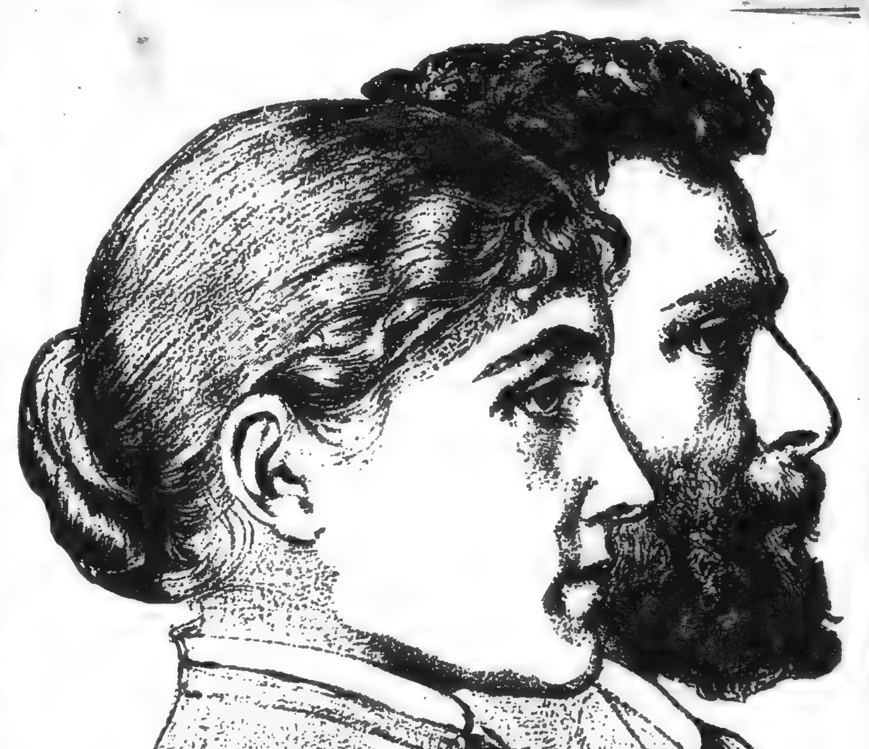
The Boston Symphony Orchestra will arrive in Boston Monday morning, having then completed its sixth annual tour.

Eighteen concerts have been given in fourteen different cities, the audiences limited to the utmost capacity of the various halls, while the enthusiasm displayed upon every appearance of this matchless organization has been of the wildest description.

Artistically and financially the tour has proved the most successful in the history of the orchestra, which success is due in a large degree to the skillful management of Mr. C. A. Ellis.

The PRESTO

CHICAGO, MAY 19, 1892.



MR. AND MRS. GEORG HENSCHEL.

Saturday night in the South Congregational Church those two true artists, Mr. and Mrs. Henschel, will give another of their enjoyable recitals.

Mrs. Henschel is the most enjoyable ballad singer that ever visits Chicago. Charming in manner, the possessor of a voice whose tone is velvet, she uses it with true appreciation of her wonderful gift.

Mr. Georg Henschel has done the cause of art great service in a fourfold capacity as composer, director, singer and teacher. In all four capacities he has displayed the true artist that lies within. As an accompanist he is unequalled. These two artists give recitals that are a source of delight to all auditors.

DEMOCRAT, Grand Rapids, Mich.

Date 5/15

THE SYMPHONY CONCERT.

Some Criticisms of the Program—It Was Too Heavy.

The Boston Symphony Orchestra has been in Grand Rapids and left a bright spot in the memory of musical events of the past. Hartman hall was the scene of as brilliant an event as has ever graced its large auditorium—a splendid assembly of well dressed and cultured ladies and gentlemen, representing the best elements of refined and educated society. The event was of great musical importance and naturally has given rise to much comment. The program was a splendid one. It was a compliment to Grand Rapids to have such a program presented and was greatly to the credit of the gentlemen who were enterprising enough to bring the orchestra here. The program was severe, and there are few who could take in and digest that amount of high-class music. Even educated musicians become sated and fatigued after carefully listening for a time to classical music. As to the rest of the audience, as soon as the music given requires any brain effort and becomes anything more than a pleasurable sensation, just so sure will the pleasure seeker recalcitrate and find fault. There is such a thing as intellectual pleasure, that is certainly of a higher and more commendable order than the mere tickling of the senses. Those honest, self assertive individuals who advertise that they "hate classical music," want something with a "tune to it," and want light programs, are right as far as their own entertainment is concerned; but the cultivation and propagation of such sentiments is a blight on culture and progress. Good music should be fostered and encouraged like good literature, good art and good morals, and not discountenanced and neglected to a cheap order of trivial and sensual entertainment. It is becoming every day a stronger element in ethical culture. That sentiment which would lead one to lapse from the better class of music in favor of the more rhythm emotional, is the same sentiment that would down our high schools and degrade all the best instincts and policy of intellectual progress. But a program can be too long and too exacting for the average listener, and the length and high character of the program on Monday has caused much comment to this effect. Long it may perhaps have been, but no music can be too good. The Schumann Symphony occupied its proper position, i. e. first on the program, as this was the most difficult to understand. Its rendition was perfection. In no city in the world could it have been better given. The Liszt Concerto as played by d'Albert, justifies all that has been said or written of this prodigious little giant. Liszt's music is brilliant and fascinating, if it is, at the same time, superficial and insincere, and d'Albert interspersed it with meteoric effect. It was a marvellous effort. The other solo numbers added to the program by the pianist were given only as he can play them. Pity it was that the piano he is paid to play upon was so wooden and deficient in treble resonance that the more brilliant piano effects were not brought out as his handling deserved.

D'Albert is a wonderful little man, of great intellectual strength as well as a consummate artist. His habits are extremely simple. He eschews the license and conviviality so customary with musicians. Instead of stifling his excited nerves in a beer hall, he leaves the concert room after his numbers are performed and goes directly to bed. He is a strict vegetarian and is very particular in the keeping of his health. Like Tansig, d'Albert has very small hands, but they are of steel and rubber. If many pianists in this city were disappointed in this artist, it is due to two good causes—first, the depressing implement upon which he played; second, the fact that these critics do not know how to judge piano playing, but simply know what pleases them. European, or rather cosmopolitan, criticism has established beyond any question the position of Eugene d'Albert, and, first impressions notwithstanding, he may be regarded, to quote Scharwenka's remarks a few weeks since, "the greatest of them all." Most people would have enjoyed a few pieces upon the program which did not require so much exhaustion of brain fibre. There are many good compositions which would be admirably adapted for this purpose; things which would be a relief from the highly classical character of the Monday program—pleasing to listen to, and yet thoroughly good and not compromising the high standard of the program. But Mr. Nikisch claims that he will have nothing but the highest standard of classical music, and as the best criticism in New York, Boston and Europe has determined what this standard is, Mr. Nikisch's audiences must come up to the line or do without. So far the policy of the Boston Symphony Orchestra has been successful in increasing its reputation, and in nearly every city where it appeared has resulted in its recall for more concerts.

HENRY C. POST.

[223]

PITTSBURG DISPATCH
FRIDAY, MAY 13,

THE FIRST CONCERT

Of the Boston Symphony Series Given by the Mozart Club

SCORES A DECIDED SUCCESS.

A Programme That Tested Attentive Auditors and Proved That

PITTSBURG IS ADVANCING MUSICALLY

It is safe to say that Pittsburg has never before heard a concert devoted exclusively to instrumental music, at all comparable to the first of the Mozart Club's present series, with the Boston Symphony Orchestra, given last evening at Old City Hall.

Indeed, since Mr. Theodore Thomas' earlier tours some 20 years ago, this city has had no concert of the first magnitude wholly given up to the instruments. The human voice is justly esteemed as the most expressive of all the vehicles of musical interpretation. Because of this quality, as also because of the aid derived from the words, vocal music has always held first place in the affection of the great mass of people. And yet, instrumental music—absolute music, soaring beyond the limits of speech into the boundless upper ether of thought and feeling—this is the truest and highest music. When music and poetry are wedded, it is the former that condescends.

There is much significance, therefore, in the fact that last night a great Pittsburg audience sat for two hours and a quarter on hard, narrow chairs in an unattractive hall and listened with unflagging attention and growing enthusiasm to a concert from which the most beautiful species of tone and the most commonly admired species of music were conspicuously absent. It is a fact that speaks much both for performers and for hearers.

The Programme Out of the Ordinary.

With the slight changes noted below, this was the programme they listened to:

Berlioz—Overture, "Benvenuto Cellini."
Chopin—Concerto for pianoforte in E minor, op. 11.
(a) Allegro Maestoso.
(b) Romance: Larghetto.
(c) Rondo: Vivace.
Mr. Eugen D'Albert.
Goldmark—Symphony, "Rustic Wedding."
(a) Wedding March, with variations: Moderate molto
(b) Bridal Song: Allegretto.
(c) In the Garden: Andante,
(d) Dance: Finale, Allegro molto.
Soli for Violoncello.
(a) Bach, Sarabande.
(b) Schubert, Moment Musical.
(c) Klengel, Capriccio,
Mr. Alwn Schroeder.
Wagner—(a) Prelude "Lohengrin."
(b) "Huldigungs March."

Viewed in the light of Pittsburg's particular needs, these selections were not just what they ought to have been. But that is another story; one that can best be told in Sunday's retrospect of the whole series.

Viewed from a more general standpoint and upon its own merits, this is an admirable specimen of Mr. Nikisch's skill in the art of programme making. In some respects it is the best, as it is the longest, of all the programmes made up by the Boston band for its five visits to this city. Conductors are not wont to vouchsafe to us provincials a spmphony and a concerto on the same programme. Pittsburg must, indeed, be advancing musically.

Goldmark's first symphonic work is more accurately described as an orchestral suite of five parts—the third of which, a serenade, is frequently omitted, as on this occasion. The first and longest movement figured on one of the former local programmes of the Boston orchestra; its thirteen strongly contrasted variations evidence Goldmark's mastery of orchestral technique and betray much fertility of invention. The "Bridal Song," with its naive, simple phrases, smacks most of the countryside. Those two lovers "in the garden" are certainly not a pair of country bumpkins; it is the tongue of Isolde laden with sublime, passionate devotion that speaks there—not the uncouth utterance of *Audrey*. There is more rusticity again in the finale, in which the nuptial festivities seem to get fast and furious, putting a very exciting climax to the work.

X The Orchestra in Good Condition. X X

The orchestra was in superb condition last night, in spite of the stormy lake voyage of the morning that threatened to keep it from getting here in time for the concert, even by the special train provided. Mr. Gericke's invaluable legacy of technical refinement and precision has been kept intact by Mr. Nikisch, who has now had time to impress his own artistic personality upon his men and give added warmth and charm to their performance. The playing throughout the evening was immaculately clean, wonderfully finished and splendidly virile. Mr. Nikisch, being most at home in the modern romantic school, gave a most sympathetic and ardent interpretation to each of the orchestral works chosen, of which all but the symphony were already known to the local audience.

Chopin's E minor concerto, if memory serves, has not been heard here in many years; perhaps, not at all. It is an early work of the great pianoforte composer whose refined face is so maligned in the programme-book. (By the way, why does the descriptive writer call "Benvenuto Cellini" Berlioz's only opera?" Surely "Les Troyens" should be remembered, if not performed.) Orchestral writing was not Chopin's forte; he had to get someone else to score his two concertos and others have since tinkered at them considerably. Naturally the concertos are not consideren his best works. Nevertheless, the work given last night has many inspired moments and it abounds in those beautiful, idiomatic pianoforte figures and passages that Chopin alone could write.

Mr. D'Albert made the most effect with the more brilliant portions of the concerto, although the lovely larghetto was given with much feeling and finesse. It was the splendid passage-work of the allegro and the tremendously exciting climax of the rondo, however (what a wonderful delivery of those interlocking octaves!), that the little giant of the keyboard fairly enthused his audience. The storm of applause refused to be stilled until Mr. D'Albert sat down and played the familiar Chopin Valse in A flat. It was a genuine ovation.

A European Reputation Upheld.

Mr. Alwin Schroeder, although quite unknown to most of his hearers, also excited their enthusiasm to a degree that amply upheld his great European reputation. It is a pity that an artist of this caliber could not have been heard in some more important work. However, he gave the proper touch of light color to follow the symphony. He substituted the well-known nocturne by Chopin for the Bach piece, and played a tarantelle by Cossman for the third piece, giving the Klengel cappiccio in response to the insistent applause. A sympathetic and truly artistic tone, rarely clear phrasing, true musical feeling and a notable brilliance of execution were among the qualities displayed by Mr. Schroeder. Mr. Nikisch played the pianoforte accompaniments to the 'cello pieces, as he led the orchestral accompaniment of the concerto, with consummate skill and discretion.

This evening the string orchestra will play, in addition to the numbers programmed, an adagio and gavotte by Bach in Bachrich's arrangement. Mr. George Henschel and Mr. D'Albert will be heard in several pieces. The Mozart Club, with the orchestra and Mr. E. H. Dermitt, baritone, will perform Gade's cantata, "Zion," under Mr. Jas. P. McCollum's baton.

C. W. S.

Clipping from ....

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Date 5-15

SOME discussion has taken place during the past week concerning the extent to which the reception of the Boston Symphony orchestra indicates the advancement of musical taste in Pittsburg. The Boston orchestra played nothing but music of a high order, that is to say, high enough to be out of the reach of people who have not a technical knowledge of the intricacies of the divine art. One critic who speaks with a measure of autocratic force, informs us that the willingness of a large audience to sit out a program of this character lasting more than two hours if proof positive of Pittsburg's progress. Another admits that the audience each night was steeped in gloom, but views the fact that a good-sized audience was present at all as highly encouraging and indicative of forward strides.

To those who have watched the course of musical matters in our city for the past fifteen years it is hardly necessary to recall the circumstance that this gauging of taste like a brand of whisky that improves with nursing in the cellar is a periodic amusement of the gentlemen whose business it is to put opinions on paper. It is the rule with these individuals to represent the community as being engaged in a continual struggle onward and upward towards a place on the same plane with musical professors who revel in counterpoint, shed tears over a fugue, and look with a baleful eye on poor Dave Braham, Gilbert V. Suilivan and other composers who write for the multitude and do not lay themselves out to tax the understanding.

Now, there is no use in going behind the returns and seeking to represent the good people of this town as perpetually striving after the Unattainable. Setting aside the professors of music who fatten on prejudice and the friends of the professors of music who wear out their nervous tissue with sham admiration, the intelligent men and women of Pittsburg are not susceptible of being "educated" up to a point where they can be contented only with Wagner, Saint-Saens and others of that ilk, and must look down with contempt on the plain every day ballad, the song and dance and the jingle of comic opera.

Nine hundred and ninety-nine people out of a thousand have a natural relish for the "Annie Rooney" and "Ta ra ra" style of music. They have no reason to be ashamed of it, and it is bosh to talk of "educating" them out of it. As well talk of educating the American public out of a taste for pie.

If the critics are disposed to question these views, they are respectfully referred to the stars of the concert platform, whose greatest successes are achieved when they descend from classic heights to the level of the simplest ballad music.

REPUBLIC, St. Louis, Mo.

Date 5/16

Eugen d'Albert, who has been playing in Boston and the neighboring towns the past fortnight, and who expressed himself as highly gratified with the success of his American tour, will sail from New York on Tuesday, the 17th. He will probably spend the summer in Switzerland, devoting his time to the completion of several compositions already well under way.

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 18, 1892.

The d'Albert Tour.

THE following is a correct list of the performances of Eugen d'Albert in this country this season. He left for Europe yesterday:

March 11 and 12—Boston, Boston Symphony Orchestra, E flat concerto, Beethoven.
March 14—Philadelphia, Boston Symphony Orchestra, E flat concerto, Beethoven.
March 15—Washington, Boston Symphony Orchestra, concerto, Chopin, E minor.
March 17—Baltimore, Boston Symphony Orchestra, concerto, Chopin, E minor.
March 18 and 19—Brooklyn, Boston Symphony Orchestra, E flat Beethoven concerto.
March 21—Pittsburgh, recital.
March 23—Cincinnati, recital.
March 24—Chicago, first recital.
March 26—Chicago, second recital.
March 29—St. Louis, recital.
March 31—Cleveland, recital.
April 1—Detroit, recital.
April 2—Buffalo, recital.
April 5—New York, first recital.
April 6—Providence, Boston Symphony Orchestra, Chopin concerto, E minor.
April 7—New York, second recital.
April 9—New York, third recital.
April 11—Baltimore, recital.
April 18—Boston, first recital.
April 19—Cambridge, recital.
April 20—Boston, second recital. Afternoon.
April 20—Providence, recital. Evening.
April 22—Cambridge, Boston Symphony Orchestra, Chopin E minor.
April 23—Worcester, recital.
April 26—Lowell, recital.
April 28—Portland, Me., recital.

TOUR WITH BOSTON SYMPHONY ORCHESTRA.

May 2—New York, concertos, Chopin E minor and Liszt E flat.
May 3—Buffalo, Chopin E minor concerto.
May 4—Cleveland, Liszt E flat concerto, solos.
May 5—Columbus, Liszt E flat concerto.
May 6—Cincinnati, Beethoven E flat concerto.
May 7—Chicago, Chopin E minor concerto.
May 9—Grand Rapids, Liszt E flat concerto and solos.
May 10—Ann Arbor, Chopin E minor concerto.
May 11—Detroit, Liszt E flat concerto.
May 12—Pittsburgh, Chopin E mincr.
May 13—Pittsburgh, solo, Chopin A flat polonaise; solo, Rubinstein C major etude.

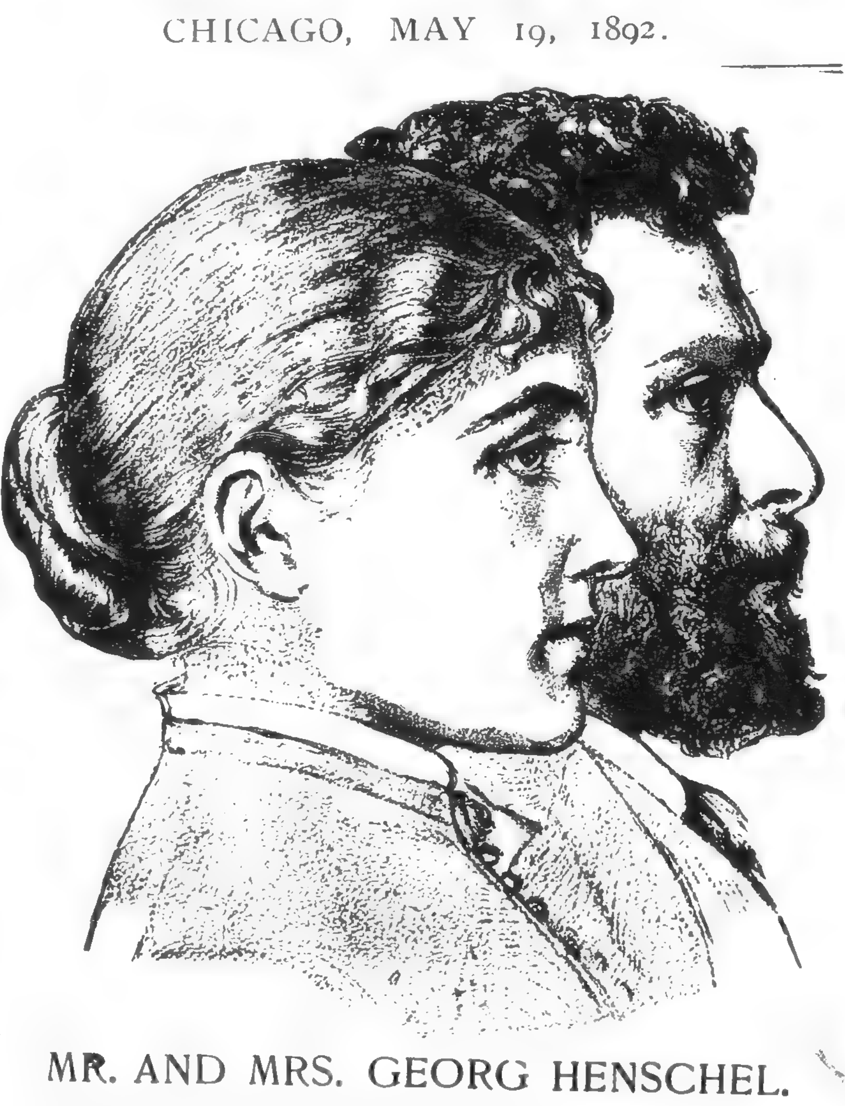
The Boston Symphony Orchestra will arrive in Boston Monday morning, having then completed its sixth annual tour.

Eighteen concerts have been given in fourteen different cities, the audiences limited to the utmost capacity of the various halls, while the enthusiasm displayed upon every appearance of this matchless organization has been of the wildest description.

Artistically and financially the tour has proved the most successful in the history of the orchestra, which success is due in a large degree to the skillful management of Mr. C. A. Ellis.

The PRESTO

CHICAGO, MAY 19, 1892.



MR. AND MRS. GEORG HENSCHEL.

Saturday night in the South Congregational Church those two true artists, Mr. and Mrs. Henschel, will give another of their enjoyable recitals.

Mrs. Henschel is the most enjoyable ballad singer that ever visits Chicago. Charming in manner, the possessor of a voice whose tone is velvet, she uses it with true appreciation of her wonderful gift.

Mr. Georg Henschel has done the cause of art great service in a fourfold capacity as composer, director, singer and teacher. In all four capacities he has displayed the true artist that lies within. As an accompanist he is unequalled. These two artists give recitals that are a source of delight to all auditors.

DEMOCRAT, Grand Rapids, Mich.

Date 5/15

THE SYMPHONY CONCERT.

Some Criticisms of the Program—It Was Too Heavy.

The Boston Symphony Orchestra has been in Grand Rapids and left a bright spot in the memory of musical events of the past. Hartman hall was the scene of as brilliant an event as has ever graced its large auditorium—a splendid assembly of well dressed and cultured ladies and gentlemen, representing the best elements of refined and educated society. The event was of great musical importance and naturally has given rise to much comment. The program was a splendid one. It was a compliment to Grand Rapids to have such a program presented and was greatly to the credit of the gentlemen who were enterprising enough to bring the orchestra here. The program was severe, and there are few who could take in and digest that amount of high-class music. Even educated musicians become sated and fatigued after carefully listening for a time to classical music. As to the rest of the audience, as soon as the music given requires any brain effort and becomes anything more than a pleasurable sensation, just so sure will the pleasure seeker recalcitrate and find fault. There is such a thing as intellectual pleasure, that is certainly of a higher and more commendable order than the mere tickling of the senses. Those honest, self assertive individuals who advertise that they "hate classical music," want something with a "tune to it," and want light programs, are right as far as their own entertainment is concerned; but the cultivation and propagation of such sentiments is a blight on culture and progress. Good music should be fostered and encouraged like good literature, good art and good morals, and not discountenanced and neglected to a cheap order of trivial and sensual entertainment. It is becoming every day a stronger element in ethical culture. That sentiment which would lead one to lapse from the better class of music in favor of the more rhythm emotional, is the same sentiment that would down our high schools and degrade all the best instincts and policy of intellectual progress. But a program can be too long and too exacting for the average listener, and the length and high character of the program on Monday has caused much comment to this effect. Long it may perhaps have been, but no music can be too good. The Schumann Symphony occupied its proper position, i. e. first on the program, as this was the most difficult to understand. Its rendition was perfection. In no city in the world could it have been better given. The Liszt Concerto as played by d'Albert, justifies all that has been said or written of this prodigious little giant. Liszt's music is brilliant and fascinating, if it is, at the same time, superficial and insincere, and d'Albert interspersed it with meteoric effect. It was a marvellous effort. The other solo numbers added to the program by the pianist were given only as he can play them. Pity it was that the piano he is paid to play upon was so wooden and deficient in treble resonance that the more brilliant piano effects were not brought out as his handling deserved.

D'Albert is a wonderful little man, of great intellectual strength as well as a consummate artist. His habits are extremely simple. He eschews the license and conviviality so customary with musicians. Instead of stifling his excited nerves in a beer hall, he leaves the concert room after his numbers are performed and goes directly to bed. He is a strict vegetarian and is very particular in the keeping of his health. Like Tansig, d'Albert has very small hands, but they are of steel and rubber. If many pianists in this city were disappointed in this artist, it is due to two good causes—first, the depressing implement upon which he played; second, the fact that these critics do not know how to judge piano playing, but simply know what pleases them. European, or rather cosmopolitan, criticism has established beyond any question the position of Eugene d'Albert, and, first impressions notwithstanding, he may be regarded, to quote Scharwenka's remarks a few weeks since, "the greatest of them all." Most people would have enjoyed a few pieces upon the program which did not require so much exhaustion of brain fibre. There are many good compositions which would be admirably adapted for this purpose; things which would be a relief from the highly classical character of the Monday program—pleasing to listen to, and yet thoroughly good and not compromising the high standard of the program. But Mr. Nikisch claims that he will have nothing but the highest standard of classical music, and as the best criticism in New York, Boston and Europe has determined what this standard is, Mr. Nikisch's audiences must come up to the line or do without. So far the policy of the Boston Symphony Orchestra has been successful in increasing its reputation, and in nearly every city where it appeared has resulted in its recall for more concerts.

HENRY C. POST.

Musical Matters.

Review
Grand Rapids Mich
Feb 19

ON Monday evening Hartman's Hall was indeed a gala sight. The bright lights, the evening gowns of many of the ladies, the charming neutral background of the artistic hall, enhanced the effect of the grandest musical event ever given in our city. An auditor possessing a poetic soul was lifted to the heights of divine feeling by the weird, grand strains from the Boston Symphony Orchestra, with the noted Mr. Arthur Nikisch as conductor. The program comprised excellent selections from such noted composers as Shumann, Liszt, Wagner and Weber. How different the works of these are! Their very lives seemed instilled into their compositions, as was shown to good advantage in the first number, which was Shumann's Symphony No. 1, in B-flat. Much of his early works are sad, and cold, which was but a counterpart of his life at that time. Later fortune favored him, and with a burst of his happiness he fairly thrilled his "Spring Symphony" with joyous melody, handling the entire theme with striking and effective movements. Liszt's Concerto for pianoforte, in E-flat, was inspiring. In this concerto the orchestral movements are but a bold, strong background for the solo instrument. From beginning to end it is one of the most difficult and brilliant pieces for both orchestra and piano. Mr. Eugen D'Albert is a musician whose soul seems filled with emotion. There is a certain delicious expressiveness about his playing that catches one's ear with rapture. Each and every note comes from his touch a sharp tone of sweetness. One's first impression of D'Albert was that of his unusual power and originality of treatment. Through the voice of the instrument he exerted a fascinating influence over the vast audience. Later in the evening he rendered two numbers not on the program—Chopin's exquisite "Berceuse," and that creative theme by Straus, "Man Lives but Once," adapted from the original orchestra score by Tousig. Technically speaking, his tender yet masterly handling was above criticism. Perhaps to the general ear Wagner's sweet prelude to Lohengrin and Weber's delicate overture to "Oberon" might have touched them as most pleasing. But who can hear the grand rendering of Wagner's "Siegfried" by the Boston Symphony Orchestra, and not fairly see Siegfried on his journey, feel his love for Brunnhilde, and almost behold the rising sun. In fact, before our very eyes the scenes from "Siegfried" were passing in regular rotation. Most all musicians are familiar with the overture to "Oberon." The fanciful fairy music of the first movement, which is followed by the storm and shipwreck, is but a repetition of realistic feeling. It needed the artistic appreciation of such a perfectly trained orchestra to render in a perfectly satisfactory manner the music selected for this program. THE REVIEW felt delighted to see that the public appreciated the efforts of the gentlemen connected in bringing such a rare treat to Grand Rapids.

HERALD, Rochester, N. Y.

Date 5-21

One More Musical Event.

A great deal of interest has been awakened by the announcement that one of those musical entertainments in which Mr. and Mrs. Georg Henschel have made such a delightful impression on music lovers in other cities, is to be given here under the auspices of the Tuesday Musicale next Thursday evening at Music Hall.

Their programmes are described as charming in their simplicity and variety; artistically rendered, instructive to students and especially delightful to the average listener. Mrs. Henschel is particularly commended for the sweetness and purity of her voice and method; and Mr. Henschel for his dramatic power. Both have been singing recently with the Boston Symphony Orchestra and at the Handel and Haydn festivals. The programme announced for the Rochester engagement of these talented and celebrated singers is as follows:

Duet from "Giannina E Bernadone"..Cimarosa
Mr. and Mrs. Henschel.
a Air from "Hercules" }
b Recitative and Air from "Alessandro" } .... Handel
Mrs. Henschel.
a Song of the Harem Keeper from "Il Seraglio"..................Mozart
b Crugantino's Song from Goethe's "Claudine Von Villa Bella," 1790 ....Beethoven
Mr. Henschel.
a Loreley..................................Liszt
b Spinning Wheel......................Henschel
c Glen of Kenmare......................Old Irish
Mrs. Henschel.
a Wohin? ....Schubert
b Asra..................................Rubinstein
c Erlking ....Loewe
Mr. Henschel.
Duet—Gondoliera ....Henschel
Mr. and Mrs. Henschel.
a Midi Au Village...........A. Goring Thomas
b Serenade Du Passant..................Massenet
c May Song..............................A. Hervey
Mrs. Henschel.
a Air from "Jean De Paris"............Boieldiau
b Grenadiers ....Schumann
Mr. Henschel.
Duetto Buffo from "Don Pasquale"....Donizetti
Mr. and Mrs. Henschel.

So high an authority as the New York *Tribune*, in its issue of March 26th, speaks in these enthusiastic terms of the singing of the Henschels: "There were three affairs of first class importance to enlist the attention of music lovers yesterday. The Henschel matinee was so thoroughly delightful that it gives the keenest pleasure to announce that the public interest manifested has been sufficient to persuade the management to give a supplementary recital next Saturday. The entertainment provided by the remarkably gifted artist couple is of so lofty and refined a character that to see it so thoroughly appreciated, as was the case yesterday, is to keep one's faith in the ultimate triumph of good art alive. There is nothing factitious about these recitals, which are conducted with perfect dignity, and in their way provide pleasure of the highest kind. Each recital is a highly suggestive lesson in musical history, as well as an entertainment; and we could wish that the number was extended to a dozen, if that was practicable. Yesterday's concert aroused enthusiasm at the very outset."

Next Monday morning at 9 o'clock at Scrantom, Wetmore & Co.'s the diagram for this concert will be opened to those persons only who have already purchased their tickets before going to reserve their seats. Tuesday morning at the same hour and place the sale to the general public will commence. Music Hall will undoubtedly hold a very large audience next Thursday evening.

Leader
Pitsburg
May 22

The song recital of the Henschels drew nearly all the members of the Art society to the Pittsburg club theater last Tuesday evening. Mr. and Mrs. Henschel were in excellent voice and gave a delightful entertainment. The program rendered follows:

Duet from "Giannina e Bernadone," ....Cimarosa
Mr. and Mrs. Henschel.
Air from "Alessandro,"................Handel
Mrs. Henschel.
Crugantino's song from Goethe's "Claudine von Villa Bella," (1790)......Beethoven
Mr. Henschel.
(a) The Lorley..................................Liszt
(b) The Spinning Wheel... ....Henschel
(c) The Glen of Kenmare..............Old Irish
Mrs. Henschel.
(a) Wohin?...............................Schubert
(b) The Erl-King.. ....Loewe
Mr. Henschel.
Duet—"Gondoliera"....................Henschel
Mr. and Mrs. Henschel.
(a) Midi au Village.........A. Goring Thomas
(b) Serenade du Passant.............Massenet
(c) May Song.........................A. Hervey
Mrs. Henschel.
Archibald Douglas........................Loewe
Mr. Henschel.
Duet from "Don Pasquale,"........Donizetti
Mr. and Mrs. Henschel.

HERALD, Baltimore, Md.

Date 7.24

The Boston Symphony Orchestra have only booked one date for Baltimore so far, on account of the impossibility of getting a suitable place. The Music Hall will hardly be ready for the Bostons during the coming season, and the Baltimore lovers of music will have to forego most of that most delightful luxury.

Mr. Charles Ellis, the manager of the orchestra, is in Europe on a visit with his friends Mr. and Mrs. George Henschel. Before leaving America he succeeded in securing one date for a concert here. It will take place at Ford's Opera House, Monday evening, October 31.

BOSTON, May 21st, 1892.

I HEREBY AGREE to play at the Promenade Concerts to be given in Music Hall each evening, except Sundays, for six weeks, beginning Tuesday Evening, May 31st, 1892, and to attend all Rehearsals. I further agree to be present at every Rehearsal and Concert, (except in case of illness), and to send no substitutes. Salary to be Dollars per week.

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The Musical Courier.

NEW YORK, WEDNESDAY, MAY 25, 1892.

Buffalo Music.

BUFFALO, May 16.

QUITE like the old Leipsic times did it seem at the Star Theatre last week, when Nikisch, Schroeder and d'Albert were on the stage with the Boston Symphony Orchestra. A royal concert did they give and a royal house greeted them. Nikisch is a bit shorter haired, Schroeder's locks have grown still thinner and his fingers longer and d'Albert's mustache is that of the man now—otherwise they are as they were in '84. Bless me! It is nearly ten years ago—and here am I living a life of single cussedness still! But not for much longer, *Deo gratia!*

Now don't say *Dominus vobiscum!*

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Mr. Nikisch Invited.—Conductor Arthur Nikisch has been invited by Director Jahn to conduct one of the concerts at the Vienna Musical Exhibition. Mr. Nikisch had to decline the honor, as he will not leave this country during the present summer season.

Musical Matters.

Review
Grand Rapids Mich
5/17

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Crugantino's song from Goethe's "Claudine von Villa Bella," (1790) ...... Beethoven
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(a) The Lorley .... Liszt
(b) The Spinning Wheel .... Henschel
(c) The Glen of Kenmare .... Old Irish
Mrs. Henschel.
(a) Wohin? .... Schubert
(b) The Erl-King .... Loewe
Mr. Henschel.
Duet—"Gondoliera" .... Henschel
Mr. and Mrs. Henschel.
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Mrs. Henschel.
Archibald Douglas .... Loewe
Mr. Henschel.
Duet from "Don Pasquale," .... Donizetti
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HERALD, Rochester, N. Y.

Date 5-21

45

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Duet—Gondoliera .... Henschel
Mr. and Mrs. Henschel.
a Midi Au Village .... A. Goring Thomas
b Serenade Du Passant .... Massenet
c May Song .... A. Hervey
Mrs. Henschel.
a Air from "Jean De Paris" .... Boieldiau
b Grenadiers .... Schumann
Mr. Henschel.
Duetto Buffo from "Don Pasquale" .... Donizetti
Mr. and Mrs. Henschel.

So high an authority as the New York *Tribune*, in its issue of March 26th, speaks in these enthusiastic terms of the singing of the Henschels: "There were three affairs of first class importance to enlist the attention of music lovers yesterday. The Henschel matinee was so thoroughly delightful that it gives the keenest pleasure to announce that the public interest manifested has been sufficient to persuade the management to give a supplementary recital next Saturday. The entertainment provided by the remarkably gifted artist couple is of so lofty and refined a character that to see it so thoroughly appreciated, as was the case yesterday, is to keep one's faith in the ultimate triumph of good art alive. There is nothing factitious about these recitals, which are conducted with perfect dignity, and in their way provide pleasure of the highest kind. Each recital is a highly suggestive lesson in musical history, as well as an entertainment; and we could wish that the number was extended to a dozen, if that was practicable. Yesterday's concert aroused enthusiasm at the very outset."

Next Monday morning at 9 o'clock at Scrantom, Wetmore & Co.'s the diagram for this concert will be opened to those persons only who have already purchased their tickets before going to reserve their seats. Tuesday morning at the same hour and place the sale to the general public will commence. Music Hall will undoubtedly hold a very large audience next Thursday evening.

HERALD, Baltimore, Md.

Date 7-24

The Boston Symphony Orchestra have only booked one date for Baltimore so far, on account of the impossibility of getting a suitable place. The Music Hall will hardly be ready for the Bostons during the coming season, and the Baltimore lovers of music will have to forego most of that most delightful luxury.

Mr. Charles Ellis, the manager of the orchestra, is in Europe on a visit with his friends Mr. and Mrs. George Henschel. Before leaving America he succeeded in securing one date for a concert here. It will take place at Ford's Opera House, Monday evening, October 31.

BOSTON, May 21st, 1892.

I HEREBY AGREE to play at the Promenade Concerts to be given in Music Hall each evening, except Sundays, for six weeks, beginning Tuesday Evening, May 31st, 1892, and to attend all Rehearsals. I further agree to be present at every Rehearsal and Concert, (except in case of illness), and to send no substitutes. Salary to be   Dollars per week.

The Musical Courier.

NEW YORK, WEDNESDAY, MAY 25, 1892.

Buffalo Music.

BUFFALO, May 16.

QUITE like the old Leipsic times did it seem at the Star Theatre last week, when Nikisch, Schroeder and d'Albert were on the stage with the Boston Symphony Orchestra. A royal concert did they give and a royal house greeted them. Nikisch is a bit shorter haired, Schroeder's locks have grown still thinner and his fingers longer and d'Albert's mustache is that of the man now—otherwise they are as they were in '84. Bless me! It is nearly ten years ago—and here am I living a life of single cussedness still! But not for much longer, *Deo gratia!*

Now don't say *Dominus vobiscum!*

* * * *

Mr. Nikisch Invited.—Conductor Arthur Nikisch has been invited by Director Jahn to conduct one of the concerts at the Vienna Musical Exhibition. Mr. Nikisch had to decline the honor, as he will not leave this country during the present summer season.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, MAY 25, 1892.

Cincinnati News.

TO know all the possibilities of orchestral music one must hear the Boston Symphony. To realize the overpowering mastery of one man in the most tremendous concerto ever composed one must hear d'Albert.

To enjoy in all its fullness the exquisite harmonies of two human voices, blended together with an accompaniment rounded to perfection, one must hear the Henschels.

This great triad Cincinnatians have had the pleasure of hearing within the past two weeks, and if, after sitting amid those harmonies whose divine waves seemed to roll in from the shore of eternity, there is anyone who does not yet know that music is heaven's best gift to man there is no musical salvation for him.

On Friday afternoon, the 6th, preceding the evening concert, the Kneisel Quartet appeared in the Odeon and rendered the following program:

Quartet in D major.......................................Haydn
Allegro moderato. Adagio menuetto. Allegro vivace.
Andante from quartet in D major.............................Tschaikowsky
Quartet in A major, op. 91, No. 3.............................Schumann
Andante expressivo. Allegro molto moderato. Assai agitato.
Adagio molto. Allegro molto vivace.

This program, rich with musical beauties, glowing with inspiration, was rendered by this matchless quartet in a manner to thrill and enthuse a stone.

Time and space forbid here to go into any extended notice. Suffice it to say that this particular concert was one of the brightest gems of the musical year—a very joy to one's soul.

It is impossible to pass this without paying one's respects to certain local matters the concert suggested.

Why do we not have chamber music here? What is the matter with the department in our beloved College of Music, to which we naturally look for this? Why does not the head of the violin department organize a quartet? Surely there is not lack of harmony in harmony's realm! Is there too much choral work and not enough of the legitimate?

It might not be amiss to put several things into print here that would not be pleasant for some people to read, but would nevertheless be interesting information for people in general; but of this more anon.

In the evening the Symphony concert filled the Odeon to overflowing with a cultured audience. D'Albert, in his triumphal rendering of the magnificent "Emperor" concerto, was the star of the evening, and as the glorious climax of the composition filled the hall the audience broke out into salvos of applause that lasted until, after bowing three times, d'Albert came back and gave a little gem by Beethoven. This man is a marvel. His fingers have steel springs in them; his intensity, fury, grandeur, delicacy, shading are unapproachable. In his power he is tremendous, in his softness thrilling.

When his velvety notes ripple like sunbeams off the keyboard a sparkle sunnier than that of wine runs through the veins, and when he storms every nerve grows tense.

What a revelation he is! He sweeps the keys with those magic fingers and heaven is opened. God himself inspired the compositions, and he gives us in every age someone equally inspired to interpret them. But when shall we have d'Albert's successor? Let us hope not for many years. The Boston Symphony Orchestra should be the pride and glory of every American who loves his country and who cares for music for music's sake.

The perfection of this organization is almost incredible when one considers it in all aspects. The tonal shadings, the delicacy, volume, richness and rhythm, the mellow floods of melody that poured forth volumes of exquisite tones that might have strayed from Eden, and, over and above all, one quiet, refined man the leader and soul, an artist with something of heaven in his soul—Nikisch, who belongs not to Boston, but to every musician. If there be such a thing as music, if Beethoven and Mendelssohn and Bach and Wagner and all the great host of composers did not live in vain, then Nikisch cannot go down. Critics or no critics, Nikisch will survive, because music will survive. The eternal must find an exponent.

It is impossible to speak in detail of the numbers of this concert. Here is the program, which speaks for itself:

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"Pilgrim's March," from "Harold in Italy"........................Berlioz
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FIDELIO.

The Boston Symphony Orchestra gave a concert May 11 at the Lyceum Theatre before one of the largest and most brilliant audiences ever gathered in this city. The performance included Goldmark's "Sakuntala" overture, the E flat Liszt concerto (d'Albert), the first and fourth movements of the Tschaikowsky suite, op. 55, and the "Eroica" symphony. The performance of the concerto was simply electrifying, and the enthusiasm which greeted its close was of the wildest possible description.

Pittsburgh News.

PITTSBURGH, Pa., May 16, 1892.

THE musical season of 1891–2 is practically coming to an end, and Pittsburgh will soon be left in darkness and gloom, especially after the musical lights have been "shut off" and the whirl of the dynamos ceases. At this season ending condition of things all will be quiet and the musician will "fold his tent, like the Arab, and silently steal away."

One by one have the brilliant musical displays been "marked off" as things of the past, and at last the one great musical moment for which we have anxiously looked for has been entered in the big book of "have beens."

This chief epoch of this year's musical history was given last week and was in the nature of a May musical festival, given by the Mozart Club. The programs of the three concerts, the material, workmanship and workmen of which, especially the Boston Symphony Orchestra and the other artists which appeared, speak for themselves to the effect that a more artistic musical season has never before been given and enjoyed in Pittsburgh

The choral work of the club added much to the success of this quasi festival, but when one hears the perfection of shading to which orchestral performances have been brought by such masterly skill as is undoubtedly possessed by Mr. Nikisch, chorus singing suffers materially by the comparison. This was especially noticeable in these concerts. However, such interpretation of orchestral works ought to be an incentive to our best local choral club to emulate the Boston Symphony Orchestra in *dynamic nuances.*

Herald Chicago
5/21

Mr. and Mrs. Henschel, the distinguished vocalists, will give a recital this evening at the South Congregational Church, Drexel Boulevard and Fortieth Street, under the auspices of the ladies of the Society. The mere announcement should be sufficient to fill the church to the extent of its capacity, as it is a rare opportunity to hear these superb artists. The programme is one of interest and variety and is as follows:

Two Duets—
a From "Joseph"...............................Mehul
b From "Richard Coeur de Lion"........Gretry
Mr. and Mrs. Henschel.
a Vergissmeinnicht (Sacred Air)......F. S. Back
b Air from "Rinaldo"...................Handel
Mr. Henschel.
a Polly Willis...............................Dr. Arne
b Nymphs and Shepherds...............Purcell
Mrs. Henschel.
Ballad, "Archibald Douglas" ....Loewe
Mr. Henschel
a "There was an Ancient King" } .....Henschel
b Lullaby .... }
c "Meine Leibe ist Grun"................Brahms
Mrs. Henschel.
Duet, "Oh, That We Two Were Maying (MS)...........................Henschel
Mr. and Mrs. Henschel.
a Ballad, "The Ruined Mill"...............Loewe
b Couplets de Vulcain from "Philemon et Bancis"...........................Gounod
Mr. Henschel.
a "The Little Red Lark".......(Old Irish Songs)
b "Le Soir"..................Ambroise Thomas
c Air from Acteon............................Auber
Mrs. Henschel.
Duet, from "Les Voitures Versees"....Boieldien
Mr. and Mrs. Henschel.

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Cincinnati Gaz
May 12

THE HENSCHELS.

Opening of the Single Ticket Sale for the May Festival.

With all their wondrous popularity rarely have those charming artists, Mr. and Mrs. Georg Henschel, received a more hearty greeting, or been accorded a more keenly appreciative hearing than last evening, in the Pike Opera-house, on the occasion of their appearance before the Ladies' Musical Club. The handsome theater was in gala dress, the stage setting being a triumph of scenic art, that was enhanced by a chaste addition of foliage plants and flowers. The picture was that of a palatial interior, with Mr. and Mrs. Henschel "at home" to their friends. The audience was brilliant, the major portion of the ladies being in full reception costume, and the men generally obeying the rule for "dress." The two singers have long since established reputations in this musical city; they are almost as well known here as in London or on the further continent, and none are quicker to do them honor than Cincinnati's music-loving circle. All compliment to the ladies of the home organization for bringing them once more Westward. More, the host of outsiders should be ready with a resolution of thanks for the generous spirit that prompted a "public" concert.

There is neither disposition nor is there room for criticism with a performance of such distinct roundness of proportion as the one under reference. While some fault has been found with Mr. Henschel in certain well-established lines of artistic endeavor, and who is there has not a limit to his individual capacity, when he is seated at the piano, whether as accompanist for his talented wife or as a singer of songs to his own accompaniment, every phrase betrays the master musician. The most delightful phase of their mutual labor is a pervading air of absorbing reverence for that which they have to do. There is no obtrusion of individuality but rather a retirement of personality behind the thought to be interpreted, leaving the listener free to enjoyment of the song. This is as rare as it is delightful. It is restful and refreshing. It is the ne plus ultra of art. Throughout a diverse and difficult, though always pleasing and affably contrasted programme, this feeling of restfulness produced by the admirable self poise of the artists was never once intruded upon, and it met a ripe return in enthusiastic manifestations of approval oft indulged and long repeated. The programme was of ample scope; but the degree of insistence was too alarming to admit of refusal, and both were compelled to respond to recalls. What need to refer in a specific way to programme numbers of what must remain as a memory. Those who heard need no such particularization, and the many who were too indifferent to attend would gain nothing from the extended analysis.

Leader
Feb 14th '92

Eugene D'Albert will give his first regular recital on his American tour in Pittsburg March 21 and 22 in Old City hall. Before coming here the great pianist will play with the Boston Symphony orchestra March 11 and 12, then a week with the orchestra in Brooklyn, Philadelphia, Washington and Baltimore. Then will come his first recital proper of the tour in this city.

Star 3/25/92

AMUSEMENTS.

THE HENSCHELLS.—Yesterday afternoon the Academy of Music contained a very fashionable audience to listen to the vocal recital by Mr. and Mrs. Georg Henschell. The program was well arranged, so as to show both artists in their best work, and it was sufficiently varied to gratify nearly every shade of musical taste. Both singers have gained in finish since they were last heard in Washington and their singing is now wellnigh perfect. Mrs. Henschell's voice, though not extremely powerful, has a deliciously sympathetic quality, which carries her audience with her and gives the liveliest satisfaction. Mr. Henschell's rich and virile baritone is always listened to with pleasure, and in his numbers yesterday he completely captured his hearers It is rarely that two people can furnish such a complete entertainment, for Mr. Henschell plays his own and his wife's accompaniments, but no more enjoyable concert has been given this season than that of yesterday afternoon. The hope that the Henschells would again visit Washington was very generally expressed.

Wash Post

The Henschel's Recital.

A large and fashionable audience gathered at the Academy of Music yesterday afternoon to listen to a vocal recital by Mr. and Mrs. Georg Henschel. The fame which these artists have won in other cities preceded them, and Washington was prepared to appreciate the singers and they were greeted with applause. The programme included duets and solos from Cimarosa, Carissimi, Handel, Beethoven, Loewe, Liszt, Massenet, Schumann, and Donizetti, and two or three ballads.

Mr. Henschel scored his first success in the rendition of "Vittoria, Vittoria," by Carissimi, and the audience was inclined to be a little partial to the rich barytone till Mrs. Henschel sang one of Handel's airs from "Semele." Is was in "Midi au Village" that she was most pleasing. Mrs. Henschel's voice is as sweet as the notes of song birds. Her high notes are full and strong, while the lower ones are as soft and sweet as a mother's lullaby. Mr. Henschel's voice is rich, strong, and of wonderful compass.

EXPRESS, Buffalo, N. Y.

Date 5/26

THE HENSCHELS IN CONCERT.

A Large, Brilliant and Appreciative Audience Hears These Artists.

Mr. and Mrs. Georg Henschel are great favorites in Buffalo socially as well as musically, and the Academy of Music never contained a more brilliant audience than that which greeted this gifted pair last evening. The house was filled and the Buffalo Musical Association, in the person of Mr. Hobart Weed, was greatly pleased thereat, for the box-office receipts more than made good possible losses on the Damrosch concert.

From beginning to end last evening's performance was a treat and an education, showing what perfect taste, thorough vocal culture and, more than all, high intellectual culture and refinement can do for the human voice; showing, further, the perfection to which the art of accompaniment can be carried. The programme ranged all the way from Handel to quaint old Irish ballad, but it was throughout an evidence of the Henschels' high standard. More than half of the selections were comparatively new, and none was hackneyed or musically barren. For each the words were printed on the programme, and this added not a little to the appreciation by the audience, for Mr. and Mrs. Henschel sang in English, German, Italian or French, just as it happened.

Mr. Henschel's magnificent baritone has lost none of its extraordinary power, compass or richness; his phrasing is as nearly perfect as human frailty will permit, and his dramatic force and magnetism are not to be withstood by anyone having a spark of enthusiasm in his make-up. His interpretation of Carl Loewe's familiar ballad, "The Erl-King," of the song of the harem-keeper from Mozart's "Il Seraglio," and of Schumann's "Grenadiers," was a wonderful exhibit of his range from dramatic intensity to delicate humor or pathos. The last-named number was applauded with mighty enthusiasm, which Mr. Henschel finally rewarded with an encore. A dainty song, "The Spinning Wheel," composed by Mr. Henschel, and sung by Mrs. Henschel, was also encored.

Mrs. Henschel's sweet voice and charming manner were displayed to excellent advantage in lighter ballads, such as "Midi au Village," by the lamented A. Goring-Thomas, a serenade by Massenet and a May-song by Hervey, but she is hardly equal in breadth of tone and lung power to such selections as the airs from Handel's "Hercules" and "Alessandro." She sings with exquisite taste and perfect art and has the inestimable advantage of her husband's accompaniments, the like of which was never even approached in this city except by Arthur Nikisch, of whose orchestra Mr. Henschel was, by the way, the first conductor. Mr. Henschel played with matchless grace and wondrous sympathy and expressiveness.

TIMES, Buffalo, N. Y.

Date 5/26

THE HENSCHEL'S RECITAL.

A Charming Concert by Two Gifted and Refined Artists.

It is not often that any city is honored with a visit from two such refined as well as gifted artists as Mr. and Mrs. George Henschel, and last evening their appearance at the Academy of Music was nothing short of an ovation. It was a brilliant audience thoroughly appreciative of the delightful programme that was presented. There are only a few vocalists in the world who have so completely mastered the art of vocal expression. Such delicacy, purity and richness of tone, charm of manner, magnetic personality, dramatic expression, faultless phrasing and perfect enunciation all seem to be equally combined in Mr. and Mrs. Henschel. The programme was one that brought out the versatility and extraordinary power and resources of the artists. Mrs. Henschel was especially pleasing in "The Spinning Wheel," and Mr. Henschel's interpretation of "The Erl King" was wonderful. Both artists graciously responded to encores. The Buffalo Musical association through the enterprise of Mr. Hobart Weld brought Mr. and Mrs. Henschel to Buffalo.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 150.

SUNDAY, MAY 29, 1892.

CONDUCTOR NIKISCH HONORED.

The following highly complimentary letter was received a few days ago by Conductor Nikisch, who unfortunately is unable to accept the invitation it extends. The selection of Mr. Nikisch as the representative American orchestral conductor is an honor which reflects great credit upon the orchestra with which he is identified.

The commission of the International Exhibition for Music and Drama, Vienna 1892.

[Translation.]

VIENNA, 1892.

Dear Sir: In the richness of the programme arranged for our musical and dramatic exhibition, to be held during the summer under the patronage of his Imperial and Royal Highness the Archduke Carl Ludwig, is included a cyclus of great concerts to be conducted by the most prominent composers and master conductors. The undersigned commission takes the liberty cordially to invite you to confer a higher glory upon our exhibition by conducting one of the proposed symphony concerts. The programme you would kindly select yourself. The exhibition lasts from May 7 to Oct. 7, and you will oblige the committee beyond your kind acceptance of this invitation by naming the date most convenient to you for the concert. Invitations have been extended to the following composers and conductors (in alphabetical order): Brahms, Bruch, Bruckner, Bulow, Cowen, Dvorak, Fuchs, Goldmark, Gounod, Grieg, Levi, Mackenzie, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saens, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky and Verdi. Awaiting your early reply, with highest regards.

(Signed) COUNT VON WALDECK,
Vice-president.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

NEW YORK, WEDNESDAY, MAY 25, 1892.

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Ballad, "Archibald Douglas"................Loewe
Mr. Henschel
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b "Le Soir"....................Ambroise Thomas
c Air from Acteon..................................Auber
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Duet, from "Les Voitures Versees"....Boieldien
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***

THE HENSCHELS.

Opening of the Single Ticket Sale for the May Festival.

With all their wondrous popularity rarely have those charming artists, Mr. and Mrs. Georg Henschel, received a more hearty greeting, or been accorded a more keenly appreciative hearing than last evening, in the Pike Opera-house, on the occasion of their appearance before the Ladies' Musical Club. The handsome theater was in gala dress, the stage setting being a triumph of scenic art, that was enhanced by a chaste addition of foliage plants and flowers. The picture was that of a palatial interior, with Mr. and Mrs. Henschel "at home" to their friends. The audience was brilliant, the major portion of the ladies being in full reception costume, and the men generally obeying the rule for "dress." The two singers have long since established reputations in this musical city; they are almost as well known here as in London or on the further continent, and none are quicker to do them honor than Cincinnati's music-loving circle. All compliment to the ladies of the home organization for bringing them once more Westward. More, the host of outsiders should be ready with a resolution of thanks for the generous spirit that prompted a "public" concert.

There is neither disposition nor is there room for criticism with a performance of such distinct roundness of proportion as the one under reference. While some fault has been found with Mr. Henschel in certain well-established lines of artistic endeavor, and who is there has not a limit to his individual capacity, when he is seated at the piano, whether as accompanist for his talented wife or as a singer of songs to his own accompaniment, every phrase betrays the master musician. The most delightful phase of their mutual labor is a pervading air of absorbing reverence for that which they have to do. There is no obtrusion of individuality but rather a retirement of personality behind the thought to be interpreted, leaving the listener free to enjoyment of the song. This is as rare as it is delightful. It is restful and refreshing. It is the ne plus ultra of art. Throughout a diverse and difficult, though always pleasing and affably contrasted programme, this feeling of restfulness produced by the admirable self poise of the artists was never once intruded upon, and it met a ripe return in enthusiastic manifestations of approval oft indulged and long repeated. The programme was of ample scope; but the degree of insistence was too alarming to admit of refusal, and both were compelled to respond to recalls. What need to refer in a specific way to programme numbers of what must remain as a memory. Those who heard need no such particularization, and the many who were too indifferent to attend would gain nothing from the extended analysis.

Leader
Feb 14th 192

Eugene D'Albert will give his first regular recital on his American tour in Pittsburg March 21 and 22 in Old City hall. Before coming here the great pianist will play with the Boston Symphony orchestra March 11 and 12, then a week with the orchestra in Brooklyn, Philadelphia, Washington and Baltimore. Then will come his first recital proper of the tour in this city.

Star 3/25/92

AMUSEMENTS.

THE HENSCHELLS.—Yesterday afternoon the Academy of Music contained a very fashionable audience to listen to the vocal recital by Mr. and Mrs. Georg Henschell. The program was well arranged, so as to show both artists in their best work, and it was sufficiently varied to gratify nearly every shade of musical taste. Both singers have gained in finish since they were last heard in Washington and their singing is now wellnigh perfect. Mrs. Henschell's voice, though not extremely powerful, has a deliciously sympathetic quality, which carries her audience with her and gives the liveliest satisfaction. Mr. Henschell's rich and virile baritone is always listened to with pleasure, and in his numbers yesterday he completely captured his hearers It is rarely that two people can furnish such a complete entertainment, for Mr. Henschell plays his own and his wife's accompaniments, but no more enjoyable concert has been given this season than that of yesterday afternoon. The hope that the Henschells would again visit Washington was very generally expressed.

The Henschel's Recital.

A large and fashionable audience gathered at the Academy of Music yesterday afternoon to listen to a vocal recital by Mr. and Mrs. Georg Henschel. The fame which these artists have won in other cities preceded them, and Washington was prepared to appreciate the singers and they were greeted with applause. The programme included duets and solos, from Cimarosa, Carissimi, Handel, Beethoven, Loewe, Liszt, Massenet, Schumann, and Donizetti, and two or three ballads.

Mr. Henschel scored his first success in the rendition of "Vittoria, Vittoria," by Carissimi, and the audience was inclined to be a little partial to the rich barytone till Mrs. Henschel sang one of Handel's airs from "Semele." Is was in "Midi au Village" that she was most pleasing. Mrs. Henschel's voice is as sweet as the notes of song birds. Her high notes are full and strong, while the lower ones are as soft and sweet as a mother's lullaby. Mr. Henschel's voice is rich, strong, and of wonderful compass.

EXPRESS, Buffalo, N. Y.

Date 5/26

THE HENSCHELS IN CONCERT.

A Large, Brilliant and Appreciative Audience Hears These Artists.

Mr. and Mrs. Georg Henschel are great favorites in Buffalo socially as well as musically, and the Academy of Music never contained a more brilliant audience than that which greeted this gifted pair last evening. The house was filled and the Buffalo Musical Association, in the person of Mr. Hobart Weed, was greatly pleased thereat, for the box-office receipts more than made good possible losses on the Damrosch concert.

From beginning to end last evening's performance was a treat and an education, showing what perfect taste, thorough vocal culture and, more than all, high intellectual culture and refinement can do for the human voice; showing, further, the perfection to which the art of accompaniment can be carried. The programme ranged all the way from Handel to quaint old Irish ballad, but it was throughout an evidence of the Henschels' high standard. More than half of the selections were comparatively new, and none was hackneyed or musically barren. For each the words were printed on the programme, and this added not a little to the appreciation by the audience, for Mr. and Mrs. Henschel sang in English, German, Italian or French, just as it happened.

Mr. Henschel's magnificent baritone has lost none of its extraordinary power, compass or richness; his phrasing is as nearly perfect as human frailty will permit, and his dramatic force and magnetism are not to be withstood by anyone having a spark of enthusiasm in his make-up. His interpretation of Carl Loewe's familiar ballad, "The Erl-King," of the song of the harem-keeper from Mozart's "Il Seraglio," and of Schumann's "Grenadiers," was a wonderful exhibit of his range from dramatic intensity to delicate humor or pathos. The last-named number was applauded with mighty enthusiasm, which Mr. Henschel finally rewarded with an encore. A dainty song, "The Spinning Wheel," composed by Mr. Henschel, and sung by Mrs. Henschel, was also encored.

Mrs. Henschel's sweet voice and charming manner were displayed to excellent advantage in lighter ballads, such as "Midi au Village," by the lamented A. Goring-Thomas, a serenade by Massenet and a May-song by Hervey, but she is hardly equal in breadth of tone and lung power to such selections as the airs from Handel's "Hercules" and "Alessandro." She sings with exquisite taste and perfect art and has the inestimable advantage of her husband's accompaniments, the like of which was never even approached in this city except by Arthur Nikisch, of whose orchestra Mr. Henschel was, by the way, the first conductor. Mr. Henschel played with matchless grace and wondrous sympathy and expressiveness.

TIMES, Buffalo, N. Y.

Date 5 26

43

THE HENSCHEL'S RECITAL.

A Charming Concert by Two Gifted and Refined Artists.

It is not often that any city is honored with a visit from two such refined as well as gifted artists as Mr. and Mrs. George Henschel, and last evening their appearance at the Academy of Music was nothing short of an ovation. It was a brilliant audience thoroughly appreciative of the delightful programme that was presented. There are only a few vocalists in the world who have so completely mastered the art of vocal expression. Such delicacy, purity and richness of tone, charm of manner, magnetic personality, dramatic expression, faultless phrasing and perfect enunciation all seem to be equally combined in Mr. and Mrs. Henschel. The programme was one that brought out the versatility and extraordinary power and resources of the artists. Mrs. Henschel was especially pleasing in "The Spinning Wheel," and Mr. Henschel's interpretation of "The Erl King" was wonderful. Both artists graciously responded to encores. The Buffalo Musical association through the enterprise of Mr. Hobart Weld brought Mr. and Mrs. Henschel to Buffalo.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 150.

SUNDAY, MAY 29, 1892.

CONDUCTOR NIKISCH HONORED.

The following highly complimentary letter was received a few days ago by Conductor Nikisch, who unfortunately is unable to accept the invitation it extends. The selection of Mr. Nikisch as the representative American orchestral conductor is an honor which reflects great credit upon the orchestra with which he is identified.

The commission of the International Exhibition for Music and Drama, Vienna 1892.

[Translation.]

VIENNA, 1892.

Dear Sir: In the richness of the programme arranged for our musical and dramatic exhibition, to be held during the summer under the patronage of his Imperial and Royal Highness the Archduke Carl Ludwig, is included a cyclus of great concerts to be conducted by the most prominent composers and master conductors. The undersigned commission takes the liberty cordially to invite you to confer a higher glory upon our exhibition by conducting one of the proposed symphony concerts. The programme you would kindly select yourself. The exhibition lasts from May 7 to Oct. 7, and you will oblige the committee beyond your kind acceptance of this invitation by naming the date most convenient to you for the concert. Invitations have been extended to the following composers and conductors (in alphabetical order): Brahms, Bruch, Bruckner, Bulow, Cowen, Dvorak, Fuchs, Goldmark, Gounod, Grieg, Levi, Mackenzie, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saens, Schuch, Sgambati, Svendsen, Sullivan, Tschaikowsky and Verdi. Awaiting your early reply, with highest regards.

(Signed) COUNT VON WALDECK,
Vice-president.

EAGLE, Grand Rapids, Mich.

Date 5-22

IN MUSICAL CIRCLES.

The varied and interesting character of musical attractions in eastern cities this season has been great, but nothing among them all has been at once so artistic and replete with subtle charm as the song recitals of Mr. and Mrs. Georg Henschel, similar to that to be given in Hartman hall tomorrow evening. Something of the interest excited by these entertainments may be gathered from the fact that the demand for seats was so great in New York and Boston that a supplementary course had to be given in each city and not even standing room was left at any of them.

They were especially engaged for the Handel and Hayden festivals in Boston and Springfield besides the ten concerts in which they were the soloists of the Boston Symphony Orchestra. It will be remembered that Mr. Henschel organized that orchestra and conducted it for three years.

One critic speaks of their work as follows: "The movement of these recitals is perfectly smooth and graceful. There are no hitches. Everything has been thought of,—every song studied in detail, the inflections of each passage made the subject of consideration; and yet withal there is not a suspicion of anything mechanical in these concerts."

No end of comments could be quoted showing the perfect art and the unqualified delight these musical entertainments give. The art of what might be termed parlor singing as distinguished from that of the stage, has not been brought to finer perfection than by these artists. Each has a distinct artistic personality, but they sing together with wonderful unity of style and sentiment. Mrs. Henschel's voice is a pure, sweet soprano, and she sings with a purity of delivery and a refinement of sentiment that would be very difficult to excel. To this is added the peculiar charm of a very attractive presence. Mr. Heuschel's work is equally masterly, displaying extraordinary dramatic adaptability and a fluency of expression very unusual. His voice is a fine, sonorous, musical baritone with the bass quality below (he sings a strong lower F) and the smoothness of a tenor in the upper division.

The following is the programme for the evening:

Duet from "Giannina e Bernadone," .... Cimarosa
Mr. and Mrs. Henschel.
Air from "Hercules," .... } ... Handel
Rec. and Air from "Alessandro," }
Mrs. Henschel.
Song of the Harem-keeper from "Il Seraglio," .... Mozart
Crugantino's song from Goethe's "Claudine von Villa Bella" (1790), ... Beethoven
Mr. Henschel.
"The Loreley," .... Liszt
"The Spinning Wheel," .... Henschel
"The Glen of Kenmare," .... (Old Irish)
Mrs. Henschel.
"Wohin?" .... Schubert
"Der Asra," .... Rubinstein
"The Erl-king," .... Loewe
Mr. Henschel.
Duet, Gondoliera, ... Henschel
Mr. and Mrs. Henschel.
"Midi au Village," .... A. Goring-Thomas
"Serenade du Passant," .... Massenet
"May Song," .... A. Hervey
Mrs. Henschel.
Air from "Jean de Paris," .... Boieldieu
Ballad, "The Grenadiers," .... Schumann
Mr. Henschel.
Duetto, Buffo from "Don Pasquale," .. Donizetti
Mr. and Mrs. Henschel.

SPY, Worcester, Mass.

Date 5/26

ABOUT $4000 MORE NEEDED.

Sub[illegible]tions for the Boston Sym[illegible] course of next [illegible] reached about $1000. This is one-fifth of what is necessary to bring the orchestra here. Worcester, with its musical reputation, ought to take pride in vigorously pushing the canvass for this magnificent course. The soloists will be the best to be had in the country at that time. Books are open at C. L. Gorham & Co.'s, S. R. Leland & [illegible]n's, and Putnam, Davis & Co.'s.

SENTINEL, Fitchburg, Mass.

Date 7-13

—Fred R. Comee, assistant manager of the Boston Symphony orchestra, went through the city, this morning, on his way to Westminster where he vacationizes.

American Art Journal.

NEW YORK, SATURDAY, JULY 23, 1892.

MR. AND MRS. George Henschel, Prof. and Mrs. E. M. Bowman, Miss Agnes Huntington and Mrs. C. A. Ellis were passengers on the "City of New York" on the last trip.

REPUBLICAN, Springfield, Mass.

Date 8/8

The subscription list of the Boston symphony orchestra concerts at Worcester has been opened, and over $3000, which is half of the amount necessary to guarantee the concerts, was at once raised. The dates will not be fixed definitely till $4000, two-thirds of the required amount, has been subscribed. Reserved seats are $5 each. Subscriptions are received by Daniel F. Gay, 314 Main street, or by C. L. Gorman & Co. The course will include four concerts, and the dates temporarily assigned are November 2[illegible], December 29, February 16 and March 30.

"NO SECT IN SICKNESS."

THE BOSTON POST'S
GRAND CONCERT
IN AID OF THE
CARNEY HOSPITAL FUND,
At Music Hall, Thursday Evening, July 14, '92.

PROGRAMME.

"THE MAN OF TO-DAY" ....
WILLIE SHELDON.

"YEOMAN'S WEDDING SONG" ....
JOHN BRAND.

"CARNEY HOSPITAL" ....
Original Poem written by Mr. NAT CHILDS, of the Tremont Theatre,
Read by Mr. A. S. LIPMAN,
Of the "By Proxy" Company.

"OH, PROMISE ME" .... *De Koven*
MARGARET E. KELLEY.

SERENADE ....
SCHUBERT LADIES' QUARTETTE.

PIANO SOLO, "Columbine Minuet" .... *Delahaye*
MINNIE J. CAUL.

"THE WANDERING MINSTREL" .... *Manzoni*
Mr. S. KRONBERG.

OVERTURE, "Colleen Bawn" ....
BOSTON MUSEUM ORCHESTRA,
By kind permission of Mr. R. M. Field.

SELECTIONS ....
EDMUND T. PHELAN.

WHISTLING SOLO, "Fleeting Days" .... *Bailey*
Miss ALICE L. HODGDON.

"THE MOON SHINES BRIGHT" .... *Ford*
THOMAS E. CLIFFORD.

"OLD FOLKS AT HOME," specially arranged ....
SCHUBERT LADIES' QUARTETTE.

"THE HERMIT" .... *Davis*
J. C. MIRON.

SELECTIONS ....
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TOPICAL SONG, from "1492" ....
GEORGE A. SCHILLER.

"MY WILD LOVE" .... *Neuendorf*
A. C. ORCUTT.

"ESMERALDA" Piano Solo ....
MARY E. HENDRICK.

The Concert Grand Piano used at this Entertainment is from the celebrated manufactory of STEINWAY & SONS, and is generously furnished by the M. Steinert & Sons Company, Steinert Hall.

DOORS OPEN AT 7.30. CONCERT AT 8.

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Date 8-31

Mr. Charles A. Ellis is back from his European vacation trip and is rapidly completing the scheme for the Boston Symphony season. Among the novelties will be Rudorff's Symphony, No. 2; Saint-Säens' Symphony, opp. 55; Thierot's Symphony; Symphony in F, by D'Albert, and "Petite Suite" by César Cui.

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Date 8/7

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The following have already subscribed: J. F. Adams, Benj. D. Allen, E. N. Anderson, the Misses Burnside, Georgia A. Bacon, Mrs. Geo. M. Bassett, Miss Barnard, Mrs. Edwin Brown, Mrs. C. C. Baldwin, Mrs. E. F. Biscoe, F. W. Blacker, W. T. Brown, Mrs. J. W. Biscoe, Mrs. Halleck Bartlett, S. P. Blaisdell, Mrs. Geo. S. Barton, Mrs. T. C. Bates, Ward Bates, Mrs. C. A. Burleson, Gertrude I. Bass, C. M. Burt, Mrs. Bigelow, Dr. Frank Bliven, W. A. Cheney, Miss Chase, Mrs. F. L. Coes, Mrs. J. H. Coes, Miss E. P. Curtis, Mrs. J. H. Cutter, Mrs. M. W. Clarke, Mrs. Edmund Converse, Z. W. Coombs, Frank Carr, Dr. E. T. Colder, Geo. H. Corbett, Stedman Clark, Mrs. Canfield, Mrs. J. K. Comstock, Mrs. Geo. Crompton, Miss Alma Collins, Mrs. F. L. Dean, Mrs. C. H. Doe, Geo. T. Dewey, Mrs. S. F. Dickinson, Mrs. C. H. Davis, Mrs. L. M. Davis, Francis H. Dewey, C. M. DeWitt, H. L. Ellsworth, Thos. B. Eaton, Mrs. M. C. Earle, Mrs. L. A. Ely, Miss. S. Flagg, Edward Fay, Miss Rosie H. Fish, Mrs. Garver, E. B. Glasgow, F. L. Gibbs, Dr. Goodspeed, Miss Hattie Gates, Miss Mabel Gage, Mrs. H. F. Harris, Miss Hammond, Miss Carrie K. Hunt, Mrs. Heidekoper, Mrs. J. P. Hamilton, Mrs. C. H. Hutchins, Mrs. Wm. J. Hogg, L. W. Hammond, Benj. T. Hammond, M. T. Hibbard, Miss Fannie Hair, J. H. Howell, Miss F. N. Houghton, Mrs. W. S. B. Hopkins, Miss Hattie Kennedy, Mrs. L. N. Kinnicutt, Mrs. Frances B. Knowles, Miss Kinsley, Miss E. A. Kimball, Mrs. H. W. Johnson, Charles D. Lawson, Miss F. M. Lincoln, Waldo Lincoln, Mrs. H. B. Lincoln, F. A. Leland, Mrs. C. P. Lawson, Mrs. Jerome Marble, George N. Morse, A. C. Munroe, H. C. Mullett, Mrs. C. A. Merrill, George D. Moore, Mrs. Murdock, Miss Helen F. Marsh, Miss Nella Marble, Mrs. J. C. McMurray, John B. Maynard, C. P. Morrison, Mrs. O. A. Norcross, Mrs. T. L. Nelson, Mrs. Nelson, Mrs. C. H. Prentice, Miss E. A. Pratt, Mrs. Nath. Paine, Miss Perley, Henry L. Parker, Mrs. H. S. Pratt, Mrs. F. W. Ruggles, Mrs. G. I. Rockwood, Mrs. George T. Rice, Mrs. M. T. Rice, Mrs. J. H. Robinson, Mrs. W. W. Rice, Mrs. R. Ruddy, Mrs. W. E. Rice, Mrs. Sargent, Miss M. L. Sanford, Mrs. Henry Sargent, Miss Sargent, Miss A. L. Stoddard, Stephen Salisbury, Miss F. M. Sears, Arthur M. Stone, Mrs. J. A. Titus, Miss Mary F. Tucker, Mrs. S. B. Woodward, Mrs. S. E. Winslow, Mrs. H. A. White, Miss Emily Williams, Rufus S. Woodward, Miss Estelle Ward, B. H. Wright, William Woodward, Mrs. L. G. White and Mrs. Horace Wyman.

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MORE THAN HALF ENOUGH SUBSCRIBED TO GUARANTEE THE ENTERTAINMENTS.

The subscription list for the symphony course in this city during this winter has been opened and already more than half of the amount necessary to guarantee the concerts has been subscribed. The course will include four concerts by the orchestra with the additional attraction at each entertainment of a soloist of international repute. The dates temporarily assigned are: November 22, December 29, February 16 and March 30. These dates will not be fixed definitely until $4000, two-thirds of the required amount, has been subscribed. Reserved seats for the course are $5 each. Subscriptions will be received by Daniel F. Gay, 314 Main street, or by C. L. Gorham & Co.

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VOLUME

VOLUME 4

PROMENADE (POPS)

1892

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KRONUNGSMARSCH.	*Meyerbeer*
BALLET MUSIC. "Henry VIII." *a)* GYPSY DANCE. *b)* GIGUE.	*Saint-Saens*
WALTZ. "Kaiser." (new)	*Strauss*
OVERTURE. "Orpheus."	*Offenbach*
OVERTURE. "Die Meistersinger."	*Wagner*
BALLET MUSIC. "Boabdil." *a)* SCHERZO WALTZ. *b)* MALAGUENA. (First time in America.)	*Moszkowski*
HYMN to "St. Cecilia."	*Gounod*
OVERTURE. "Fledermaus."	*Strauss*
SELECTION. "Cavalleria Rusticana."	*Mascagni*
LOIN DES BAL.	*Gillet*
POLKA. "Libelle."	*Strauss*
MARCH. "Boccacio."	*Suppe*

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PUBLISHED BY C. A. ELLIS, MUSIC HALL. BOSTON, TUESDAY, MAY 31, 1892. SUMMER SEASON. Vol. VII. No. 1.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, May 31, 8 to 11.

. . PROGRAMME . .

1.	KROENUNGSMARSCH	*Meyerbeer*
2.	BALLET MUSIC, "Henry VIII." *a* "Dance de la Gipsy." *b* "Gigue."	*Saint-Saëns*
3.	KAISER WALZER First time.	*Joh. Strauss*
4.	OVERTURE, "Orpheus"	*Offenbach*
5.	OVERTURE, "Die Meistersinger"	*Wagner*
6.	*a* SCHERZO WALTZ *b* MALAGUENA } from "Boabdil" First time in America.	*Moszkowski*
7.	HYMN TO ST. CECILIA	*Gounod*
8.	OVERTURE, "Fledermaus"	*J. Strauss*
9.	SELECTION from "Cavalleria Rusticana" First time at these Concerts.	*Mascagni*
10.	LOIN DU BAL	*Gillet*
11.	POLKA, "Libelle"	*J. Strauss*
12.	MARCH, "Boccacio"	*Suppe*

Steinway Pianos used at these concerts, from the Warerooms of M. Steinert & Sons Company, 190 Tremont St., cor. Boylston.

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MUSIC HALL PROMENADE PROGRAMME

PUBLISHED EVERY EVENING DURING THE SUMMER SEASON.

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Press of Geo. H. Ellis.

GRACE NOTES.

"If the artist gravely writes,
To sleep it will beguile;
If the artist gayly writes,
It is a vulgar style.

"If the artist writes at length,
How sad his hearers' lot!
If the artist briefly writes,
No man will care one jot.

"If an artist simply writes,
A fool he's said to be.
If an artist deeply writes,
He's mad, 'tis plain to see.

"In whatsoever way he writes,
He can't please every man:
Therefore, let an artist write
How he likes and can."

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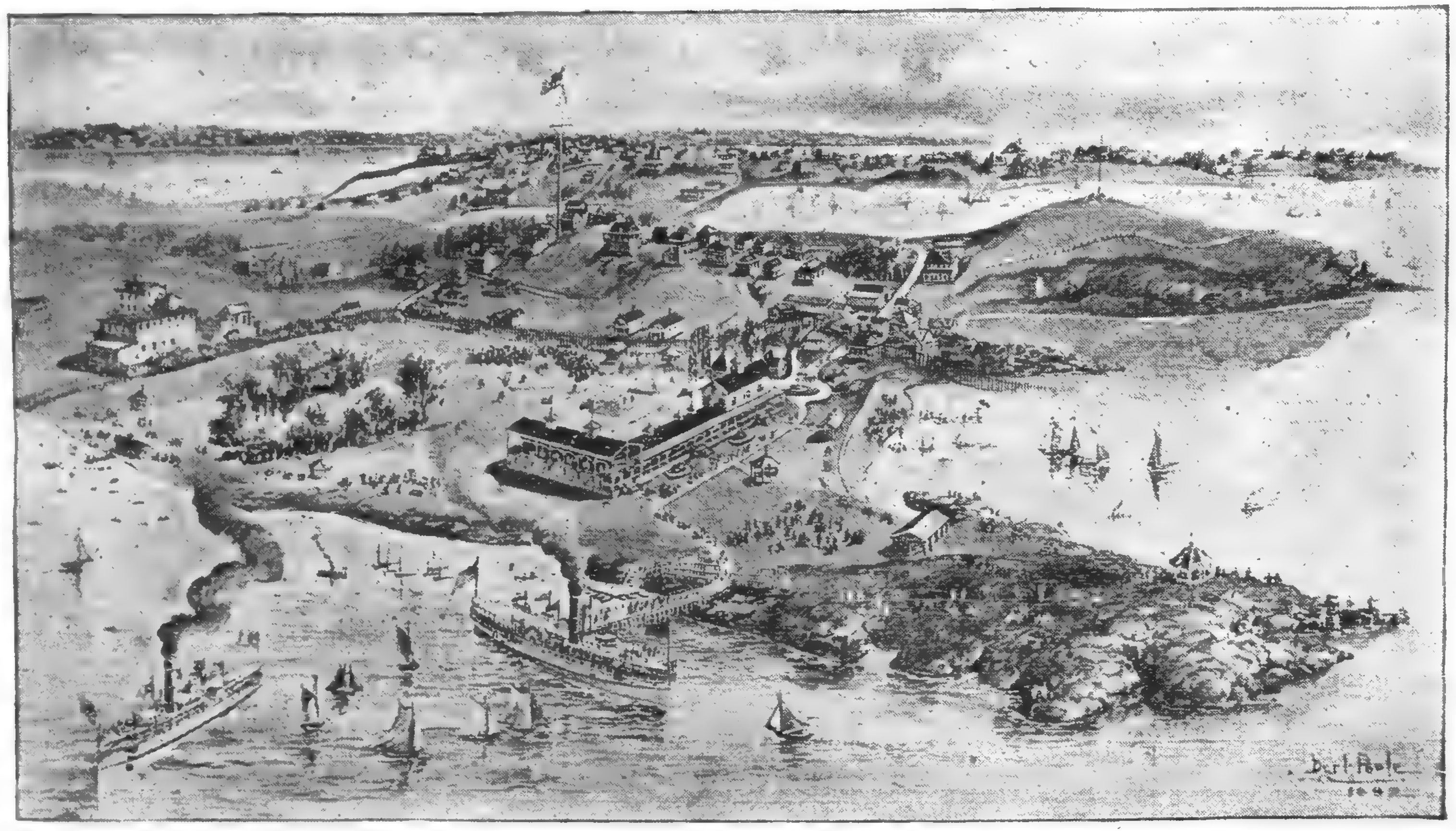

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, WEDNESDAY, JUNE 1, 1892.
SUMMER SEASON. Vol. VII. No. 2.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 1.

. . PROGRAMME . .

1.	MARCH, "La Reine de Saba"	*Gounod*
2.	SLAVONIC DANCES	*Dvorak*
3.	WALTZ, "Doctrinen"	*J. Strauss*
4.	SELECTION, "The Gondoliers"	*Sullivan*
5.	POLONAISE	*Liszt*
6.	PRELUDE, "Lohengrin"	*Wagner*
7.	BALLET MUSIC, from the Opera "Ritter Pasman" First time.	*J. Strauss*
8	SELECTION from "Robin Hood"	*De Koven*
9.	OVERTURE, "Galatea"	*Suppe*
10.	POLKA, "Unparteiische Kritik" First time.	*Strauss*
11.	WALTZ, "Les Patineurs"	*Waldteufel*
12.	MARCH, "Juanita" First time.	*Suppe*

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BOSTON, THURSDAY, JUNE 2, 1892.
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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 2.

. . PROGRAMME . .

1. PERSIAN MARCH . . . . *Joh. Strauss*
2. OVERTURE, "Rienzi" . . . . *Wagner*
3. WALTZ, "Morgenblatter" . . . . *Joh. Strauss*
4. SELECTION, "La Grande Duchesse" . . . . . *Offenbach*

5. OVERTURE, "Zampa" . . . . *Herold*
6. BALLET MUSIC, "Le Cid" . . . . *Massenet*
7. LARGO . . . . *Haendel*
8. SELECTION, "Sphinx" . . . . *Thompson*

(First time.)

(Composed for the "Hasty Pudding Society" of Harvard College and specially arranged for Full Orchestra for the Promenade Concerts.)

9. OVERTURE, "Poet and Peasant" . . . . . *Suppé*
10. WALTZ, "Waldgeister" . . . . *Zach*
11. POLKA, "Woman's Heart" . . . . *Jos. Strauss*
12. MARCH, "Hoch Habsburg" . . . . *Kral*

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BOSTON, FRIDAY, JUNE 3, 1892.

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Vol. VII. No. 4.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 3.

. . PROGRAMME . .

1. WEDDING MARCH . . . . *Mendelssohn*
2. OVERTURE, "Mignon" . . . . *A. Thomas*
3. WALTZ, "Seid umschlungen Millionen" . . . *Joh. Strauss*
   (First time in America.)
4. SELECTION, "The Gondoliers" . . . . *Sullivan*

---

5. OVERTURE, "Le Roi d'Ys" . . . . . . *Lalo*
6. BALLET MUSIC, "Sylvia" . . . . . . *Delibes*
   a Prelude Les Chasseresses.
   b Intermezzo et Valse lente.
   c Pizzicati.
   d Cortege de Bacchus.
7. CAVATINA for Strings and Harp . . . . *Raff*
8. OVERTURE, "Tannhaeuser" . . . . . . *Wagner*

---

9. SELECTION, "The Pirates of Penzance" . . . *Sullivan*
10. WALTZ, "Violets" . . . . *Waldteufel*
11. POLKA MAZURKA, "Die Emancipirte" . . . *Jos. Strauss*
12. RADETZKY MARCH . . . . *Joh. Strauss*

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PUBLISHED BY C. A. ELLIS, MUSIC HALL.

BOSTON, SATURDAY, JUNE 4, 1892.

SUMMER SEASON. Vol. VII. No. 5.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 4.

. . PROGRAMME . .

1.	MARCH, "Hoch Habsburg"	*Joh. Strauss*
2.	OVERTURE, "Raymond"	*A. Thomas*
3.	WALTZ, "Kaiser"	*Joh. Strauss*
4.	SELECTION, "Les Brigands"	*Offenbach*
5.	SELECTION, "Cavalleria Rusticana"	*Mascagni*
6.	"Wotan's Farewell" and "Fire Charm," from "Die Walkuere"	*Wagner*
7.	HYMN TO ST. CECILIA	*Gounod*
8.	BALLET MUSIC, "Henry VIII." *a* "Dance de la Gipsy." *b* "Gigue."	*Saint-Saëns*
9.	SELECTION, "Mikado"	*Sullivan*
10.	LOIN DU BAL	*Gillet*
11.	POLKA, "Unparteische Kritik"	*Joh. Strauss*
12.	MARCH, "Boccaccio"	*Suppe*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, MONDAY, JUNE 6, 1892.

SUMMER SEASON.
Vol. VII. No. 6.

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SUMMER SEASON OF 1892.

THE MUSIC HALL
Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 6.

. . PROGRAMME . .

1. MARCH, "Tannhaeuser" . . . . *Wagner*
2. DANSE MACABRE . . . . *Saint-Saëns*
3. WALTZ, "Artist Life" . . . . *Joh. Strauss*
4. SELECTION, "Robin Hood" . . . . *De Koven*

---

5. OVERTURE, "Flying Dutchman" . . . . . . *Wagner*
6. SUITE, "Scenes Pittoresques" . . . . . . *Massenet*
    March.
    Air de Ballet.
    Angelus.
    Fete Boheme.
7. ENTR'ACTE, "Philemon et Baucis" . . . . . . *Gounod*
8. OVERTURE, "Sphinx" . . . . *Thompson*

(Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)

---

9. OVERTURE, "Orpheus" . . . . *Offenbach*
10. WALTZ, "Les Patineurs" . . . . *Waldteufel*
11. POLKA, "Tout a la Joie" . . . . *Fahrbach*
12. MARCH, "Teufels" . . . . *Suppe*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, TUESDAY, JUNE 7, 1892.

SUMMER SEASON.
Vol. VII. No. 7.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 7.

. . PROGRAMME . .

1.	MARCH, "Heroic"	*Saint-Saëns*
2.	OVERTURE, "William Tell"	*Rossini*
3.	WALTZ, "Waldgeister"	*Zach*
4.	SELECTION, "Madame Favart"	*Offenbach*
5.	OVERTURE, "Le Part du Diable"	*Auber*
6.	*a* SCHERZO WALTZ *b* MALAGUENA } from "Boabdil"	*Moszkowski*
7.	LARGO	*Haendel*
8.	OVERTURE, "Fledermaus"	*Joh. Strauss*
9.	SELECTION, "Madame Angot"	*Lecocq*
10.	WALTZ, "Blue Danube"	*Joh. Strauss*
11.	POLKA, "Herz Dame"	*Fahrbach*
12.	MARCH, "Fuers Vaterland"	*Milloecker*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
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BOSTON, WEDNESDAY, JUNE 8, 1892.

SUMMER SEASON.
Vol. VII. No. 8.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 8.

. . PROGRAMME . .

1.	MARCH, "Celebre"	*Lachner*
2.	OVERTURE, "Les Dragons de Villars"	*Maillard*
3.	WALTZ, "Sweethearts"	*Strauss*
4.	SELECTION, "Poor Jonathan"	*Milloecker*
5.	OVERTURE, "Semiramide"	*Rossini*
6.	LA NUIT (First time.)	*Augusta Holmes*
7.	RIDE OF THE WALKYRIES	*Wagner*
8.	*a* PRELUDES *b* MAURISCHE FANTASIE (First time in America.)	*Moszkowski*
9.	SELECTION, "La Belle Helene"	*Offenbach*
10.	WALTZ, "Violets"	*Waldteufel*
11.	POLKA, "Libelle"	*Strauss*
12.	PERSIAN MARCH	*Suppe*

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BOSTON, THURSDAY, JUNE 9, 1892.

SUMMER SEASON.
Vol. VII. No. 9.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 9.

. . PROGRAMME . .

1.	MARCH, "Boccaccio"	*Suppe*
2.	OVERTURE, "Le Pre aux Clercs"	*Herold*
3.	WALTZ, "Child of Fortune"	*Milloecker*
4.	SELECTION, "Erminie"	*Jakobowski*
5.	POLONAISE	*Chopin*
6.	SUITE, "Peer Gynt" *a* The death of Aase. *b* In the Halls of the King of the Dovre Mountains. (The imps are chasing Peer Gynt.)	*Grieg*
7.	*a* AIR, Louis XIII.	*Ghys*
	b INTERMEZZO, "Naila"	*Delibes*
8.	SELECTION, "Carmen"	*Bizet*
9.	SELECTION, "La Grande Duchesse"	*Offenbach*
10.	WALTZ, "Wine, Woman, and Song"	*Joh. Strauss*
11.	POLKA, "Promenade"	*Metra*
12.	MARCH, "Hoch Habsburg"	*Kral*

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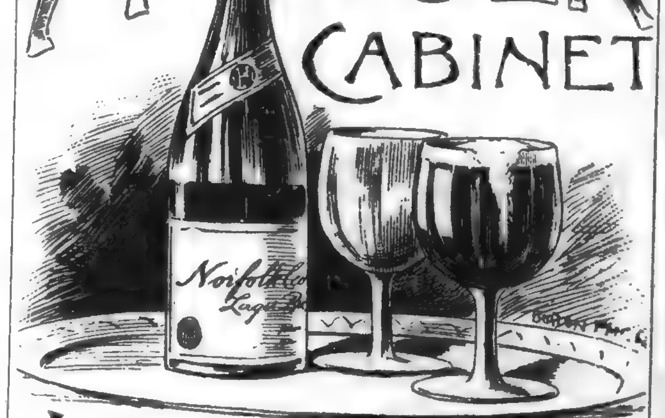

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BOSTON, FRIDAY, JUNE 10, 1892.

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Vol. VII. No. 10.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 10.

. . PROGRAMME . .

1.	WEDDING MARCH	*Mendelssohn*
2.	OVERTURE, "Barber of Seville"	*Rossini*
3.	WALTZ, "Thousand and One Nights"	*Strauss*
4.	SELECTION, "Faust"	*Gounod*
5.	OVERTURE, "Phedre"	*Massenet*
6.	SUITE, "L'Arlesienne" *a* Prelude. *b* Minuet. *c* Carillon.	*Bizet*
7.	POLKA, "Deux Pigeons"	*Muller*
8.	OVERTURE, "Rienzi"	*Wagner*
9.	SELECTION, "Mikado"	*Sullivan*
10.	LOIN DU BAL	*Gillet*
11.	POLKA, "Pizzicato"	*Joh. Strauss*
12.	MARCH, "Juanita"	*Suppe*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 11, 1892.

SUMMER SEASON.
Vol. VII. No. 11.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 11.

. . PROGRAMME . .

1.	MARCH, "Tannhaeuser"	*Wagner*
2.	OVERTURE, "Robespierre"	*Litolff*
3.	WALTZ, "Kaiser"	*Strauss*
4.	SELECTION, "Pirates of Penzance"	*Sullivan*
5.	PRELUDE, "Lohengrin"	*Wagner*
6.	BALLET MUSIC, "Henry VIII." *a* "Gipsy Dance." *b* "Gigue."	*Saint-Saëns*
7.	TRAEUMEREI	*Schumann*
8.	OVERTURE, "Poet and Peasant"	*Suppe*
9.	SELECTION, "Beggar Student"	*Milloecker*
10.	WALTZ, "Lagunen"	*Strauss*
11.	POLKA, "Woman's Heart"	*Strauss*
12.	MARCH, "Fuers Vaterland"	*Milloecker*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, JUNE 13, 1892.

SUMMER SEASON.
Vol. VII. No. 12.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 13.

. . PROGRAMME . .

1.	MARCH, "Juanita"	*Suppe*
2.	OVERTURE, "Zampa"	*Herold*
3.	WALTZ, "Seid umschlungen Millionen"	*Strauss*
4.	SELECTION, "The Brigands"	*Offenbach*
5.	OVERTURE, "Rienzi"	*Wagner*
6.	SUITE II., "L'Arlesienne" *a* Pastorale. *b* Minuet. *c* Farandole.	*Bizet*
7.	LOIN DU BAL	*Gillet*
8.	SELECTION, "Robin Hood"	*De Koven*
9.	OVERTURE, "Sphinx" (Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)	*Thompson*
10.	POLKA, "Unparteische Kritik"	*Strauss*
11.	WALTZ, "Artist Life"	*Strauss*
12.	TEUFEL'S MARCH	*Suppe*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, JUNE 14, 1892.

SUMMER SEASON.
Vol. VII. No. 13.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 14.

. . PROGRAMME . .

1.	MARCH, "Prophet"	*Meyerbeer*
2.	OVERTURE, "Rip Van Winkle"	*Chadwick*
3.	WALTZ, "Sounds from the Vienna Woods"	*Strauss*
4.	SELECTION, "Romeo and Juliet"	*Gounod*
5.	FINALE, ACT III., "Lohengrin"	*Wagner*
6.	INVITATION TO DANCE	*Weber*
7.	AVE MARIA	*Gounod*
8.	BALLET MUSIC from "Ritter Pasman"	*Strauss*
9.	SELECTION, "Pirates of Penzance"	*Sullivan*
10.	WALTZ, "La Vague"	*Metra*
11.	POLKA, "Enthusiasm"	*Mueller*
12.	PERSIAN MARCH	*Strauss*

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY C. A. ELLIS, MUSIC HALL.
BOSTON, WEDNESDAY, JUNE 15, 1892.
SUMMER SEASON. Vol. VII. No. 14.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 15.

. . PROGRAMME . .

1.	MARCH, "Rakoczy"	*Berlioz*
2.	OVERTURE, "Galatea"	*Suppe*
3.	WALTZ, "Morgenblaetter"	*Strauss*
4.	SELECTION, "Erminie"	*Jakobowski*
5.	OVERTURE, "Fra Diavolo"	*Auber*
6.	SELECTION, "Carmen"	*Bizet*
7.	MINUET	*Boccherini*
8.	OVERTURE, "Die Meistersinger"	*Wagner*
9.	SELECTION, "The Gondoliers"	*Sullivan*
10.	WALTZ, "Carlotta"	*Milloecker*
11.	POLKA, "Bella Boca"	*Waldteufel*
12.	MARCH, "Hoch Habsburg"	*Kral*

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PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
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BOSTON, THURSDAY, JUNE 16, 1892.

SUMMER SEASON.
Vol. VII. No. 15.

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SUMMER SEASON OF 1892.

THE MUSIC HALL
Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 16.

. . PROGRAMME . .

1.	MARCH, "Queen of Sheba"	*Gounod*
2.	OVERTURE, "Oberon"	*Weber*
3.	WALTZ, "Doctrinen"	*Strauss*
4.	SELECTION, "Heart and Hand"	*Lecocq*
5.	OVERTURE, "Flying Dutchman"	*Wagner*
6.	FUNERAL MARCH OF A MARIONETTE	*Gounod*
7.	OVERTURE, "Fledermaus"	*Strauss*
8	HYMN TO ST. CECILIA	*Gounod*
9.	SELECTION, "La Fille de Tambour-major"	*Offenbach*
10.	WALTZ, "Les Patineurs"	*Waldteufel*
11.	POLKA, "Woman's Heart"	*Strauss*
12.	MARCH, "Boccaccio"	*Suppe*

. Monday, June 20, OFFENBACH NIGHT .

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BOSTON, FRIDAY, JUNE 17, 1892.

SUMMER SEASON.
Vol. VII. No. 16.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 17.

. . PROGRAMME . .

1. MARCH, "Tannhaeuser" . . . *Wagner*
2. OVERTURE, "Jubel" . . . *Weber*
3. WALTZ, "Child of Fortune" . . . *Milloecker*
4. SELECTION, "Cavalleria Rusticana" . . . *Mascagni*

5. RIDE OF THE WALKYRIES . . . *Wagner*
6. BALLET MUSIC, "Sylvia" . . . *Delibes*
   a Prelude, Les Chasseuresses.
   b Intermezzo et Valse lente.
   c Pizzicati.
   d Cortege de Bacchus.
7. LARGO . . . *Haendel*
8. SELECTION, "Melodien Congress" . . . *Conradi*

9. SELECTION, "Robin Hood" . . . *De Koven*
10. WALTZ, "Cagliostro" . . . *Strauss*
11. POLKA, "Bella Boca" . . . *Waldteufel*
12. MARCH, "Fuers Vaterland" . . . *Milloecker*

. Monday, June 20, OFFENBACH NIGHT .

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 18, 1892.

SUMMER SEASON.
Vol. VII. No. 17.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 18.

. . PROGRAMME . .

1.	MARCH, "Boccaccio"	*Suppe*
2.	OVERTURE, "Merry Wives of Windsor"	*Nicolai*
3.	WALTZ, "Roses of the South"	*Strauss*
4.	SELECTION, "Pinafore"	*Sullivan*
5.	SELECTION, "Fatinitza"	*Suppe*
6.	OVERTURE, "William Tell"	*Rossini*
7.	FLIRTATION	*Steck*
8.	OVERTURE, "Tannhaeuser"	*Wagner*
9.	SELECTION, "Chimes of Normandy"	*Planquette*
10.	WALTZ, "Blue Danube"	*Strauss*
11.	POLKA, "Emancipirte"	*Strauss*
12.	MARCH, "Hoch Habsburg"	*Kral*

Monday, June 20, OFFENBACH NIGHT.

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, MONDAY, JUNE 20, 1892.

SUMMER SEASON.
Vol. VII. No. 18.

SUMMER SEASON OF 1892.

THE MUSIC HALL
Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 20.

OFFENBACH NIGHT.

. . PROGRAMME . .

1.	MARCH, "Le Prophete"	*Meyerbeer*
2.	SELECTION, "La Fille du Tambour-major"	*Offenbach*
3.	WALTZ, "Artists' Life"	*Strauss*
4.	SELECTION, "Brigands	*Offenbach*
5.	PRELUDE, "Lohengrin"	*Wagner*
6.	BARCAROLLE, from "Le Comte d'Hoffman"	*Offenbach*
7.	BALLET MUSIC, "Henry VIII." *a* "Gipsy Dance." *b* "Gigue."	*Saint-Saëns*
8.	OFFENBACHIANA	*Conradi*
9.	OVERTURE, "Orpheus"	*Offenbach*
10.	LOIN DU BAL	*Gillet*
11.	WALTZ, "Pesther"	*Lanner*
12.	BOULANGER MARCH	*Kral*

. Thursday, June 23, SULLIVAN NIGHT .

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MUSIC HALL PROMENADE CONCERTS

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, TUESDAY, JUNE 21, 1892.

SUMMER SEASON.
Vol. VII. No. 19.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 21.

. . PROGRAMME . .

1.	PERSIAN MARCH	*Strauss*
2.	OVERTURE, "Ruy Blas"	*Mendelssohn*
3.	WALTZ, "Kaiser"	*Strauss*
4.	SELECTION, "Boccaccio"	*Suppe*
5.	FINALE, ACT I., "Lohengrin"	*Wagner*
6.	SUITE I.	*Moszkowski*
7.	FLIRTATION	*Steck*
8.	SELECTION, "Faust"	*Gounod*
9.	SELECTION, "Obisbah" Written for the "Hasty Pudding Society" of Harvard College.	*Atkinson*
10.	WALTZ, "Carlotta"	*Milloecker*
11.	POLKA, "Du Fou"	*Strauss*
12.	MARCH, "Boulanger"	*Kral*

Thursday, June 23, SULLIVAN NIGHT.

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Music Hall
Promenade Concerts

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL

BOSTON, WEDNESDAY, JUNE 22, 1892.

SUMMER SEASON.
Vol. VII. No. 20.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

= Promenade · Concerts =

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 22.

. . PROGRAMME . .

1.	MARCH, "Radetzky"	*Strauss*
2.	OVERTURE, "Mignon"	*A. Thomas*
3.	WALTZ, "Sounds from the Vienna Woods"	*Strauss*
4.	SELECTION, "Fatinitza"	*Suppe*
5.	LE ROUET D'OMPHALE	*Saint-Saëns*
6.	OVERTURE, "Rip Van Winkle"	*Chadwick*
7.	TRAEUMEREI	*Schumann*
8.	SELECTION, "Erminie"	*Jakobowski*
9.	SELECTION, "Madame Angot"	*Lecocq*
10.	WALTZ, "La Vague"	*Metra*
11.	POLKA, "Tout a la Joie"	*Fahrbach*
12.	MARCH, "Teufels"	*Suppe*

. Thursday, June 23, SULLIVAN NIGHT .

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Promenade Concerts

PUBLISHED BY
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BOSTON, THURSDAY, JUNE 23, 1892.

SUMMER SEASON.
Vol. VII. No. 21.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 23.

SULLIVAN NIGHT.

. . PROGRAMME . .

1.	MARCH, "Celebre"	*Lachner*
2.	SELECTION, "Patience"	*Sullivan*
3.	WALTZ, "Pesther"	*Lanner*
4.	SELECTION, "Pirates of Penzance"	*Sullivan*
5.	HULDIGUNGS MARCH	*Wagner*
6.	SELECTION, "Pinafore"	*Sullivan*
7.	RHAPSODY No. 2	*Liszt*
8.	SELECTION, "Mikado"	*Sullivan*
9.	GRACEFUL DANCE	*Sullivan*
10.	SELECTION, "Gondoliers"	*Sullivan*
11.	WALTZ, "Estudiantina"	*Waldteufel*
12.	MARCH, "Hoch Habsburg"	*Kral*

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BOSTON, FRIDAY, JUNE 24, 1892.

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Vol. VII. No. 22.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 24.

. . PROGRAMME . .

1. POLONAISE . . . . *Chopin*
2. OVERTURE, "Euryanthe" . . . . *Weber*
3. WALTZ, "Wine, Woman, and Song" . . . . *Strauss*
4. SELECTION, "La Perichole" . . . . . . *Offenbach*

5. SERENATA . . . . *Moszkowski*
6. SELECTION, "Obisbah" . . . . *Atkinson*
   Composed for the "Hasty Pudding Society" of Harvard College.
7. FLIRTATION . . . . *Steck*
8. INVITATION TO DANCE . . . . *Weber*

9. SELECTION, "Beggar Student" . . . . . . *Milloecker*
10. OVERTURE, "Sphinx" . . . . *Thompson*
    (Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)
11. GALOP, "Champagne" . . . . *Goublet*
12. MARCH, "Pour la Patrie" . . . . . . *Milloecker*

. . Monday, June 27, WAGNER NIGHT . .

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Music Hall
Promenade Concerts
C. H. Hibby

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL

BOSTON, SATURDAY, JUNE 25, 1892.

SUMMER SEASON.
Vol. VII. No. 23.

SUMMER SEASON OF 1892.

THE MUSIC HALL
Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 25.

. . PROGRAMME . .

1.	POLONAISE	*Liszt*
2.	OVERTURE, "Martha"	*Flotow*
3.	WALTZ, "Thousand and One Nights"	*Strauss*
4.	SELECTION, "Chimes of Normandy"	*Planquette*
5.	OVERTURE, "Rienzi"	*Wagner*
6.	*a* PRELUDE *b* MALAGUENA } from "Boabdil"	*Moszkowski*
7.	AIR, "Louis XIII."	*Ghys*
8.	SELECTION, "Fatinitza"	*Suppe*
9.	SELECTION, "Robin Hood"	*De Koven*
10.	LOIN DU BAL	*Gillet*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12.	MARCH, "Boulanger"	*Kral*

. . Monday, June 27, WAGNER NIGHT . .

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PUBLISHED BY
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BOSTON, MONDAY, JUNE 27, 1892.

SUMMER SEASON.
Vol. VII. No. 24.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor.   C. A. ELLIS, Manager.

Monday Evening, June 27.

WAGNER NIGHT.

PROGRAMME

1.	MARCH, "Tannhaeuser"	*Wagner*
2.	WALDWEBEN	*Wagner*
3.	WALTZ, "Seid umschlungen Millionen"	*Strauss*
4.	OVERTURE, "Meistersinger"	*Wagner*
5.	SELECTION, "Boccaccio,"	*Suppe*
6.	PRIZE SONG, from "Meistersinger"	*Wagner*
7.	SELECTION, "Carmen"	*Bizet*
8.	PRELUDE, "Lohengrin"	*Wagner*
9.	SELECTION, "La Grande Duchesse"	*Offenbach*
10.	OVERTURE, "Tannhaeuser"	*Wagner*
11.	POLKA, "La Dame de Coeur"	*Fahrbach*
12.	GALOP, "Champagne"	*Goulet*

. . Thursday, June 30, STRAUSS NIGHT . .

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PUBLISHED BY
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BOSTON, TUESDAY, JUNE 28, 1892.

SUMMER SEASON.
Vol. VII. No. 25.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 28.

. . PROGRAMME . .

1.	SWEDISH WEDDING MARCH	*Sodermann*
2.	OVERTURE, "Raymond"	*Thomas*
3.	WALTZ, "Carlotta"	*Milloecker*
4.	SELECTION, "Rigoletto"	*Verdi*
5.	ENTR'ACTE, "Philemon et Baucis"	*Gounod*
6.	COLUMBIAN TRIUMPH MARCH (NEW.)	*Schulz*
7.	SERENATA	*Moszkowski*
8.	SELECTION, "Cavalleria Rusticana"	*Mascagni*
9.	SELECTION, "Chimes of Normandy"	*Planquette*
10.	WALTZ, "Violets"	*Waldteufel*
11.	POLKA, "Libelle"	*Strauss*
12.	MARCH, "Teufels"	*Suppe*

. . Thursday, June 30, STRAUSS NIGHT . .

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C.H. Kilby

PUBLISHED BY
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BOSTON, WEDNESDAY, JUNE 29, 1892.

SUMMER SEASON.
Vol. VII. No. 26.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager

Wednesday Evening, June 29.

. . PROGRAMME . .

1.	MARCH, "Juanita"	*Suppe*
2.	BALLET MUSIC, "Feramors"	*Rubinstein*
3.	WALTZ, "Fesche Geister"	*Edouard Strauss*
4.	SELECTION, "Les Brigands"	*Offenbach*
5.	OVERTURE, "Semiramide"	*Rossini*
6.	SUITE II., "L'Arlesienne" *a* Pastorale. *b* Minuet. *c* Farandole	*Bizet*
7.	LARGO	*Haendel*
8.	MELODIEN CONGRESS	*Conradi*
9.	OVERTURE, "Sphinx" (Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)	*Thompson*
10.	FLIRTATION	*Steck*
11.	WALTZ, "Les Patineurs"	*Waldteufel*
12.	MARCH, "Boccaccio"	*Suppe*

. . Thursday, June 30, STRAUSS NIGHT . .

MONDAY, July 4, Patriotic Music.
TUESDAY, July 5, Sullivan Night.
WEDNESDAY, July 6, Wagner Night.
THURSDAY, July 7, Suppe Night.
FRIDAY, July 8, French Composers.

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PUBLISHED BY
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BOSTON, THURSDAY, JUNE 30, 1892.

SUMMER SEASON.
Vol. VII. No. 27.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 30.

STRAUSS NIGHT.

. . PROGRAMME . .

1. PERSIAN MARCH . . . . *Strauss*
2. OVERTURE, "Martha" . . . . *Flotow*
3. WALTZ, "Wiener Blut" . . . . *Strauss*
4. SELECTION, "Fatinitza" . . . . *Suppe*

5. PIZZICATO POLKA . . . . *Strauss*
6. FINALE, ACT I., "Lohengrin" . . . . *Wagner*
7. BALLET MUSIC, "Ritter Pasman" . . . . *Strauss*
8. CAVATINA . . . . *Raff*

9. OVERTURE, "Fledermaus" . . . . *Strauss*
10. POLKA, "Woman's Heart" . . . . *Strauss*
11. WALTZ, "Blue Danube" . . . . *Strauss*
12. MARCH "Radetzky" . . . . *Strauss*

MONDAY, July 4, Patriotic Music.
TUESDAY, July 5, Sullivan Night.
WEDNESDAY, July 6, Wagner Night.
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BOSTON, FRIDAY, JULY 1, 1892.

SUMMER SEASON.
Vol. VII. No. 28.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. **C. A. ELLIS**, Manager

Friday Evening, July 1.

. . PROGRAMME . .

1. MARCH, "Hoch Habsburg" . . . . *Kral*
2. OVERTURE, "Martha" . . . . *Flotow*
3. WALTZ, "Doctrinen" . . . . *Edouard Strauss*
4. THEME with Variations, imitating various Composers, *Ochs*
   1 Bach. 2 Haydn. 3 Mozart. 4 Strauss. 5 Verdi. 6 Gounod. 7 Wagner. 8 Meyerbeer. 9 Military March.

5. INTERMEZZO, "Naila" . . . . *Delibes*
6. OVERTURE, "Light Cavalry" . . . . *Suppe*
7. FLIRTATION . . . . *Steck*
8. *a* PRELUDE / *b* MAURISCHE FANTASIE } from "Boabdil" . *Moszkowski*

9. TYMPANI SOLO.
10. SELECTION, "Gondoliers" . . . . *Sullivan*
11. CHAMPAGNE GALOP . . . . *Wiegand*
12. MARCH, "Fuers Vaterland" . . . . *Milloecker*

MONDAY, July 4, Patriotic Music.
TUESDAY, July 5, Sullivan Night.
WEDNESDAY, July 6, Wagner Night.
THURSDAY, July 7, Suppe Night.
FRIDAY, July 8, French Composers.

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C. H. Higby

PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JULY 2, 1892.

SUMMER SEASON.
Vol. VII. No. 29.

SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, July 2.

. . PROGRAMME . .

1.	MARCH, "Queen of Sheba"	*Gounod*
2.	OVERTURE, "Phedre"	*Massenet*
3.	WALTZ, "Thousand and One Nights"	*Strauss*
4.	SELECTION, "Mignon"	*A. Thomas*
5.	RIDE OF THE WALKYRIES	*Wagner*
6.	SUITE, "Peer Gynt" *a* Aase's Death. *b* In the Halls of the King of the Dovre Mountains. The Imps are chasing Peer Gynt.	*Grieg*
7.	AWAKENING OF SPRING	*Bach*
8.	OVERTURE, "William Tell"	*Rossini*
9.	WALTZ, "Estudiantina"	*Waldteufel*
10.	LOIN DU BAL	*Gillet*
11.	POLKA, "One Heart, One Mind"	*Strauss*
12.	MARCH, "Boccaccio"	*Suppe*

MONDAY, July 4, Patriotic Music.
TUESDAY, July 5, Sullivan Night.
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THURSDAY, July 7, Suppe Night.
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BOSTON, MONDAY, JULY 4, 1892.

SUMMER SEASON.
Vol. VII. No. 30.

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SUMMER SEASON OF 1892.

THE MUSIC HALL
Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, July 4.

PATRIOTIC MUSIC.

. . PROGRAMME . .

1.	SWEDISH WEDDING MARCH	*Sodermann*
2.	OVERTURE, "Prometheus Bound"	*Goldmark*
3.	WALTZ, "Seid umschlungen Millionen"	*Strauss*
4.	SELECTION, "Falka"	*Chassaigne*
5.	HUNGARIAN DANCES	*Brahms*
6.	OVERTURE, "La Fille de Tambour-major"	*Offenbach*
7.	TWO MOVEMENTS for String Orchestra	*Hannemann*
8.	JUBEL OVERTURE	*Weber*
9.	OVERTURE, "Banditen Streiche"	*Suppe*
10.	GAVOTTE, "Secret Love"	*Resch*
11.	POLKA, "Tout a la Joie"	*Fahrbach*
12.	MARCH, "American Republic"	*Thiele*

TUESDAY, July 5, Sullivan Night.
WEDNESDAY, July 6, Wagner Night.
THURSDAY, July 7, Suppe Night.
FRIDAY, July 8, French Composers.

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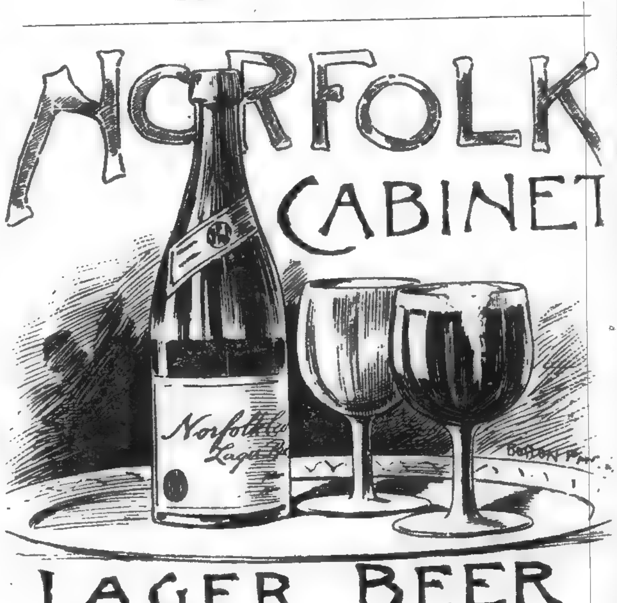

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BOSTON, TUESDAY, JULY 5, 1892.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, July 5.

SULLIVAN NIGHT.

. . PROGRAMME . .

1.	MARCH, "Le Prophete"	*Meyerbeer*
2.	SELECTION, "Princess Ida"	*Sullivan*
3.	WALTZ, "Child of Fortune"	*Milloecker*
4.	SELECTION, "Iolanthe"	*Sullivan*
5.	OVERTURE, "Die Meistersinger"	*Wagner*
6.	SELECTION, "Ruddigore"	*Sullivan*
7.	AIR, "Louis XIII."	*Ghys*
8.	SELECTION, "Robin Hood"	*De Koven*
9.	SELECTION, "Gondoliers"	*Sullivan*
10.	WALTZ, "Je t'aime"	*Waldteufel*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12.	BOULANGER MARCH	*Kral*

WEDNESDAY, July 6, Wagner Night. THURSDAY, July 7, Suppe Night.
FRIDAY, July 8, French Composers.

Saturday, July 9, CLOSING CONCERT.
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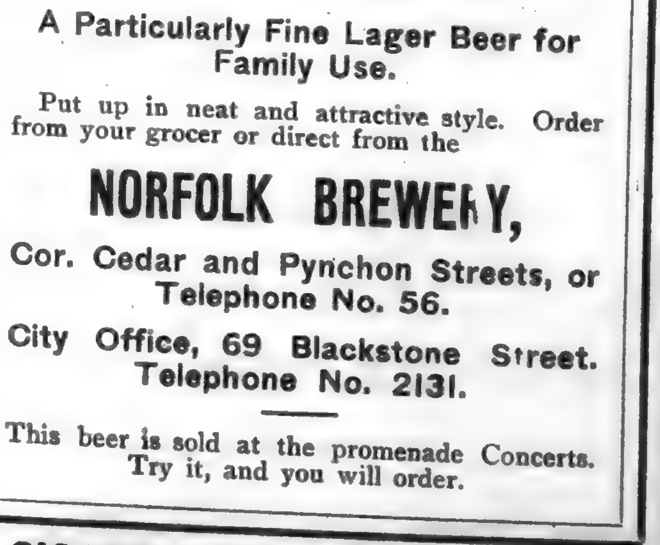

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BOSTON, WEDNESDAY, JULY 6, 1892.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, July 6.

WAGNER NIGHT.

. . PROGRAMME . .

1.	HULDIGUNGS MARCH	*Wagner*
2.	KISS WALTZ	*Strauss*
3.	PRIZE SONG, from "Die Meistersinger"	*Wagner*
4.	OVERTURE, "Fra Diavolo"	*Auber*
5.	WALDWEBEN, from "Siegfried"	*Wagner*
6.	SELECTION, "Poor Jonathan"	*Milloecker*
7.	PRELUDE, "Lohengrin"	*Wagner*
8.	OVERTURE, "Sphinx"	*Thompson*
9.	OVERTURE, "Flying Dutchman"	*Wagner*
10.	WALTZ, "Les Patineurs"	*Waldteufel*
11.	LOIN DU BAL	*Gillet*
12.	MARCH, New	*Gungl*

(Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)

THURSDAY, July 7, Suppe Night. FRIDAY, July 8, French Composers.

Saturday, July 9, CLOSING CONCERT.
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BOSTON, THURSDAY, JULY 7, 1892.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, July 7.

SUPPE NIGHT.

. . PROGRAMME . .

1.	MARCH, "Teufels"	*Suppe*
2.	OVERTURE, "Light Cavalry"	*Suppe*
3.	OVERTURE, "Zampa"	*Herold*
4.	SELECTION, "Galatea"	*Suppe*
5.	COLUMBIAN MARCH	*Schulz*
6.	SELECTION, "Boccaccio"	*Suppe*
7.	CAVATINA	*Raff*
8.	OVERTURE, "Poet and Peasant"	*Suppe*
9.	SELECTION, "Faust"	*Gounod*
10.	SELECTION, "Fatinitza"	*Suppe*
11.	WALTZ, "Espana"	*Waldteufel*
12.	GALOP, "Champagne"	*Goulet*

FRIDAY, JULY 8, ... BALL-ROOM NIGHT.

Saturday, July 9, CLOSING CONCERT.
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PUBLISHED BY C. A. ELLIS, MUSIC HALL

BOSTON, FRIDAY, JULY 8, 1892.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, July 8.

BALL-ROOM NIGHT.

. . PROGRAMME . .

1. POLONAISE . . . . *Chopin*
2. PIZZICATO POLKA . . . . *Strauss*
3. WALTZ, "Kaiser" . . . . *Strauss*
4. SELECTION, "La Perichole" . . . . . *Offenbach*

5. OVERTURE, "Tannhaeuser" . . . . . *Wagner*
6. WALTZ, "Reminiscences of Hutteldorf" . . . *Hofmann*
   (First time.)
7. AIR, "Louis XIII." . . . . *Ghys*
8. SELECTION, "Obisbah" . . . . . *Atkinson*
   Composed for the "Hasty Pudding Society" of Harvard College.

9. POLKA, "Libelle" . . . . *Strauss*
10. WALTZ, "Violets" . . . . *Waldteufel*
11. POLKA, "Cœur Dame" . . . . . . *Fahrbach*
12. MARCH, "American Republic" . . . . . *Thiele*

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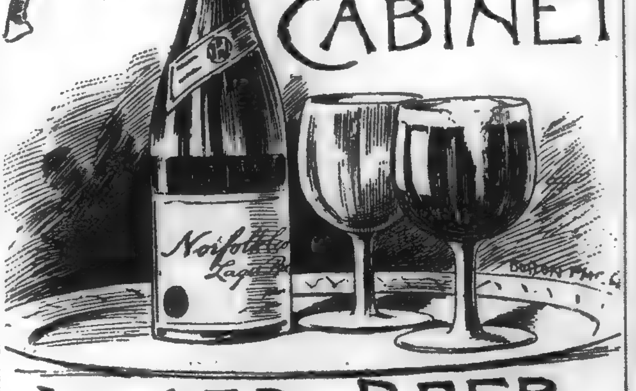

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C. A. ELLIS,
MUSIC HALL

BOSTON, SATURDAY, JULY 9, 1892.

SUMMER SEASON.
Vol. VII. No. 35.

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SUMMER SEASON OF 1892.

THE MUSIC HALL

Promenade · Concerts

SEVENTH SEASON

T. ADAMOWSKI, Conductor. **C. A. ELLIS**, Manager.

Saturday Evening, July 9.

LAST NIGHT.

COMPLIMENTARY TESTIMONIAL TO MR. T. ADAMOWSKI.

. . PROGRAMME . .

1.	MARCH, "Tannhaeuser"	*Wagner*
2.	SELECTION, "Mignon"	*A. Thomas*
3.	WALTZ, "Espana"	*Waldteufel*
4.	LARGO (Solo Violin, Mr. T. Adamowski)	*Haendel*
5.	SELECTION, from Operetta "The Regiment of One" (First time.)	*Adamowski*
6.	POLONAISE	*Liszt*
7.	OVERTURE, "William Tell"	*Rossini*
8.	SELECTION, "Mikado"	*Sullivan*
9.	OVERTURE, "Sphinx" (Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.)	*Thompson*
10.	LOIN DU BAL	*Gillet*
11.	WALTZ, "Blue Danube"	*Strauss*
12.	WEDDING MARCH	*Mendelssohn*

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PUBLISHED BY C. A. ELLIS, MUSIC HALL. BOSTON, SATURDAY, JUNE 3, 1893. SUMMER SEASON. Vol. VIII. No. 1.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

• Promenade • Concerts •

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

FIRST NIGHT.

SATURDAY, JUNE 3, 1893.

PROGRAMME.

1.	POLONAISE	*Liszt*
2.	OVERTURE, "Sakuntala"	*Goldmark*
3.	WALTZ, "Tales from the Orient" (First time.)	*Strauss*
4.	SELECTION, "Gondoliers"	*Sullivan*
5.	SUITE, "L'Arlesienne," No. 1 I. Prelude. II. Menuetto. III. Adagietto. IV. Carillon.	*Bizet*
6.	INTERMEZZO, from "Pagliacci" (First time.)	*Leoncavallo*
7.	OVERTURE, "Rienzi"	*Wagner*
8.	"LOVE'S DREAM AFTER THE BALL" (First time at these concerts.)	*Czibulka*
9.	SELECTION, "The Fencing Master" (First time at these concerts.)	*De Koven*
10.	LOIN DU BAL	*Gillet*
11.	ESPANA	*Chabrier*
12.	RAKOCZY MARCH	*Berlioz*

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BOSTON, MONDAY, JUNE 5, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

• Promenade · Concerts •

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 5.

PROGRAMME.

1.	POLONAISE	*Chopin*
2.	OVERTURE, "Si j'etais Roi"	*Adam*
3.	WALTZ, "Seid umschlungen Millionen"	*Strauss*
4.	OVERTURE, "Orpheus aux Enfers"	*Offenbach*
5.	BALLET MUSIC, "Faust"	*Gounod*
6.	OVERTURE, "Die Meistersinger"	*Wagner*
7.	BERCEUSE, for String Orchestra (First time.)	*Clayton Johns*
8.	SELECTION, "Robin Hood"	*DeKoven*
9.	SELECTION, "Aida"	*Verdi*
10.	WALTZ, "Les Patineurs"	*Waldteufel*
11.	POLKA FRANCAIS, "Violanta" (First time.)	*Knecht*
12.	TEUFELS MARCH	*Suppe*

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BOSTON, TUESDAY, JUNE 6, 1893.

SUMMER SEASON.
Vol. VIII. No. 3.

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SUMMER SEASON OF 1893.

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THE MUSIC HALL

• Promenade • Concerts •

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EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 6, 1893.

PROGRAMME.

1.	MARCH, "Prophete"	*Meyerbeer*
2.	OVERTURE, "Le Roi d'Ys"	*Lalo*
3.	WALTZ, "Donauwellen"	*Ivanovici*
4.	SELECTION, "Mikado"	*Sullivan*
5.	BALLET MUSIC from "Boabdil" a. Waltz Scherzo. b. Malaguena.	*Moszkowski*
6.	OVERTURE, "Fledermaus"	*Strauss*
7.	FUNERAL MARCH OF A MARIONETTE"	*Gounod*
8.	OVERTURE, "Tannhauser"	*Wagner*
9.	WALTZ, "Waldgeister"	*Zach*
10.	FLIRTATION	*Steck*
11.	POLKA, "Deux Pigeons"	*Muller*
12	MARCH, "Fatinitza"	*Suppe*

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BOSTON, WEDNESDAY, JUNE 7, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 7.

PROGRAMME.

1.	TANNHAUSER MARCH	*Wagner*
2.	OVERTURE, "La Part du Diable"	*Auber*
3.	WALTZ, "Tales from the Orient"	*Strauss*
4.	SELECTION, "Pirates of Penzance"	*Sullivan*
5.	BALLET MUSIC, "Ritter Pasman"	*Strauss*
6.	LARGO	*Haendel*
7.	OVERTURE, "Flying Dutchman"	*Wagner*
8.	SELECTION, "Sphinx" Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.	*Thompson*
9.	OVERTURE, "Poet and Peasant"	*Suppe*
10.	WALTZ, "Doctrinen"	*Ed. Strauss*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12.	MARCH, "Hoch Habsburg"	*Kral*

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BOSTON, THURSDAY, JUNE 8, 1893.

SUMMER SEASON.
Vol. VIII. No. 5.

SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 8, 1893.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	*Gounod*
2.	OVERTURE, "Les Dragons de Villars"	*Maillart*
3.	KAISER WALTZ	*Strauss*
4.	SELECTION, "Pinafore"	*Sullivan*
5.	SCENES PITTORESQUES March. Air de Ballet. Angelus Fete Boheme.	*Massenet*
6.	PRELUDE, "Deluge"	*Saint-Saens*
7.	FINALE, Act I. "Lohengrin"	*Wagner*
8.	OVERTURE, "Zampa"	*Herold*
9.	SELECTION, "Madame Angot"	*Lecocq*
10.	CARLOTTA WALTZ	*Millocker*
11.	LIBELLE POLKA	*Strauss*
12.	MARCH, "Juanita"	*Suppe*

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BOSTON, FRIDAY, JUNE 9, 1893.

SUMMER SEASON.
Vol. VIII. No. 7.

SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 9, 1893.

PROGRAMME.

1.	MARCH, "Austria" (First time.)	*Zach*
2.	OVERTURE, "Sakuntala"	*Goldmark*
3.	WALTZ, "Freut euch des Lebens"	*Strauss*
4.	SELECTION, "La Grande Duchesse"	*Offenbach*
5.	OVERTURE, "Semiramide"	*Rossini*
6.	*a.* "LA DERNIERE SOMMEIL D'UNE VIERGE" *b.* SEVILLIANA (First Time)	*Massenet*
7.	OVERTURE, "Rienzi"	*Wagner*
8.	"LOVE'S DREAM AFTER THE BALL"	*Czibulka*
9.	SELECTION, "Merry War"	*Strauss*
10.	WALTZ, "Les Violettes"	*Waldteufel*
11.	POLKA FRANCAIS, "Violanta"	*Knecht*
12.	MARCH, "Boulanger"	*Sousa*

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PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, SATURDAY, JUNE 10, 1893.

SUMMER SEASON.
Vol. VIII. No. 8.

SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. **C. A. ELLIS, Manager.**

Saturday Evening, June 10, 1893.

PROGRAMME.

1. MARCH, "Boccaccio"	*Suppe*
2. OVERTURE, "Barber of Seville"	*Rossini*
3. WALTZ, "Wiener Blut"	*Strauss*
4. SELECTION, "Les Brigands"	*Offenbach*
5. BALLET MUSIC, "Henry VIII."	*Saint-Saens*
6. PRELUDE, "Lohengrin"	*Wagner*
7. VALSE CAPRICE	*Rubinstein*
8. HYMN TO ST. CECILIA	*Gounod*
9. SELECTION, "Fencing Master"	*DeKoven*
10. WALTZ, "La Vague"	*Metra*
11. POLKA, "Cœur de Dame"	*Fahrbach*
12. PERSIAN MARCH	*Strauss*

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BOSTON, MONDAY, JUNE 12, 1893.
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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 12.

PROGRAMME.

1.	WEDDING MARCH	*Mendelssohn*
2.	OVERTURE, "Martha"	*Flotow*
3.	WALTZ, "Christmas Eve" (First time.)	*Clayton Johns*
4.	SELECTION, "Heart and Hand"	*Lecocq*
5.	OVERTURE, "William Tell"	*Rossini*
6.	BERCEUSE, for String Orchestra	*Clayton Johns*
7.	OVERTURE, "La Jolie Parfumeuse"	*Offenbach*
8.	SELECTION, "Carmen"	*Bizet*
9.	OVERTURE, "Galatea"	*Suppe*
10.	WALTZ, "Les Patineurs"	*Waldteufel*
11.	POLKA, "Libelle"	*Strauss*
12.	MARCH, "La Patrie"	*Millocker*

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor.   C. A. ELLIS, Manager.

Tuesday Evening, June 13, 1893.

PROGRAMME.

1.	MARCH, "Austria"	*Zach*
2.	OVERTURE, "Raymond"	*Thomas*
3.	WALTZ, for String Orchestra (First time.)	*Mackay*
4.	SELECTION, "Fatinitza"	*Suppe*
5.	BALLET MUSIC, "Queen of Sheba"	*Goldmark*
6.	COLUMBIAN MARCH	*Schulz*
7.	INTERMEZZO, from "Pagliacci"	*Leoncavallo*
8.	SELECTION, "Faust"	*Gounod*
9.	SELECTION, "Poor Jonathan"	*Millocker*
10.	FLIRTATION	*Steck*
11.	WALTZ. "Barcarolle"	*Waldteufel*
12.	MARCH, "White Horse"	*Tellam*

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THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 14.

PROGRAMME.

1.	MARCH, "Tschin Boom"	*Kraus*
2.	OVERTURE, "Merry Wives of Windsor"	*Nicolai*
3.	WALTZ, "Thousand and One Nights"	*Strauss*
4.	SELECTION, "Chimes of Normandy"	*Planquette*
5.	HUNGARIAN DANCES	*Brahms*
6.	FIRE CHARM, from "Die Walkyrie"	*Wagner*
7.	PRELUDE to "The Deluge"	*Saint-Saens*
8.	SELECTION, "Pounce & Co." (First Time)	*Woolf*
9.	OVERTURE, "Fledermaus"	*Strauss*
10.	WALTZ, "Espana"	*Waldteufel*
11.	POLKA, "One Heart, One Mind"	*Strauss*
12.	MARCH, "Prince Eugene"	*Leonhardt*

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BOSTON, THURSDAY, JUNE 15, 1893.

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Vol. VIII. No. 11.

SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 15.

PROGRAMME.

1. MARCH, "Queen of Sheba" . . . . *Gounod*
2. OVERTURE, "Zampa" . . . . *Herold*
3. WALTZ, "Carlotta" . . . . *Millocker*
4. SELECTION, "Sphinx" . . . . *Thompson*
   Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.

5. OVERTURE, "Martha" . . . . *Flotow*
6. *a* LA DERNIERE SOMMEIL D'UNE VIERGE } *Massenet*
   b SEVILLIANA }
7. PRELUDE to "Die Meistersinger" . . . . *Wagner*
8. SUITE, "Peer Gynt" . . . . *Grieg*
   a Aase's Death.
   b In the Halls of the King of the Dovre Mountains.
   (The Imps are chasing Peer Gynt.)

9. SELECTION, "Fencing Master" . . . . *DeKoven*
10. LOIN DU BAL . . . . *Gillet*
11. WALTZ, "Les Patineurs" . . . . *Waldteufel*
12. MARCH, "Juanita" . . . . *Suppe*

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Vol. VIII. No. 12.

SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 16.

PROGRAMME.

1.	PERSIAN MARCH	*Strauss*
2.	OVERTURE, "Stradella"	*Flotow*
3.	WALTZ, "Waldgeister"	*Zach*
4.	SELECTION, "Pirates of Penzance"	*Sullivan*
5.	BALLET MUSIC, "Sylvia" a Prelude, Les Chasseresses. b Intermezzo et Valse lente. c Pizzicati. d Cortege de Bacchus	*Delibes*
6.	VENEZIANA (First Time)	*Bereny*
7.	FINALE, Act I. "Lohengrin"	*Wagner*
8.	SELECTION, "Cavalleria Rusticana"	*Mascagni*
9.	OVERTURE, "Light Cavalry"	*Suppe*
10.	KISS WALTZ	*Strauss*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12	MARCH, "Hoch Habsburg"	*Kral*

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BOSTON, SATURDAY, JUNE 17, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

• Promenade • Concerts •

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 17.

PROGRAMME.

1.	MARCH, "Boccaccio"	*Suppe*
2.	OVERTURE, "Ruy Blas"	*Mendelssohn*
3.	WALTZ, "Blue Danube"	*Strauss*
4.	SELECTION, "Gondoliers"	*Sullivan*
5.	OVERTURE, "Tannhauser"	*Wagner*
6.	TRAUMEREI	*Schumann*
7.	BALLET MUSIC, from "Boabdil" a Scherzo Waltz. b Malaguena.	*Moszkowski*
8.	SELECTION, "Robin Hood"	*DeKoven*
9.	OVERTURE, "Banditen Streiche"	*Suppe*
10.	WALTZ, "Tour de Monde"	*Metra*
11.	POLKA FRANCAIS, "Violanta"	*Knecht*
12.	MARCH, "Austria"	*Zach*

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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 19.

PROGRAMME.

1.	CORONATION MARCH, from "Le Prophete"	*Meyerbeer*
2.	OVERTURE, "Fra Diavolo"	*Auber*
3.	WALTZ, "Legends from the Forest"	*Strauss*
4.	SELECTION, "Pounce & Co."	*Woolf*
5.	SLAVONIC DANCES	*Dvorak*
6.	"DANSE DES BACCHANTES," from "Philemon et Baucis"	*Gounod*
7.	OVERTURE, "Rienzi"	*Wagner*
8.	SELECTION, "Aida"	*Verdi*
9.	SELECTION, "La Fille de Madame Angot"	*Lecocq*
10.	WALTZ, "Toujours ou Jamais"	*Waldteufel*
11.	POLKA, "Enthusiasm"	*P. Muller*
12.	MARCH, "White Horse"	*Tellam*

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BOSTON, TUESDAY, JUNE 20, 1893.

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Vol. VIII. No. 15.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, June 20.

PROGRAMME.

1.	POLONAISE	*Chopin*
2.	OVERTURE, "Phedre"	*Massenet*
3.	WALTZ, "Morgenblatter"	*Strauss*
4.	SELECTION, "Mignon"	*A. Thomas*
5.	AIR, Louis XIII.	*Ghys*
6.	POLONAISE	*Liszt*
7.	INTERMEZZO, "Naila"	*Delibes*
8.	RIDE OF THE WALKYRIES	*Wagner*
9.	SELECTION, "La Grande Duchesse"	*Offenbach*
10.	WALTZ, "Spanish Serenade"	*Metra*
11.	POLKA, "Bella Bocca"	*Waldteufel*
12.	MARCH, "Prince Eugene"	*Leonhardt*

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BOSTON, WEDNESDAY, JUNE 21, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 21.

PROGRAMME.

1.	MARCH, "Austria"	*Zach*
2.	OVERTURE, "Merry Wives of Windsor"	*Nicola*
3.	KAISER WALTZ	*Strauss*
4.	SELECTION, "Boccaccio"	*Suppe*
5.	INTERMEZZO, "Narcissa"	*Goodrich*
6.	OVERTURE, "Oberon"	*Weber*
7.	"LE DERNIER SOMMEIL D'UNE VIERGE"	*Massenet*
8.	SELECTION, "Faust"	*Gounod*
9.	OVERTURE, "Light Cavalry"	*Suppe*
10.	LOVE'S DREAM AFTER THE BALL	*Czibulka*
11.	WALTZ, "Seid umschlungen Millionen"	*Strauss*
12.	MARCH, "Furs Vaterland"	*Millocker*

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BOSTON, THURSDAY, JUNE 22, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 22.

PROGRAMME.

1.	HUNGARIAN MARCH	*Berlioz*
2.	SUITE, "From all Countries"	*Moszkowski*
3.	WALTZ, "Morgenblatter"	*Strauss*
4.	OVERTURE, "Orpheus aux Enfers"	*Offenbach*
5.	BALLET MUSIC, "Sylvia" a Prelude. Les Chasseresses. b Intermezzo et Valse Lente. c Pizzicati. d Cortege de Bacchus.	*Delibes*
6.	BALLET MUSIC, from "Boabdil" a Scherzo Waltz. b Malaguena.	*Moszkowski*
7.	OVERTURE, "William Tell"	*Rossini*
8.	SELECTION, "Carmen"	*Bizet*
9.	FLIRTATION	*Steck*
10.	WALTZ, "Espana"	*Waldteufel*
11.	"N. E. ACCIDENT POLKA	*Knecht*

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BOSTON, FRIDAY, JUNE 23, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 23.

PROGRAMME.

1.	MARCH, "Baden-Baden"	*Kral*
2.	OVERTURE, "Euryanthe"	*Weber*
3.	WALTZ, "Waldgeister"	*Zach*
4.	SELECTION, "Mikado"	*Sullivan*
5.	SUITE, "L'Arlesienne," No. 1 I. Prelude. II. Menuetto. III. Adagietto. IV. Carillon.	*Bizet*
6.	MINUET	*Boccherini*
7.	OVERTURE, "Zampa"	*Herold*
8.	PRELUDE, "Lohengrin"	*Wagner*
9.	SELECTION, "Fencing Master"	*DeKoven*
10.	WALTZ, "Estudiantina"	*Waldteufel*
11.	POLKA, "Enthusiasm"	*P. Muller*
12.	MARCH, "Pour la Patrie"	*Millocker*

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, June 24.

PROGRAMME.

1.	MARCH, "Hoch Habsburg"	*Kral*
2.	OVERTURE, "Martha"	*Flotow*
3.	WALTZ, "Artists' Life"	*Strauss*
4.	SELECTION, "Les Brigands"	*Offenbach*
5	BALLET MUSIC, "Faust"	*Gounod*
6.	SERENADE	*Haydn*
7.	RIDE OF THE WALKYRIES	*Wagner*
8.	OVERTURE, "Poet and Peasant"	*Suppe*
9.	SELECTION, "Robin Hood"	*DeKoven*
10.	WALTZ, "Les Patineurs"	*Waldteufel*
11.	POLKA, "Violonta"	*Knecht*
12.	MARCH, "White Horse"	*Tellam*

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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, June 26.

PROGRAMME.

1.	MARCH, "Tannhauser"	*Wagner*
2.	OVERTURE, "Barber of Seville"	*Rossini*
3.	WALTZ, "Doctrinen"	*Ed. Strauss*
4.	SELECTION, "Fatinitza"	*Suppe*
5.	SCENES PITTORESQUES March. Air de Ballet. Angelus. Fete Boheme.	*Massenet*
6.	PRELUDE, "Deluge"	*Saint-Saens*
7.	WOTAN'S FAREWELL AND FIRE-CHARM	*Wagner*
8.	SELECTION, "Cavalleria Rusticana"	*Mascagni*
9.	SELECTION, "Chimes of Normandy"	*Planquette*
10.	WALTZ, "Serenade Espagnol"	*Metra*
11.	POLKA, "Bella Bocca"	*Waldteufel*
12.	MARCH, "Austria"	*Zach*

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BOSTON, TUESDAY, JUNE 27, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

· Tuesday Evening, June 27.

DeKOVEN NIGHT.

PROGRAMME.

1. HUNGARIAN MARCH . . . . *Berlioz*
2. OVERTURE, "Phedre" . . . . *Massenet*
3. INTERMEZZO, "Naila" . . . . *Delibes*
4. SELECTION, "Robin Hood" . . . . *DeKoven*
   Conducted by the Composer.

5. BERCEUSE . . . . *Clayton Johns*
6. SELECTION, "Knickerbockers" . . . . . . *DeKoven*
   (First time.)
   Conducted by the Composer.
7. OVERTURE, "Tannhauser" . . . . *Wagner*
8. MARCH OF THE GNOMES . . . . *DeKoven*
   Conducted by the Composer.

9. OVERTURE, "Light Cavalry" . . . . *Suppe*
10. SELECTION, "Fencing Master" . . . . . . *DeKoven*
    Conducted by the Composer.
11. ESPANA . . . . *Chabrier*
12. MARCH "Austria" . . . . *Zach*

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BOSTON, WEDNESDAY, JUNE 28, 1893.
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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, June 28.

PROGRAMME.

1.	MARCH, "Prophete"	*Meyerbeer*
2.	OVERTURE, "Si j'etais Roi"	*Adam*
3.	WALTZ, "Tales of the Orient"	*Strauss*
4.	SELECTION, "Erminie"	*Jakobowski*
5.	BALLET MUSIC, "Faust"	*Gounod*
6.	HYMN TO ST. CECILIA	*Gounod*
7.	WALDWEBEN	*Wagner*
8.	OVERTURE, "Raymond"	*A. Thomas*
9.	SELECTION, "La Grande Duchesse"	*Offenbach*
10.	WALTZ, "Je t'aime"	*Waldteufel*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12.	MARCH, "Baden-Baden"	*Kral*

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PUBLISHED BY
C. A. ELLIS,
MUSIC HALL.

BOSTON, THURSDAY, JUNE 29, 1893.

SUMMER SEASON.
Vol. VIII. No. 23.

SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, June 29.

PROGRAMME.

1.	PERSIAN MARCH	*Strauss*
2.	OVERTURE, "Sakuntala"	*Goldmark*
3.	WALTZ, "Carlotta"	*Millocker*
4.	OVERTURE, "Mignon"	*A. Thomas*
5.	SYMPHONIC POEM, "Le Rouet d'Omphale"	*Saint-Saens*
6.	OVERTURE, "Rienzi"	*Wagner*
7.	DANSE DES BACCHANTES, from "Philemon et Baucis"	*Gounod*
8.	SELECTION, "Carmen"	*Bizet*
9.	SELECTION, "Fatinitza"	*Suppe*
10.	WALTZ, "Esperanza"	*Metra*
11.	POLKA, "Bella Bocca"	*Waldteufel*
12.	TEUFELS MARCH	*Suppe*

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BOSTON, FRIDAY, JUNE 30, 1893.

SUMMER SEASON.
Vol. VIII. No. 24.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, June 30.

PROGRAMME.

1.	POLONAISE	*Chopin*
2.	OVERTURE, "Les Dragons de Villars"	*Maillart*
3.	WALTZ, "Child of Fortune"	*Millocker*
4.	SELECTION, "Knickerbockers"	*DeKoven*
5.	SUITE, "Peer Gynt" *a* Aase's Death. *b* In the Halls of the King of the Dovre Mountains. (The Imps are chasing Peer Gynt.)	*Grieg*
6.	HUNGARIAN RHAPSODY	*Liszt*
7.	PRELUDE, from "St. Mary Magdalen"	*Martin Roeder*
8.	OVERTURE, "Stradella"	*Flotow*
9.	SELECTION, "La Belle Helene"	*Offenbach*
10.	WALTZ, "Barcarolle"	*Waldteufel*
11.	POLKA, "Libelle"	*Strauss*
12.	MARCH, "Pour la Patrie"	*Millocker*

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BOSTON, SATURDAY, JULY 1, 1893.

SUMMER SEASON.
Vol. VIII. No. 25.

SUMMER SEASON OF 1893.

THE MUSIC HALL
• Promenade · Concerts •

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, July 1.

PROGRAMME.

1. MARCH, "Juanita" . . . . *Suppe*
2. OVERTURE, "Oberon" . . . . *Weber*
3. WALTZ, "Artists' Life" . . . . *Strauss*
4. SELECTION, "Fencing Master" . . . . . *DeKoven*

5. SELECTION, "Faust" . . . . *Gounod*
6. PRELUDE, "Meistersingers" . . . . . *Wagner*
7. INTERMEZZO, "Cavalleria Rusticana" . . . *Mascagni*
8. SELECTION, "Sphinx" . . . . *Thompson*
   Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.

9. SELECTION, "Gondoliers" . . . . . . *Sullivan*
10. WALTZ, "Blue Danube" . . . . *Strauss*
11. POLKA, "Woman's Heart" . . . . . . *Fahrbach*
12. MARCH, "Hoch Habsburg" . . . . *Kral*

Monday, July 3, ... WAGNER NIGHT
Tuesday, July 4, . . PATRIOTIC PROGRAMME
Wednesday, July 5, . . OFFENBACH NIGHT

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BOSTON, MONDAY, JULY 3, 1893.

SUMMER SEASON.
Vol. VIII. No. 26.

SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, July 3.

WAGNER NIGHT.

PROGRAMME.

1.	TANNHAUSER MARCH	*Wagner*
2.	INTERMEZZO, "Naila"	*Delibes*
3.	WALDWEBEN	*Wagner*
4.	SELECTION, "Robin Hood"	*DeKoven*
5.	a BERCEUSE b SCHERZO	*Clayton Johns*
6.	OVERTURE, "Rienzi"	*Wagner*
7.	SELECTION, "Carmen"	*Bizet*
8.	PRELUDE, "Lohengrin"	*Wagner*
9.	SELECTION, "Mignon"	*A. Thomas*
10.	FIRE CHARM, from "Die Walkyrie"	*Wagner*
11.	POLKA, "Enthusiasm"	*P. Muller*
12.	HUNGARIAN MARCH	*Berlioz*

Tuesday, July 4, . . . PATRIOTIC PROGRAMME
Wednesday, July 5, . . OFFENBACH NIGHT

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BOSTON, TUESDAY, JULY 4, 1893.

SUMMER SEASON.
Vol. VIII. No. 27.

SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, July 4.

PATRIOTIC PROGRAMME.

1.	MARCH, "Le Prophete"	*Meyerbeer*
2.	OVERTURE, "Jubel"	*Weber*
3.	WALTZ, "Artists' Life"	*Strauss*
4.	SELECTION, "Madame Angot"	*Lecocq*
5.	BALLET MUSIC, "Sylvia" a Prelude. Les Chasseresses. b Intermezzo et Valse Lente. c Pizzicati. d Cortege de Bacchus.	*Delibes*
6.	COLUMBIAN MARCH	*Schulz*
7.	SELECTION, "Fencing Master"	*DeKoven*
8.	SELECTION, "Sphinx" Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.	*Thompson*
9.	SELECTION, "Chimes of Normandy"	*Planquette*
10.	WALTZ, "Blue Danube"	*Strauss*
11.	POLKA, "Bella Bocca"	*Waldteufel*
12.	MARCH, "Austria"	*Zach*

Wednesday, July 5, . . OFFENBACH NIGHT

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BOSTON, WEDNESDAY, JULY 5, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
Promenade Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, July 5.

OFFENBACH NIGHT.

PROGRAMME.

1.	WEDDING MARCH	*Mendelssohn*
2.	OVERTURE, "La Jolie Parfumeuse"	*Offenbach*
3.	WALTZ, "Wine, Women, and Song"	*Strauss*
4.	SELECTION, "Brigands"	*Offenbach*
5.	BALLET MUSIC, "Coppelia"	*Bizet*
6.	SELECTION "La Belle Helene"	*Offenbach*
7.	OVERTURE, "Tannhauser"	*Wagner*
8.	SELECTION, "La Grande Duchesse"	*Offenbach*
9.	WALTZ, "Les Patineurs"	*Waldteufel*
10.	OVERTURE, "Orpheus aux Enfers"	*Offenbach*
11.	POLKA, "Unparteische Kritik"	*Strauss*
12.	MARCH, "Baden-Baden"	*Kral*

Friday, July 7, ... SULLIVAN NIGHT

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BOSTON, THURSDAY, JULY 6, 1893.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, July 6.

PROGRAMME.

1.	MARCH, "Queen of Sheba"	*Gounod*
2.	OVERTURE, "Le Roi d'Ys"	*Lalo*
3.	WALTZ, "Barcarolle"	*Waldteufel*
4.	SELECTION, "Erminie"	*Jakobowski*
5.	INVITATION TO DANCE	*Weber-Berlioz*
6.	PRELUDE, "The Deluge"	*Saint-Saens*
7.	FINALE, Act I., "Lohengrin"	*Wagner*
8.	OVERTURE, "Galatea"	*Suppe*
9.	SELECTION, "Knickerbockers"	*DeKoven*
10.	FLIRTATION	*Steck*
11.	WALTZ, "Lagunen"	*Strauss*
12.	TEUFELS MARCH	*Suppe*

Friday, July 7, ... SULLIVAN NIGHT

Monday, July 10, Vocal Selections by the following Artists:

Thomas E. Johnson.
J. C. Bartlett.
E. M. Spears.
W. H. Fessenden.
E. F. Webber.
H. A. Cook.
C. E. Hay.
Robert Bruce.
Geo. R. Titus.
M. W. Whitney.
G. Rob. Clark.
L. B. Merrill.

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BOSTON, FRIDAY, JULY 7, 1893.

SUMMER SEASON.
Vol. VIII. No. 30.

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Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, July 7.

SULLIVAN NIGHT.

PROGRAMME.

1.	MARCH, "Tannhauser"	*Wagner*
2.	SELECTION, "Pinafore"	*Sullivan*
3.	OVERTURE, "Freischutz"	*Weber*
4.	SELECTION, "Mikado"	*Sullivan*
5.	DANSE MACABRE	*Saint-Saens*
6.	GRACEFUL DANCE	*Sullivan*
7.	OVERTURE, "Flying Dutchman"	*Wagner*
8.	SELECTION, "Pirates of Penzance"	*Sullivan*
9.	LE DERNIER SOMMEIL DE LA VIERGE	*Massenet*
10.	SELECTION, "Gondoliers"	*Sullivan*
11.	SPANISH SERENADE	*Metra*
12.	MARCH, "Pour la Patrie"	*Millocker*

Monday, July 10, Vocal Selections by the following Artists:

Thomas E. Johnson.
J. C. Bartlett.
E. M. Spears.
W. H. Fessenden.
E. F. Webber.
H. A. Cook.
C. E. Hay.
Robert Bruce.
Geo. R. Titus.
M. W. Whitney.
G. Rob. Clark.
L. B. Merrill.

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The Mason & Hamlin Liszt Organs used at these concerts.

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PUBLISHED BY
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BOSTON, SATURDAY, JULY 8, 1893.

SUMMER SEASON.
Vol. VIII. No. 31.

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SUMMER SEASON OF 1893.

THE MUSIC HALL

Promenade · Concerts

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, July 8.

PROGRAMME.

1.	MARCH, "Fatinitza"	*Suppe*
2.	OVERTURE, "Raymond"	*A. Thomas*
3.	WALTZ, "Morgenblatter"	*Strauss*
4.	SELECTION, "Boccaccio"	*Suppe*
5.	BALLET MUSIC, "Henry VIII."	*Saint-Saens*
6.	LARGO	*Haendel*
7.	SELECTION, "Sphinx" Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for Full Orchestra for the Promenade Concerts.	*Thompson*
8.	SELECTION, "Cavalleria Rusticana"	*Mascagni*
9.	OVERTURE, "Martha"	*Flotow*
10.	CARLOTTA WALTZ	*Millocker*
11.	POLKA, "Blumen"	*Ziehrer*
12.	BOULANGER MARCH	*Sousa*

Tuesday, July 11,	STRAUSS NIGHT
Wednesday, July 12,	DeKOVEN NIGHT (By request)
Thursday, July 13,	BALL-ROOM NIGHT
Friday, July 14,	SUPPE NIGHT
Saturday, July 15,	Closing Night and Complimentary Testimonial to Mr. T. ADAMOWSKI.

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BOSTON, MONDAY, JULY 10, 1893.

SUMMER SEASON.
Vol. VIII. No. 32.

SUMMER SEASON OF 1893.

THE MUSIC HALL

• Promenade • Concerts •

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Monday Evening, July 10.

Vocal Selections by the following Artists:

THOMAS E. JOHNSON. **W. H. FESSENDEN.** **C. E. HAY.** **M. W. WHITNEY.**
J. C. BARTLETT. **E. F. WEBBER.** **ROBERT BRUCE.** **G. ROB. CLARK.**
E. M. SPEARS. **H. A. COOK.** **GEO. R. TITUS.** **L. B. MERRILL.**

PROGRAMME.

1.	POLONAISE	*Chopin*
2.	OVERTURE, "William Tell"	*Rossini*
3.	VOCAL SELECTION, "Comrades in Arms"	*Adam*
4.	SELECTION, "Aida"	*Verdi*
5.	BALLET MUSIC, "Boabdil" a Scherzo. b Malaguena.	*Moszkowski*
6.	VOCAL SELECTION, "The Owl and the Pussy Cat"	*DeKoven*
7.	OVERTURE, "Tannhauser"	*Wagner*
8.	VOCAL SELECTION, "Strike the Lyre"	*Bishop*
9.	POLONAISE	*Liszt*
10.	VOCAL WALTZ	*Vogel*
11.	LOIN DU BAL	*Gillet*
12.	MARCH, "Austria"	*Zach*

Tuesday, July 11,	STRAUSS NIGHT
Wednesday, July 12,	DeKOVEN NIGHT (By request)
Thursday, July 13,	BALL-ROOM NIGHT
Friday, July 14,	SUPPE NIGHT

Saturday, July 15, Closing Night and Complimentary Testimonial to Mr. T. ADAMOWSKI.

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BOSTON, TUESDAY, JULY 11, 1893.

SUMMER SEASON.
Vol. VIII. No. 33.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Tuesday Evening, July 11.

STRAUSS NIGHT.

PROGRAMME.

1.	PERSIAN MARCH	*Strauss*
2.	OVERTURE, "Fra Diavolo"	*Auber*
3.	WALTZ, "Tales of the Orient"	*Strauss*
4.	SELECTION, "Mignon"	*A. Thomas*
5.	OVERTURE, "Fledermaus"	*Strauss*
6.	OVERTURE, "Flying Dutchman"	*Wagner*
7.	PIZZICATO POLKA	*Strauss*
8.	SELECTION, "Merry War"	*Strauss*
9.	WALTZ, "Thousand and One Nights"	*Strauss*
10.	SELECTION, "Faust"	*Gounod*
11.	WALTZ, "Blue Danube"	*Strauss*
12.	MARCH, "Hoch Habsburg"	*Kral*

Wednesday, July 12, . . . DeKOVEN NIGHT (By request)
Thursday, July 13, . . . BALL-ROOM NIGHT
Friday, July 14, . . . SUPPE NIGHT
Saturday, July 15, Closing Night and Complimentary Testimonial to Mr. T. ADAMOWSKI.

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BOSTON, WEDNESDAY, JULY 12, 1893.

SUMMER SEASON.
Vol. VIII. No. 34.

SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Wednesday Evening, July 12.

DeKOVEN NIGHT. (By request.)

PROGRAMME.

1.	MARCH, "Prophete"	*Meyerbeer*
2.	SUITE, "L'Arlesienne No. 2"	*Bizet*
3.	KAISER WALTZ	*Strauss*
4.	SELECTION, "Robin Hood"	*DeKoven*
5.	BALLET MUSIC, "Feramors"	*Rubinstein*
6.	MARCH OF THE GNOMES	*DeKoven*
7.	SECRET LOVE	*Resch*
8.	SELECTION, "Knickerbockers"	*DeKoven*
9.	OVERTURE, "Stradella"	*Flotow*
10.	SELECTION, "Fencing Master"	*DeKoven*
11.	POLKA, "Enthusiasm"	*P. Muller*
12.	MARCH "Austria"	*Zach*

Thursday, July 13, ... BALL-ROOM NIGHT
Friday, July 14, ... SUPPE NIGHT
Saturday, July 15, Closing Night and Complimentary Testimonial to Mr. T. ADAMOWSKI.

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BOSTON, THURSDAY, JULY 13, 1893.

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Vol. VIII. No. 35.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Thursday Evening, July 13.

BALL-ROOM NIGHT.

PROGRAMME.

1.	MARCH, "Austria"	*Zach*
2.	WALTZ, "Les Patineurs"	*Waldteufel*
3.	SLAVONIC DANCES	*Dvorak*
4.	POLKA, "La Czarina"	*Ganne*
5.	SELECTION, "Carmen"	*Bizet*
6.	SERENATA	*Moszkowski*
7.	WALTZ	*Zach*
8.	SELECTION, "La Grande Duchesse"	*Offenbach*
9.	SELECTION, "La Fille de Madame Angot"	*Lecocq*
10.	ESPANA	*Chabrier*
11.	POLKA, "Violonta"	*Knecht*
12.	MARCH, "Washington Post"	*Sousa*

Friday, July 14. . . . . SUPPE NIGHT
Saturday, July 15, Closing Night and Complimentary Testimonial to Mr. T. ADAMOWSKI.

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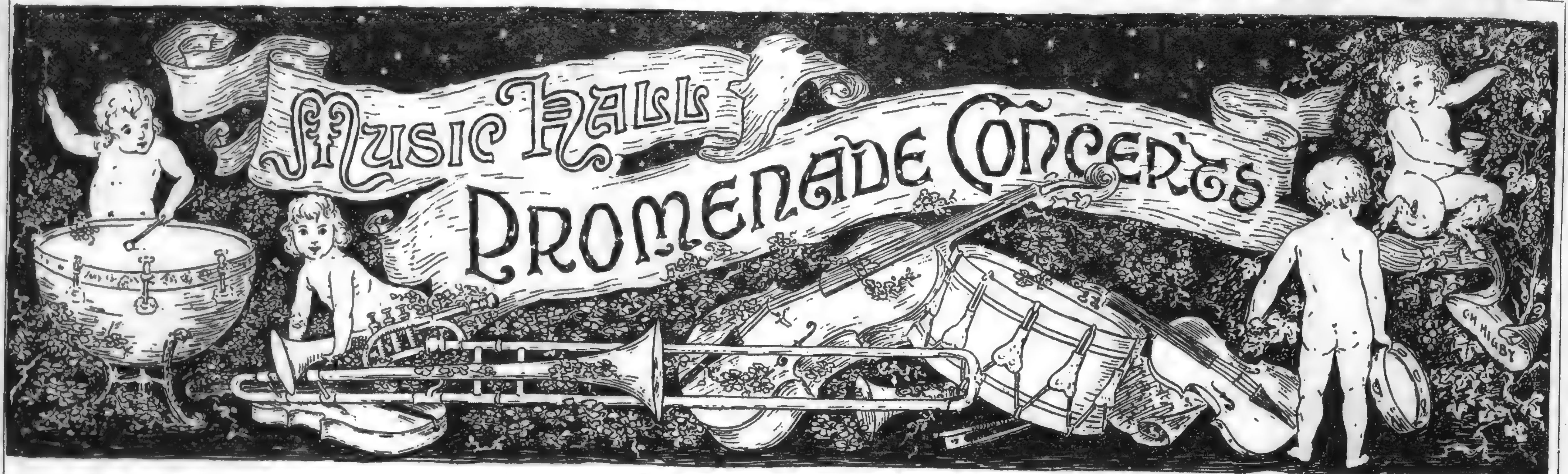

PUBLISHED BY C. A. ELLIS, MUSIC HALL. BOSTON, FRIDAY, JULY 14, 1893. SUMMER SEASON. Vol. VIII. No. 36.

SUMMER SEASON OF 1893.

THE MUSIC HALL

· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Friday Evening, July 14.

SUPPÉ NIGHT.

PROGRAMME.

1.	TEUFELS MARCH	*Suppe*
2.	OVERTURE, "Euryanthe"	*Weber*
3.	SELECTION, "Boccaccio"	*Suppe*
4.	OVERTURE, "Light Cavalry"	*Suppe*
5.	BALLET MUSIC	*Massenet*
6.	OVERTURE, "Poet and Peasant"	*Suppe*
7.	TRAUMEREI	*Schumann*
8.	OVERTURE, "Banditen Streiche"	*Suppe*
9.	SELECTION, "Fatinitza"	*Suppe*
10.	WALTZ, "Estudiantina"	*Waldteufel*
11.	POLKA, "Libelle"	*Strauss*
12.	MARCH, "Juanita"	*Suppe*

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PUBLISHED BY
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BOSTON, SATURDAY, JULY 15, 1893.

SUMMER SEASON.
Vol. VIII. No. 37.

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SUMMER SEASON OF 1893.

THE MUSIC HALL
· Promenade · Concerts ·

EIGHTH SEASON

T. ADAMOWSKI, Conductor. C. A. ELLIS, Manager.

Saturday Evening, July 15.

Closing Night and Complimentary Testimonial to Mr. T. Adamowski.

PROGRAMME.

1. WEDDING MARCH . . . . *Mendelssohn*
2. OVERTURE, "Meistersinger" . . . . . . *Wagner*
3. VIOLIN SOLOS.
   - a Melody . . . . . . *Paderewski*
   - b Hungarian Dance . . . . *Nachez*

   Mr. T ADAMOWSKI.
4. WALTZ, "Harlequin's Voyage." (First time) . . . . *Zach*

   Dedicated to Mr. T. Adamowski.

---

5. BALLET MUSIC, "Sylvia" . . . . *Delibes*
   - a Prelude. Les Chasseresses.
   - b Intermezzo et Valse Lente.
   - c Pizzicati.
   - d Cortege de Bacchus.
6. RIDE OF THE WALKYRIES . . . . *Wagner*
7. LE DERNIER SOMMEIL DE LA VIERGE . . *Massenet*
8. SUITE, "Peer Gynt" . . . . *Grieg*
   - a Morning Dawn.
   - b In the Halls of the King of the Dovre Mountains.

   (The Imps are chasing Peer Gynt.)

---

9. SELECTION, "Gondoliers" . . . . *Sullivan*
10. LOIN DU BAL . . . . *Gillet*
11. MARCH . . . . *Gounod*

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THE MOST ELEGANT CAFE IN THE CITY.

Rooms for private supper parties before and after theatres and concerts.

The French Cuisine is Unexcelled.

BIRD DINNERS.
WELSH RAREBIT.
GOLDEN BUCK.
Cold Cuts and Salads, all sorts.

WINES OF MY OWN IMPORTATION.

All the Latest Fancy Drinks.

EUROPEAN WAITERS.

NORFOLK
CABINET
Norfolk Lager Beer

LAGER BEER

A Particularly Fine Lager Beer for Family Use.

Put up in neat and attractive style. Order from your grocer or direct from the

NORFOLK BREWERY,

Cor. Cedar and Pynchon Streets or Telephone No. 56.

City Office, 69 Blackstone Street. Telephone No. 2131.

This beer is sold at the Promenade Concerts. Try it, and you will order.

DANIEL FRANK & CO.'S Imported and Domestic CIGARS. 10 Post-office Square. Boston. Depot for the Celebrated N. S. CIGARS. For sale at these concerts. Telephone 1655.

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TENNIS SUITS CLEANSED TO LOOK

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COLORED PAPER

BOSTON MUSIC HALL.

31

Promenade Concerts

SEASON 1893.

Saturday Evening, July 8.

ADMIT ONE. *C. A. ELLIS, Manager.*

RETAIN THIS CHECK.

EVE. JULY 8.

FLOOR

ONE CHAIR

TABLE

BOSTON MUSIC HALL.

Promenade Concerts

Season 1893.

Monday Evening, July 3.

ADMIT ONE. *C. A. ELLIS, Manager.*

MUSIC HALL LW3501

PROMENADE CONCERTS.

SEASON 1893.

ADMIT ONE.

Not Good July 15 C. A. Ellis Manager

BOSTON MUSIC HALL

Promenade Concerts

Complimentary Testimonial to Mr. T. Adamowski

SATURDAY EVENING, JULY 15, 1893

ADMIT ONE C. A. Ellis Manager

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV, NO. 16.

SUNDAY, JULY 16, 1893.

MUSICAL MATTERS.

The Promenades Ended—Tributes to Mr. Adamowski.

Pauline Hall's Popularity in "Amorita"—Mme. Nordica's Common Sense Opinions—Today's City Concert—Musical Plans at the Pines—News Notes, Gossip, Comment.

The eighth season of the Music Hall promenades ended last evening, and the brilliant series of concerts which has for the last six weeks been the delight of all musical Boston was brought to a close in a scene of enthusiasm, which reflected highest credit upon all who have been associated in this amusement enterprise.

Boston claims Mr. Adamowski as one of her own, and, despite the successes of his youth in his native country, it is to the recognition given him in this city that he owes his present prominence in the musical profession of America.

He has made the success of his career in the promenades of the present season, and his skill, taste and good judgment as a conductor have been recognized and commended by audiences that have a full knowledge of the requirements of the position he has filled with so much credit.

His programmes have been made with a view to meeting the tastes of all classes of music lovers, and in his readings of the hundreds of compositions included in the season's scheme he has shown the same care and attention to the gay dance music as to the excerpts from the Wagner concert repertoire.

He appeared as soloist last evening in the first part of the programme, playing a melodie by Paderewski and some Hungarian dances by Nachez, displaying his fine gifts as a violinist to the best advantage in both these numbers. He was not left in doubt as to the value put upon his playing by his audience, for more rapturous expressions of delight have not often been given by the promenade patrons. He merited all that he was given, and it was a pleasure to see such a spontaneous tribute to the genius of the soloist. Repeated recalls followed his appearance, and he was presented with many offerings from his artistic admirers.

Mr. Max Zach, one of the viola players of the orchestra, contributed the evening's novelty, a waltz, "The Harlequin's Voyage," written for the occasion and dedicated to Mr. Adamowski. The composition is in keeping with the reputation Mr. Zach has gained as an original and very melodious writer in his earlier contributions to the promenade programmes, and its merits were quickly recognized and most heartily applauded. the composer modestly acknowledging the honor from his seat among his fellow-players. Credit is due to Mr. Adamowski for the recognition he has shown of local composers during the season, and "The Harlequin's Voyage" waltzes, like many other compositions produced under his baton, will testify his good judgment in estimating the value of compositions submitted to his inspection.

The future of the Music Hall promenades is a matter of uncertainty, but if the progress of the times and the new elevated railroad wipes out the scene of these entertainments before another season, Manager Charles A. Ellis, to whom Boston owes the excellent conduct of these concerts, can "point with pride" to the record he has made, and safely challenge competition should he again assume control of them elsewhere.

COLORED PAPER

31

BOSTON MUSIC HALL.

Promenade Concerts

SEASON 1893.

Saturday Evening, July 8.

ADMIT ONE. *C. A. ELLIS, Manager.*

TABLE
ONE CHAIR
FLOOR
EVE. JULY 8.
RETAIN THIS CHECK.

26

BOSTON MUSIC HALL.

Promenade Concerts

SEASON 1893.

Monday Evening, July 3.

ADMIT ONE. *C. A. ELLIS, Manager.*

TABLE
Q
ONE CHAIR
FIRST BALCONY.
EVE. JULY 3.
RETAIN THIS CHECK.

37

BOSTON MUSIC HALL.

Promenade Concerts

SEASON 1893.

Saturday Evening, July 15.

ADMIT ONE. *C. A. ELLIS, Manager.*

617
FIRST BALCONY.
EVE. JULY 15.
RETAIN THIS CHECK.

MUSIC HALL LW350

PROMENADE CONCERTS.

SEASON 1893.

ADMIT ONE.

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TENNIS SUITS CLEANSED TO LOOK

Music Hall
Promenade Concerts

THE "POPS." SYMPHONY HALL.

SONGS

TA-RA-RA BOOM-DE-AY

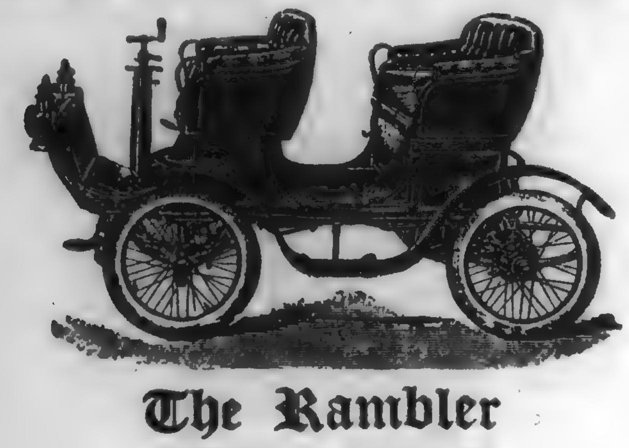
A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.

Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.

THE AUTO'S THE THING!



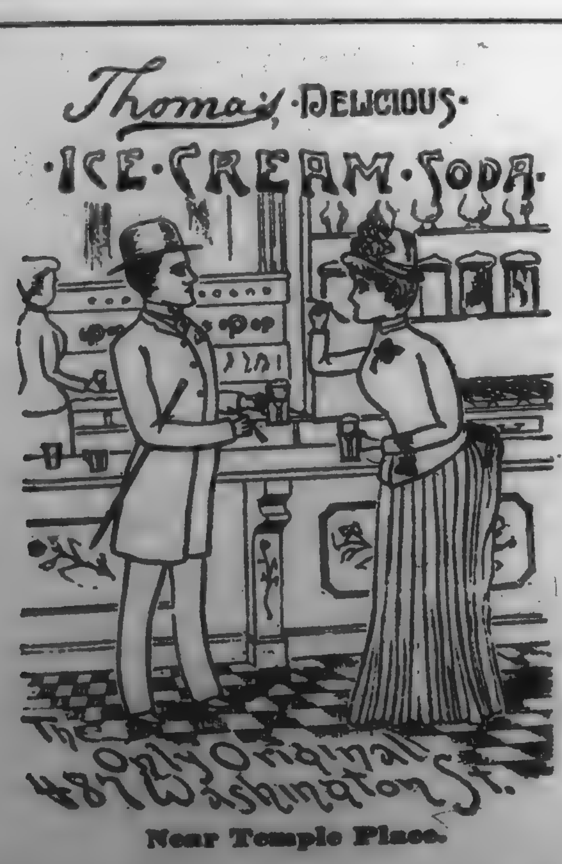
The Rambler
SPORT FLYABOUT

Mr. Ad. Neuendorff, the esteemed leader of our Promenades, was taken by surprise at the new Central Park Garden Sunday night, being made the recipient of an ebony conductor's desk, closely followed by flowers and applause.

The pig piano was a reality and not a freak of the humorist. Abbé Montendre of Louis XIV time was the inventor. He had a chest in which were placed pigs of various ages whose voices ranged from a dulcet tenor to E-flat in alt. They were manipulated by a piano keyboard, the ends of the keys being armed with needles which were poked into the porkers' flanks. (Exchange.)

A big difference—some men go to Music Hall in dress suits, and others in street cars.

A dispute as to the best cigar sold in Boston for ten cents, which arose at a Promenade Concert the other day, was settled in the following novel manner: The first ten gentlemen who came from the Hall smoking were asked their opinion; six decided on the "Sapristi," and four on the "N. S." The loser paid for a box of "Sapristi." Thus an embarrassing scandal was happily avoided and all concerned departed in good spirits.



Near Temple Place.

BOSTON, WEDNESDAY, MAY 18, 1932
47th Season
ARTHUR FIEDLER, Conductor

GAY NINETIES NIGHT

I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry, the Bow'ry,
They say such things, and they do strange things on the Bow'ry, the Bow'ry,
I'll never go there any more.

THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, how happy we'll be,
For I love sweet Rosie O'Grady, and Rosie O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet on the seat
Of a bicycle built for two.

COMRADES

Comrades, comrades, ever since we were boys,
Sharing each other's sorrows, sharing each other's joys;
Comrades, when manhood was dawning,
Faithful whate'er might betide,
When danger threatened, my darling old comrade was there by my side.

LITTLE ANNIE ROONEY

She's my sweetheart, I'm her beau;
She's my Annie, I'm her Joe.
Soon we'll marry, never to part;
Little Annie Rooney is my sweetheart.

SHE MAY HAVE SEEN BETTER DAYS

She may have seen better days,
When she was in her prime;
She may have seen better days,
Once upon a time.
Though by the wayside she fell,
She may yet mend her ways;
Some poor old mother is waiting for her
Who has seen better days.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor with the girl he adored,
While the band played on.
His head, it was loaded, it nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

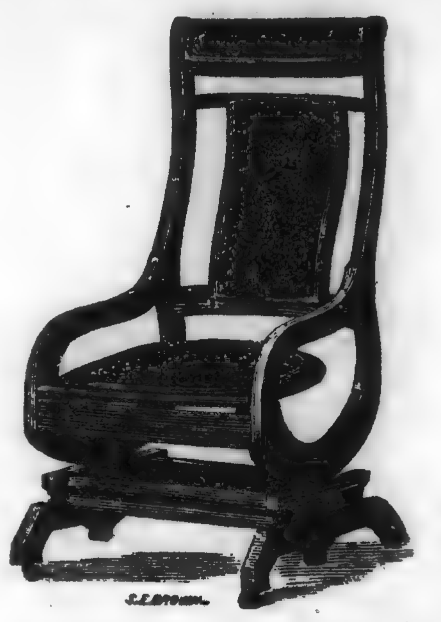
AFTER THE BALL

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus all join in—

There'll be a hot time in the old town to-night!



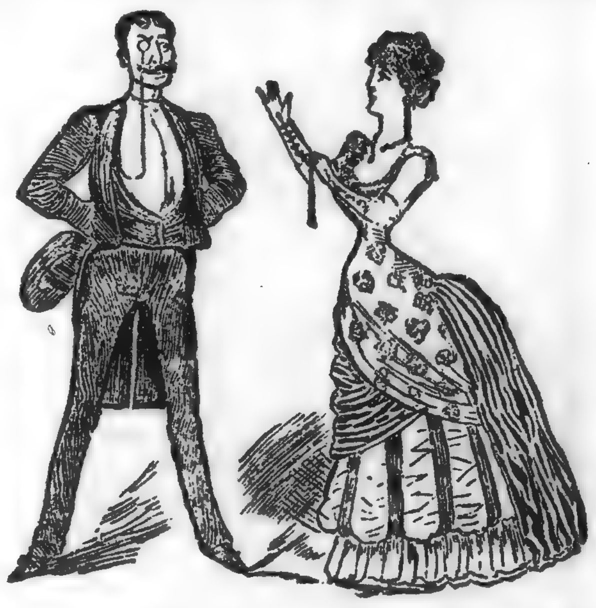
The "Ideal" CHAIR

Supports the
Small of the
Back.

**Nothing ever
like it.**

50,000 ladies and gentlemen have pronounced the above verdict on this chair.

She: "There, what do you think of that?"
He: "Grand, by jove, that is the best thing I ever saw for a glove fastener. Did you get those at



Sears' Glove Establishment
7 Temple Place

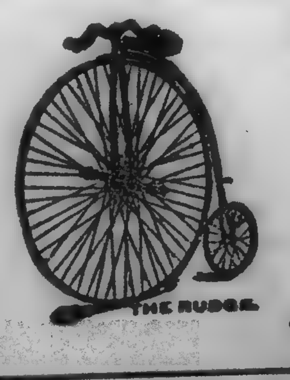
A man, inquiring at a news store recently for a libretto of the "Mikado," was met by a blank stare from the clerk and the interrogative inflection "Beg pardon?" "Mikado libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head with a smile: "No speak Italiano." (Exchange.)

"Break, break, break," is what the waves sing at the seashore. "Broke, broke, broke," is what the guests sing when they leave the summer hotel. (*Transcript.*)

Sir George Smart's readiness at repartee was strikingly illustrated in the reproof which he administered to Mrs. Salmon, a celebrated soprano, who was unfortunately addicted to the too frequent use of intoxicants. As she appeared upon the platform, he remarked: "Madame, you are a large, a fine and a handsome *fish,* but to a certainty you will flounder tonight." Which she most certainly did, breaking down at her first attempt to sing and being literally hissed off the stage. (*London Mirth.*)

"Piccaninny is the best tenor I have ever heard," said a New York lady, meaning Campanini or Giannini, and unconscious of any error.

"Wa-al, dern this thing, anyway! The feller at the store told me it was a music stool, but I have been twisting the dern thing every which way fur an hour and not a gol darn bit of music kin I get out o' it nohow." (*Chicago Rambler.*)



I WILL SELL MY "RUDGE" BICYCLE
Solid Tires
Cowhorn Handle Bars
E. L. NUGENT
32 Main Street, Hyde Park

The above advertisements and droll anecdotes have all been taken from old copies of the Music Hall Bulletin (Promenade Concerts)

8.

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIV. NO. 14.
FRIDAY, JULY 14, 1893.

AN EVENING AT THE "POPS."

Music Hall a Good Place to Study Humanity.

All Classes and Conditions of Men and Women Represented in the Audiences—Patrons Are Very Sociable, but They Enjoy the Music Just as Well—Peep Into Bohemia.

The "Pops" are going!

Boston's gray old Music Hall is at the best much like a bleak November sky. Through the winter the Symphonies echo in the heart and warm the mind to forgetfulness of the bare surroundings. But when summer has closed around us with its world of sunlight and flowers and foliage then does the Wotan-like garb of the old hall seem striking by contrast. Then come the "Pops," and the attempt to brighten the interior; but it is all in vain. The dead mass of gray is everywhere, and surface decorations of festooned ivy and evergreen make no difference. You can scarcely make Music Hall festive in appearance.

But it matters not. The "Pops," like the Symphonies, are also absorbing in a way. Few people think of the hall. They rather think of tickling their palates with a strawberry, orange or pineapple laden lemonade, or a big, luscious beer, or a wonderful wine cobbler. If they love man and the study of him, there is the place to see him—from the waiter to the millionaire. The waiter does not appear to take in the music; but you can never tell. We sometimes learn great truths from children and babes; and, perhaps, a flying remark from a waiter will sometimes astonish you. Nothing is more penetrating and awakening than music. To nothing is man more universally susceptible. The waiter's lot, like the policeman's, may not be a happy one, but it must certainly take on something of Isaac Disraeli's "amenities" when it is lightened by the fantastical.

Strains of the Gay "Pops."

Perchance yonder millionaire may have no higher capacity for enjoying them. He may be clad loosely and look wonderfully cool in his English suit. You know he must enjoy that cigar whose fragrance is wafted to you occasionally. But there are some deep vertical lines between his eyebrows, and he seems not at ease. Atchison or the General Electric may be falling.

But another type of his class sits at a neighboring table in the midst of those reserved chairs, almost on the spot of the Symphony seat which sold last fall for a $190 premium. He probably looks out on a genial world. He is one of these two New York millionaries whose double wedding at Bar Harbor last summer was the talk of the polite world. Two daughters of a celebrated Boston artist were the brides. His fashionable young wife sits by his side, and not one nor twice she bends to whisper in his willing ear.

How everybody smokes! It is a field of disportment for the mature smoker and of training for the miniature one. Old boys, young boys, and every kind of nondescript puff incense to the comfortable god of tobacco. But surely that youngster up under the orchestra, apparently with his mother and a few maiden aunts, has entered the lists too soon. He is not a thriving shoot of mankind, and looks younger than 16. He exchanges frequent words with his mother between puffs, glancing around the while to see who is observing him. But if any one had been doing so it was quickly done, and the conclusions quickly drawn.

Meanwhile the strains of a

Swinging Strauss Waltz

are beating their way through the circumjacent smoke-clad atmosphere. A rythmical movement of the hands or body, which you observe in many youthful listeners, and haply a tapping of the foot in older ones, you accept as involuntary tributes to the great composers of waltzes. The waltz ends with an agreeable lack of orchestral flourishes—one likes Strauss for that. Then the dim and misty "Flying Dutchman" of Wagner starts up, and a fastidious young instructor in history at Harvard remarks in a lull that "that is the most imaginative thing in the world!"

On the floor, under the balcony, the music can be perfectly heard, so wonderful are the acoustic properties of Music Hall; but the glare is so intense from the arc lights that it is not an agreeable place to sit. Here the people are less select, and there is loud talking.

But the music swells through the lofty hall, and your thoughts run away to the sweet country where the clover is blossoming. They are brought back by the clash of Wagner again, and you awaken to the amusing position of a couple who are exasperatingly divided by one of the columns which supports the balcony. They do wish to talk, and there is no way of doing it but to

Peep Around the Post.

There is lots of clatter and conversation, but the noise dies down upon the sharp click of Conductor Adamowski's baton. Boston loves it. It is not so charming as the music gardens of Berlin, nor the cafes chantons of Paris, with their tables along the boulevard, but Boston likes it.

Did you ever see a child at the "Pops?" It is doubtful. Parents, it would seem, draw the line at about 16, and then they take their daughters in the balconies as spectators. Yet, on the continent, they would probably take the whole family to a less reputable place in order to show them the spectacle.

It is democratic, much more democratic than the Casino in New York. The collection of humanity is really more polyglot. There is a greater range of types and classes, for the Casino is merely a resort of fast New York. But here comes the poor German or Italian who loves music, and [illegible]

The Beacon.

BOSTON, SATURDAY, JULY 15, 1893.

THE PROMENADES.

This is the last week and tonight is the last night of the "Pop" concerts, without which the first six weeks of summer would be a weary waste, musically speaking. They have been well patronized and have long ago become a regularly established feature of the early summer season. All the fashionable folk attend and when a merry party can be made up there is no better way of passing the June evenings.

The programmes through the week have been quite varied. Monday night, a triple quartette of male voices, including Messrs. W. H. Fessenden, C. E. Hay, Myron W. Whitney and other well-known singers gave vocal selections. Tuesday night was a Strauss night, Wednesday Beethoven was the leading composer, Thursday ball room music was made a feature and Friday was a Suppé night. The series will close tonight with a testimonial to Adamowski, who has arranged a strong programme, including as one of its novelties a romance by Svendsen.

The Boston Commercial.

SATURDAY, JULY 15, 1893.

Music Hall Promenade Concerts.

The season of popular concerts at Music Hall comes to an end tonight. The entire series of concerts for the final week have been most interesting and called forth a very large attendance. A testimonial to Director Adamowski has been arranged for this evening and the programme, which is a very strong one, will include a number of novelties. Success has attended all of these concerts and it is to be regretted that the season is to close so early.

Boston Sunday Globe.

SUNDAY, JULY 9, 1893.

Music Hall Promenades.

The annual season of promenade concerts at Music hall will end on Saturday evening, and for the final week manager Ellis makes announcements which will greatly please the patrons of these entertainments.

Tomorrow evening the program will introduce a number of vocal selections, which will be contributed by a triple quartet of male voices, including Messrs T. M. Johnson, J. C. Bartlett, E. M. Spears, W. H. Fessenden, E. F. Webber, H. A. Cook, C. E. Hay, Robert Bruce, George R. Titus, M. W. Whitney, G. Rob Clark and L. B. Merrill. The numbers named for these singers are "Comrades in Arms," "The Owl and the Pussy Cat," and a vocal waltz by Vogel.

On Tuesday evening the music of the Strauss waltz composers will be made a prominent feature, and on Wednesday a number of selections from Reginald de Koven's operas will be played. For Thursday evening a "ballroom program" is announced, and all who know the charm of the dance music selections played during the season will eagerly await a hearing of the list chosen for this evening.

Suppe will be the prominent composer represented in the Friday evening concert, and the season will have for its closing event on Saturday evening a testimonial to the conductor, Mr Adamowski, whose efforts in the interest of the season's success have given so much pleasure to the patrons of these concerts.

Mr Adamowski is planning a program of rare interest for the final concert, and is to appear as soloist, playing the Svendsen "Romance." An early application for seats and tables should be made, as the demand promises to largely exceed the supply.

THE BEACON SATURDAY, JULY 8,

THE PROMENADES.

There will be but one week more of the "Pop" concerts, and the music-loving public are already beginning to bewail that fact. The season has never been so successful or, perhaps, the concerts so truly "popular." An unusually large audience was present Tuesday evening, when selections from Schulz's "Columbian March," and "La Prophete," "Mme. Angot," "The Fencing Master," Strauss music and other popular airs were played. Wednesday evening was Offenbach night, and last night Sir Arthur Sullivan's music was a prominent feature. Mr. Adamowski has proved his fitness for the position he holds as leader, and thousands of people will be sorry to see him lay down his baton a week from tonight.

The Boston Commercial.

SATURDAY, JULY 8, 1893.

Music Hall Promenades.

The season of these delightful entertainments is now nearing its end, next week being the last of these very popular concerts. Manager Ellis promises many interesting features for the concluding performances, and programmes of popular selections will be given each evening. The success of the present season has been unprecedented, the concerts have been attended by larger and more fashionable audiences than ever before, and Mr. Adamowski and his orchestra have given the promenades, artistically, a record to be proud of. The composers prominently represented this week have been Wagner, Offenbach and Sullivan. On the evening of the Glorious Fourth a popular programme was arranged.

Boston Journal.

TEN PAGES.

SATURDAY, JULY 15, 1893.

The "Pops" end this week, and it is to be regretted that they are not prolonged at least until August. They have given amusement of a healthy nature to many, and a summer in the city without some such amusement is dreary. The weather does not inspire a lonely man with the desire to stay at home of an evening in a heated room and read "improving books."

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Perchance yonder millionaire may have no higher capacity for enjoying them. He may be clad loosely and look wonderfully cool in his English suit. You know he must enjoy that cigar whose fragrance is wafted to you occasionally. But there are some deep vertical lines between his eyebrows, and he seems not at ease. Atchison or the General Electric may be falling.

But another type of his class sits at a neighboring table in the midst of those reserved chairs, almost on the spot of the Symphony seat which sold last fall for a $190 premium. He probably looks out on a genial world. He is one of these two New York millionaries whose double wedding at Bar Harbor last summer was the talk of the polite world. Two daughters of a celebrated Boston artist were the brides. His fashionable young wife sits by his side, and not one nor twice she bends to whisper in his willing ear.

How everybody smokes! It is a field of disportment for the mature smoker and of training for the miniature one. Old boys, young boys, and every kind of nondescripts puff incense to the comfortable god of tobacco. But surely that youngster up under the orchestra, apparently with his mother and a few maiden aunts, has entered the lists too soon. He is not a thriving shoot of mankind, and looks younger than 16. He exchanges frequent words with his mother between puffs, glancing around the while to see who is observing him. But if any one had been doing so it was quickly done, and the conclusions quickly drawn.

Meanwhile the strains of a

Swinging Strauss Waltz

are beating their way through the circumjacent smoke-clad atmosphere. A rythmical movement of the hands or body, which you observe in many youthful listeners, and haply a tapping of the foot in older ones, you accept as involuntary tributes to the great composers of waltzes. The waltz ends with an agreeable lack of orchestral flourishes—one likes Strauss for that. Then the dim and misty "Flying Dutchman" of Wagner starts up, and a fastidious young instructor in history at Harvard remarks in a lull that "that is the most imaginative thing in the world!"

On the floor, under the balcony, the music can be perfectly heard, so wonderful are the acoustic properties of Music Hall; but the glare is so intense from the arc lights that it is not an agreeable place to sit. Here the people are less select, and there is loud talking.

But the music swells through the lofty hall, and your thoughts run away to the sweet country where the clover is blossoming. They are brought back by the clash of Wagner again, and you awaken to the amusing position of a couple who are exasperatingly divided by one of the columns which supports the balcony. They do wish to talk, and there is no way of doing it but to

Peep Around the Post.

There is lots of clatter and conversation, but the noise dies down upon the sharp click of Conductor Adamowski's baton. Boston loves it. It is not so charming as the music gardens of Berlin, nor the cafes chantons of Paris, with their tables along the boulevard, but Boston likes it.

Did you ever see a child at the "Pops?" It is doubtful. Parents, it would seem, draw the line at about 16, and then they take their daughters in the balconies as spectators. Yet, on the continent, they would probably take the whole family to a less reputable place in order to show them the spectacle.

It is democratic, much more democratic than the Casino in New York. The collection of humanity is really more polyglot. There is a greater range of types and classes, for the Casino is merely a resort of fast New York. But here comes the poor German or Italian who loves music, and enjoys it the most behind a little beer. Here is the clerk, business man, professional man, student, the various gradations of society, men and women alike, the wayfarer, the seedy poor and the prosperous rich. Everybody goes, smokes and drinks a little, and feels agreeably relaxed by observing his neighbors as well as hearing the tuneful music selected by the well-groomed Adamowski. And you may see the colored folk also, well dressed and comporting themselves unexceptionably well.

But the sweet, fresh girls are to be seen in the first balcony at the east end of the hall. The predominance of gay hats and gowns there is usually noteworthy, and forms a pleasing spectacle against the gray walls, and, if you go closer, you will find them pretty, too.

To the right and left of them in the balcony are the conservative spectators, who have come partly to hear the music and partly to see "Bohemia." Their scruples will not permit them to sit on the floor and drink. But Bohemia, being a mysterious country, and only perfectly well known to Bohemians, they do not enter upon its most distant threshold. It is probable, since most of them are ladies, that they think they have seen the bewitching country just in proportion to their possession of that most lovable and feminine quality—innocence!

The Beacon.
BOSTON, SATURDAY, JULY 15, 1893.

THE PROMENADES.

This is the last week and tonight is the last night of the "Pop" concerts, without which the first six weeks of summer would be a weary waste, musically speaking. They have been well patronized and have long ago become a regularly established feature of the early summer season. All the fashionable folk attend and when a merry party can be made up there is no better way of passing the June evenings.

The programmes through the week have been quite varied. Monday night, a triple quartette of male voices, including Messrs. W. H. Fessenden, C. E. Hay, Myron W. Whitney and other well-known singers gave vocal selections. Tuesday night was a Strauss night, Wednesday Beethoven was the leading composer, Thursday ball room music was made a feature and Friday was a Suppé night. The series will close tonight with a testimonial to Adamowski, who has arranged a strong programme, including as one of its novelties a romance by Svendsen.

Boston Sunday Globe.
SUNDAY, JULY 9, 1893.

Music Hall Promenades.

The annual season of promenade concerts at Music hall will end on Saturday evening, and for the final week manager Ellis makes announcements which will greatly please the patrons of these entertainments.

Tomorrow evening the program will introduce a number of vocal selections, which will be contributed by a triple quartet of male voices, including Messrs T. M. Johnson, J. C. Bartlett, E. M. Spears, W. H. Fessenden, E. F. Webber, H. A. Cook, C. E. Hay, Robert Bruce, George R. Titus, M. W. Whitney, G. Rob Clark and L. B. Merrill. The numbers named for these singers are "Comrades in Arms," "The Owl and the Pussy Cat," and a vocal waltz by Vogel.

On Tuesday evening the music of the Strauss waltz composers will be made a prominent feature, and on Wednesday a number of selections from Reginald de Koven's operas will be played. For Thursday evening a "ballroom program" is announced, and all who know the charm of the dance music selections played during the season will eagerly await a hearing of the list chosen for this evening.

Suppe will be the prominent composer represented in the Friday evening concert, and the season will have for its closing event on Saturday evening a testimonial to the conductor, Mr Adamowski, whose efforts in the interest of the season's success have given so much pleasure to the patrons of these concerts.

Mr Adamowski is planning a program of rare interest for the final concert, and is to appear as soloist, playing the Svendsen "Romance." An early application for seats and tables should be made, as the demand promises to largely exceed the supply.

The Boston Commercial.
SATURDAY, JULY 15, 1893.

Music Hall Promenade Concerts.

The season of popular concerts at Music Hall comes to an end tonight. The entire series of concerts for the final week have been most interesting and called forth a very large attendance. A testimonial to Director Adamowski has been arranged for this evening and the programme, which is a very strong one, will include a number of novelties. Success has attended all of these concerts and it is to be regretted that the season is to close so early.

THE BEACON SATURDAY, JULY 8,

THE PROMENADES.

There will be but one week more of the "Pop" concerts, and the music-loving public are already beginning to bewail that fact. The season has never been so successful or, perhaps, the concerts so truly "popular." An unusually large audience was present Tuesday evening, when selections from Schulz's "Columbian March," and "La Prophete," "Mme. Angot," "The Fencing Master," Strauss music and other popular airs were played. Wednesday evening was Offenbach night, and last night Sir Arthur Sullivan's music was a prominent feature. Mr. Adamowski has proved his fitness for the position he holds as leader, and thousands of people will be sorry to see him lay down his baton a week from tonight.

The Boston Commercial.
SATURDAY, JULY 8, 1893.

Music Hall Promenades.

The season of these delightful entertainments is now nearing its end, next week being the last of these very popular concerts. Manager Ellis promises many interesting features for the concluding performances, and programmes of popular selections will be given each evening. The success of the present season has been unprecedented, the concerts have been attended by larger and more fashionable audiences than ever before, and Mr. Adamowski and his orchestra have given the promenades, artistically, a record to be proud of. The composers prominently represented this week have been Wagner, Offenbach and Sullivan. On the evening of the Glorious Fourth a popular programme was arranged.

Boston Journal.
TEN PAGES.
SATURDAY, JULY 15, 1893.

The "Pops" end this week, and it is to be regretted that they are not prolonged at least until August. They have given amusement of a healthy nature to many, and a summer in the city without some such amusement is dreary. The weather does not inspire a lonely man with the desire to stay at home of an evening in a heated room and read "improving books."

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV, NO. 9.

SUNDAY, JULY 9, 1893.

MUSICAL MATTERS.

The Promenades Last Week---The Adamowski Testimonial.

Continued Popularity of "Amorita" at the Tremont Theatre—Today's City Concert—Notable Events at the Pines—News Notes, Current Gossip and Comment.

The final week of the promenade concerts at Music Hall is announced by Manager Ellis, and the closing events of the season will undoubtedly attract big audiences.

For tomorrow evening a very notable announcement is made, the engagement of a triple quartet of male voices, including Messrs. Thomas E. Johnson, J. C. Bartlett, E. M. Spears, W. H. Fessenden, E. F. Webber, H. A. Cook, C. E. Hay, Robert Bruce, George R. Titus, M. W. Whitney, G. Rob Clark and L. B. Merrill.

The programme arranged for this occasion is as follows:

Polonaise	Chopin
Overture, "William Tell"	Rossini
Vocal selection, "Comrades in Arms"	Adam
Selection, "Aida"	Verdi
Ballet music, "Boabdil"	Moszkowski
Vocal selection, "The Owl and the Pussy Cat,"	DeKoven
Overture, "Tannhauser"	Wagner
Vocal selection, "Strike the Lyre"	Bishop
Polonaise	Liszt
Vocal waltz	Vogel
Loin du Bal	Gillet
March, "Austria"	Zach

Tuesday evening's programme will give prominence to the music of the Strauss family, Wednesday will be a DeKoven night, Thursday evening will be given up to ballroom music, and Friday will be a Suppe night.

For Saturday evening it has been arranged that Mr. T. Adamowski shall be given a testimonial as an evidence of the appreciation of his efforts for the pleasure of the vast audiences of the season. This plan will meet the heartiest favor of all the Promenade patrons, for Mr. Adamowski has made himself even more popular than ever by his devotion to the pleasure of the public throughout the series of concerts now ending.

Few realize the excessive demands made upon the conductor at these concerts, and the rare skill, good judgment and unfailing good nature and courtesy shown by Mr. Adamowski in this position merit the hearty recognition which will unquestionably be shown at next Saturday evening's concert.

A particularly choice programme is being arranged for this final event of the season, and in response to many requests Mr. Adamowski will appear as soloist, playing a romance by Svensen.

THE BOSTON TIMES

BOSTON, SUNDAY, JULY 9, 1893.

LAST WEEK OF THE "POPS."

The coming week will end the season of the Music hall promenades, and for the final evenings a series of notable attractions has been arranged.

On Monday evening a triple quartette, including Messrs. W. H. Fessenden, C. E. Hay, Myron W. Whitney and other equally well-known singers, will contribute vocal selections.

Tuesday evening will be a Strauss night.

On Wednesday evening Beethoven will be the leading composer.

On Thursday evening, ball room music will be made a feature.

Friday evening will be a Suppe night.

The concerts will close on Saturday evening with a testimonial to Conductor Adamowski, who has arranged an especially strong programme, including as one of its novelties a Romanza by Svendsen.

Boston Transcript

MONDAY, JULY 10, 1893.

Local Announcements.

This is the last week of the promenade concerts in the Music Hall and for each evening special features are announced. Tonight, a triple quartet of male voices, including Messrs. W. H. Fessenden, C. E. Hay, Myron W. Whitney and other well-known singers will give vocal selections. Tomorrow night will be a Strauss night, Wednesday Beethoven will be the leading composer, Thursday ball room music will be made a feature and Friday will be a Suppé night. The series will close on Saturday night with a testimonial to Adamowski, who has arranged a strong programme including as one of its novelties a romance by Svendsen.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 178.

TUESDAY, JUNE 27, 1893.

MUSIC HALL PROMENADES.

The success of the Music Hall promenades continues to attest the skill of Mr. Adamowski as a conductor, the sterling worth of the organization he so ably directs and the general excellence of the arrangements made for the season by Manager Charles A. Ellis.

Last evening the great audience present were entertained with an admirably chosen programme, in which the various forms of light music were most happily contrasted and some more serious compositions introduced with excellent taste. Director Adamowski has rare success in holding the interest of his audiences, and the obedient fashion in which they forsake the charms of social chat to pay strict attention to any particularly dainty musical gem shows a good feeling toward the director that has much to do with the popularity of the promenades.

This evening Mr. Reginald DeKoven is to be present by invitation of Mr. Adamowski, and he has consented to direct the performance of the compositions selected from his own writings for the occasion. The programme will be as follows:

Hungarian march	Berlioz
Overture, "Phedre"	Massenet
Intermezzo, "Naila"	Delibes
Selection, "Robin Hood"	DeKoven
Conducted by the composer.	
a Berceuse b Scherzo	Clayton Johns
March	DeKoven
Conducted by the composer.	
Overture, "Tannhauser"	Wagner
Danse Macabre	Saint-Saens
Overture, "Light Cavalry"	Suppe
Selection, "Fencing Master"	DeKoven
Conducted by the composer.	
Espana	Chabrier
March, "Austria"	Zach

Boston Sunday Globe.

SUNDAY, JULY 2, 1893.

—The DeKoven night at the Music hall pops Tuesday evening drew an immense audience, which filled every seat at the tables, up stairs and down, and overflowed into every available inch of standing room. The young composer, who is just about the same height and build and coloring as his friend Mr Adamowski, although much less graceful, received a very hearty welcome as he first stepped upon the stand and raised his baton. Both he and Mr Adamowski were most enthusiastically applauded after almost every number. The company, for so late in the season, are unusually smart. Mr and Mrs Frank Zerrahn, whom it is good to see in public after their long period of mourning, had a party at their table and Mr DeKoven and Mr Adamowski joined them when not on the stand. Mrs Frank Watson, in an old rose and white india gown and big white hat with black plumes, came in with a party, and Mrs Gardner had with her at her table two very pretty young girls, Mr Russell Sullivan, Mr John Lavalle, Mr Clayton Johns and others. Mrs Gardner was gowned in light tan cloth, trimmed with magenta velvet ribbon and a small bonnet with magenta roses violently suggesting the Harvard colors. Mr and Mrs Curtis Guild made a family party, having with them their daughter, Curtis Guild Jr and Mr Courtenay Guild. Miss Gertrude Rice, looking very handsome, was with some ladies. Mr Charles Sturgis had with him Miss Stickney of Jamaica Plain, Miss Eldridge and others. Mr Harry Gay was with Mr Edward Priest, Mr J. C. Abbot Jr and Mr Ralph Cram were at a table together. Mr T. D. Barroll, Mr Roger Allen, Prof J. J. Hayes of Harvard and Mr Fred and Mr Cyrus Beebe, with ladies, were among the many seen around the many tables.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIV, NO. 2.

SUNDAY, JULY 2, 1893.

THE MUSIC HALL PROMENADES.

The season of the Music Hall promenade concerts is rapidly drawing to a close, only two more weeks of the time of these pleasant entertainments remaining.

The record of the four weeks ending last evening has been unprecedented in the history of the promenades, and it is gratifying to record such a fact, in view of the intelligent and artistic efforts made by all concerned in the conduct of this amusement scheme.

Director Adamowski has planned some very attractive programmes for the coming week, three "composers' nights" and a "popular" evening being included in his scheme. Tomorrow evening Wagner will be the composer prominently represented in the list of selections, which is as follows:

"Tannhauser" march, Wagner; intermezzo, "Naila," Delibes; "Waldweben," Wagner; selection, "Robin Hood," DeKoven; a "Berceuse," b "Scherzo," Clayton Johns; overture, "Rienzi," Wagner; selection, "Carmen," Bizet; prelude, "Lohengrin," Wagner; selection, "Mignon," A. Thomas; "Spanish Serenade," Metra; polka, "Enthusiasm," P. Muller; "Hungarian March," Berlioz.

For the evening of the "glorious Fourth" a popular programme is announced; on Wednesday evening Offenbach's music will be the leading feature, and for Friday a "Sullivan night" is promised, the concerts lasting from 8 to 11 each evening.

THE BOSTON HERALD
WEDNESDAY, JUNE 28.

MUSICAL MATTER.

Composer De Koven at the Music Hall Promenades.

"All sold" was the discouraging reply to applicants for seats at Music Hall last evening after 8 o'clock.

The capacity of the hall was thus tested because of the presence of Reginald De Koven, the popular composer, and the fact that, by Mr. Adamowski's invitation, he directed the orchestra in some of his own compositions.

He chose arrangements of his own from the operas of "Robin Hood," "The Fencing Master" and "The Knickerbockers," as well as his "March of the Gnomes," and in the performance of these numbers he showed a command of the orchestra which was productive of the best results. He had an immense ovation upon his entrance, and after each selection the audience gave evidence of their partiality for the composer equalling that for his music. The evening was an event of great interest, and reflected great credit upon the American composer, in whose honor it was arranged.

This evening's programme is as follows: March, "Prophete," Meyerbeer; overture, "Si j'etais Roi," Adam; waltz, "Tales of the Orient," Strauss; selection, "Erminie," Jakobowski; ballet music, "Coppelia," Delibes; hymn to St. Cecilia, Gounod; Waldweben, Wagner; overture, "Raymond," A. Thomas; selection, "Le Grande Duchesse," Offenbach; waltz, "Je t'aime," Waldteufel; polka, "Unparteische Kritik," Strauss; "N. E. Accident Polka," Knecht.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

WEDNESDAY MORNING, JUNE 28, '93.

* * *

The presence of Mr. Reginald DeKoven as conductor of some of his own compositions at the "Pop" last evening had the effect of crowding Music Hall.

Mr. DeKoven conducts with his whole body and both hands. His stage presence, so to speak, is peculiar, and he has a habit of bending his body at the hips, toggle-joint fashion, which would be amusing if it were not so earnest, and which, despite its frequent approach to the grotesque, carries with it a force and magnetism which have their effect upon his band.

With the baton in his right hand, in forte passages, he resembles a blacksmith pounding on his anvil—although few blacksmiths can hammer out such financial results. His left hand, when not moving in sympathy with its fellow, is rested on his hip or thrust into his pocket.

But thanks to that toggle-joint movement, he has come near to the discovery of perpetual motion, for the tails of his dress coat are never still; indeed, they are frequently dangerously near a right-angle to the rest of his garment.

I am pained to relate that Mr. DeKoven dangled in front of his vest a monocle, and, horror of horrors, his trousers were perilously close to the fashion said to be affected by one Newman Noggs.

* * *

The Boston Commercial.

SATURDAY, JULY 1, 1893.

The Promenade Concerts at Music Hall.

Great audiences continue to be entertained by the excellent programmes provided by Mr. Adamowski and his talented orchestra. All of the music is admirably chosen, thus keeping the entertainments up to the highest standard. Surely both Director Adamowski and Manager Ellis should feel proud of the patronage bestowed upon these popular concerts, for it is larger this year than ever. Many interesting plans are being made for the final weeks of the present season, and as late comers are unable to secure good places, it is advisable to secure seats in advance.

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Boston Sunday Globe.

SUNDAY, JUNE 25, 1893.

Music Hall Promenades.

The Music hall promenades have been more largely attended than ever, during the week just ended, the advance sales having made it difficult to secure desirable places after 6 o'clock any evening. Every effort is evidently made by Manager Ellis to maintain the high reputation of these summer night concerts, and the public shows its appreciation of these efforts in the most commendable fashion.

Some notable attractions are being arranged for the final weeks of what may be the last season of the promenades in this old hall. For the present week the scheme of programs will include many novelties which have been chosen from the immense library supplied for the orchestra.

The selections for tomorrow evening will include the overture to "The Barber," selections from "Fatinitza," "Cavalleria Rusticana" and "Chimes of Normandy," Massenet's "Scenes Pittoresque," the prelude to Saint-Saens' "Deluge," "Wotan's Farewell" and "Fire Charm," from the Walkyries, the waltzes "Doctrinuen" and serenade "Espagnol" and the polka "Bella Bocca."

——So great is the popularity of the Pops, that, notwithstanding the intense heat of the first evenings of the week, the attendance was fully up to the high standard set by the opening week. On Tuesday night the tables were every one occupied, including those in the balcony, which seem to be specially in demand. Mrs Gardner, who came in to her table accompanied by Mr George Gardner and Mr Theodore Dwight, was later joined by her husband. She looked cool and chic in a light colored gown of thin texture and small white bonnet. Mr Thomas Russell and his sister, Miss Marian Russell, were at a table with a party, and the architect, Mr Ralph Adams Cram, had a party of men at his table. Mr and Mrs Harry Gay had with them at a balcony table Miss Francesca Lunt, Mr William Wilder and other young people. Mr Frank Morse had a party at a table near by, including Miss Mabel Haskell, lately from Europe, a strikingly pretty girl and beautifully gowned, his cousin, Mr Walter Haskell, and Mr George Forbes, the famous horseman and yachtsman, and the Misses Woodbury, who had arrived but a few days before from Europe, were with a party of relatives also at a table in the balcony.

WERE AS QUIET AS MUMMIES.

Harvard Spirits Pent Up and Beer was Drunk to Music Without Words.

Harvard students did not have a jamboree at the pop concert in Music hall, last night, owing to the postponement of the base ball game and the consequent temporary damming up of vociferous hilarity that generally signalizes such occasions.

The hall was packed, notwithstanding the nastiness of the night, the inner circle containing a select and respectably large contingent of the Back Bay's fashionable women, while the fringe of tables all around outside the railing was largely monopolized by the university boys, who poured in arrayed in their mackintoshes and gay with boutonnieres and hatbands of Harvard's lively color.

The boys behaved themselves very well considering the number present, and some one suggested that they felt obliged to set a good example to the visiting Yale men.

There were only two little breaks in the quiet and harmony during the evening.

The first was during one of the softest and most exquisite bars of Delibes' ballet, when the buzz of conversation and the music were simultaneously stopped like magic by a series of sharp, loud raps of Adamowski's baton that brought a season of quiet that would have done credit to an audience of mummies. The orchestra began all over again, and there was no further interruption during that piece.

A little later a Harvard senior of athletic mien and pugnacious disposition had trouble with a young man sitting near him, who was talking with a friend.

"Shut up!" said Harvard.

The other ignored the charge.

"Shut up!" again exclaimed Harvard, with a threatening gleam in his eye.

The other turned around, looked at Harvard, and said with mock politeness, "Excuse me, sir, I'm deaf," and then went on talking as before.

A bluecoat put in a word or two and peace was restored until the next intermission, when the young man with the troublesome tongue walked out into Hamilton pl, followed by the Harvard man, who jammed his red-ribboned hat down on his forehead and took a friend along with him.

The controversy was renewed on the sidewalk and a lively verbal battle took place in the center of a ring formed of hack drivers and herdic men, thankful for anything in the shape of a bit of enlivening diversion on such a cheerless night.

After the two had indulged for a while in a spirited combat with their mouths, they separated without bloodshed, and the talky individual told his sympathetic audience what he would have done had the Harvard gladiator only been alone. He thought it a little unreasonable to expect him to knock out two men at once.

Neither Yale nor Harvard had any immediate sorrows to drown, but they both imbibed courage and hopefulness for the coming fray in many a glass of sparkling, foaming beer.

The Beacon.

BOSTON, SATURDAY, JUNE 17, 1893.

THE "POPS."

The popular concerts at Music Hall have long ago become established as one of the most entertaining features of summer life in Boston. During the weeks before "everybody" shuts his town house and establishes himself in the country, social Boston would be at its wits' ends for its evening's entertainment. While they last, one may see, any evening at Music Hall, some representatives of our most exclusive social set, enjoying the music, partaking of refreshments and indulging in the interchange of pleasant gossip and opinions.

The music, under Mr. Timothy Adamowski's able leadership, is not so heavy as to require one's whole attention, or so light as to become frivolous and undignified. The programmes during the present week have been varied and pleasing, including selections from Flotow, Waldteufel, Massenet, Millocker, Gillet and even Wagner. There has been something to appeal to every taste with any degree of cultivation, and every taste has been gratified. The only regret is that the season of the "Pop" concerts is not a longer one.

Boston Courier.

SUNDAY MORNING, JUNE 18, 1893.

MUSIC AND DRAMA.

MUSIC HALL POPS.

The season of promenade concerts at Music Hall has been the most successful ever known since these popular summer night entertainments were instituted by Manager Ellis nine years ago, and the merits of the programmes, arranged by and played under the direction of Mr. T. Adamowski, have fully justified the enthusiastic praise bestowed upon them by the thousands of patrons of the week. The audiences that attend these concerts are well worth winning the favor of, and Conductor Adamowski is untiring in his efforts to maintain the strong position he has gained in former seasons. His programmes show a willingness to admit new men to a hearing, even if they are of local repute, and it is more than likely that he will make public a composition by a new composer of the gentler sex during the coming week, who owns a residence in this vicinity. The music by resident composers that has already been heard this season justifies a regret that more extended opportunities cannot be had for such productions throughout the year. However, it is a subject for congratulation that Manager Ellis has a director for those concerts who shows a disposition to see what is good and enjoyable, and does his best with all compositions which he accepts for these programmes. The concerts are to continue for four weeks longer, the programmes lasting from eight to eleven each week day evening.

The Beacon.

BOSTON, SATURDAY, JUNE 24, 1893.

THE PROMENADES.

Whether Music Hall must go or not, the "Pop" concerts have become a regular part of the established order of things in June, and the public will be only a little less anxious to save them than the Symphonies. Their six weeks' course is already half run and every night sees a good attendance among our best social and musical circles. The sociability of these affairs is one of the most enjoyable features of these eminently enjoyable concerts. The musical side of them, however, is equally praiseworthy. The programmes which Mr. Adamowski gives every night are admirably adapted to please every taste and the work of the orchestra under his leadership ought to satisfy the most critical and cultivated musical taste. During the week selections have been given from a wide range of composers, including Chopin, Massenet, Strauss, Thomas, Gounod, Liszt, Delibes, Wagner, Offenbach, Waldteufel, Leonhardt, Metra and others. Certainly, the person who could not find something to his taste among some of these must be hard to please. There is a peculiar distinctiveness about the "Pop" concerts that to be appreciated must be seen and felt.

BOSTON DAILY TRAVELLER

WEDNESDAY, JUNE 7, 1893.

DAILY TRAVELLER, 2 CENTS

UNCONVENTIONAL CONVENTIONALITY

At the Music Hall Concerts.

More Popular This Year Than Ever Before,

Which is Saying a Good Deal.

"Give me a table, please, on the main floor," said the *Traveller* young man to the ticket man in the box office of Music Hall last night.

"Haven't a table in the place, sir; everything sold," replied the ticket man.

"What, I cannot get even a table in the gallery?"

"No, sir, everything is sold. You had better engage a table a day ahead if you want to be sure of one. I can give you some seats in the gallery, the best I can do for you tonight, or you can take your chances of getting a table on the main floor."

The *Traveller* man took the admission check and went into the hall. It was a scene of peculiar interest and unique.

Of peculiar interest because of the great informal gathering of Bostonians, of people stylishly dressed in a somewhat neglige way,—outing shirts of the starched collar variety with cutaway coats and straw hats, and ladies in challies and muslins of the high shoulder and wide collar variety, and straw hats with wide brims; altogether a very cool and comfortable assemblage.

A scene familiar to all Bostonians who are lovers of good music and summer-time relaxation.

A scene that under the excellent management which characterizes the Music Hall summer concerts, never has, and in all probability never will, degenerate from the unconventional conventionality which characterized it last night and on all nights. The *Traveller* man strolled among the tables for a little time, meeting a score or more of friends and acquaintances, listened to a couple of selections from the excellent programme, sipped a glass of lemonade with the rest, and then went down to the office and had a chat with Manager Charles A. Ellis.

"Yes sir, the concerts are more popular than ever this year," said Mr. Ellis. "We have endeavored to arrange a series of programmes unusually attractive. The success of the concerts in past years has laid a firm foundation for a much greater success this year. The entire capacity of the hall is engaged at least a day ahead. Of course you will note that our programme is peculiarly attractive, comprising as it does a delightful mixture of light music and classical music."

The programme for tonight is as follows:

1. Tannhauser March..............Wagner
2. Overture, La Part du Diable......Auber
3. Waltz, Tales from the Orient... Strauss
4. Selection, "Pirates of Penzance"..................Sulliv[illegible]
5. Ballet music, Ritter Pasman.....Strauss
6. Largo..............................Haendel
7. Overture, "Flying Dutchman"..Wagner
8. Selection, Sphinx..............Thompson
   Composed for the Hasty Pudding Society of Harvard College, and specially arranged for full orchestra for the promenade concerts.
9. Overture, Poet and Peasant.......Suppe
10. Waltz, Doctrinen..............Ed. Strauss
11. Polka, Unparteische Kritik.....Straus
12. March, Hoch Habsburg..............Kral

THE REPUBLIC.

BOSTON, SATURDAY, JUNE 17, 1893.

The season of promenade concerts at Music Hall has been the most successful ever known since these popular summer night entertainments were instituted by Manager Ellis, nine years ago, and the merits of the programmes, arranged by and played under the direction of Mr. T. Adamowski, have fully justified the enthusiastic praise bestowed upon them by the thousands of patrons of the week. The audiences that attend these concerts are well worth winning the favor of, and Conductor Adamowski is untiring in his efforts to maintain the strong position he has gained in former seasons. The concerts are to continue for four weeks longer, the programmes lasting from 8 to 11 each week-day evening.

Boston Sunday Globe.

SUNDAY, JUNE 25, 1893.

Music Hall Promenades.

The Music hall promenades have been more largely attended than ever during the week just ended, the advance sales having made it difficult to secure desirable places after 6 o'clock any evening. Every effort is evidently made by Manager Ellis to maintain the high reputation of these summer night concerts, and the public shows its appreciation of these efforts in the most commendable fashion.

Some notable attractions are being arranged for the final weeks of what may be the last season of the promenades in this old hall. For the present week the scheme of programs will include many novelties which have been chosen from the immense library supplied for the orchestra.

The selections for tomorrow evening will include the overture to "The Barber," selections from "Fatinitza," "Cavalleria Rusticana" and "Chimes of Normandy," Massenet's "Scenes Pittoresque," the prelude to Saint-Saens' "Deluge," "Wotan's Farewell" and "Fire Charm," from the Walkyries, the waltzes "Doctrinuen" and serenade "Espagnol" and the polka "Bella Bocca."

—So great is the popularity of the Pops, that, notwithstanding the intense heat of the first evenings of the week, the attendance was fully up to the high standard set by the opening week. On Tuesday night the tables were every one occupied, including those in the balcony, which seem to be specially in demand. Mrs Gardner, who came in to her table accompanied by Mr George Gardner and Mr Theodore Dwight, was later joined by her husband. She looked cool and chic in a light colored gown of thin texture and small white bonnet. Mr Thomas Russell and his sister, Miss Marian Russell, were at a table with a party, and the architect, Mr Ralph Adams Cram, had a party of men at his table. Mr and Mrs Harry Gay had with them at a balcony table Miss Francesca Lunt, Mr William Wilder and other young people. Mr Frank Morse had a party at a table near by, including Miss Mabel Haskell, lately from Europe, a strikingly pretty girl and beautifully gowned, his cousin, Mr Walter Haskell, and Mr George Forbes, the famous horseman and yachtsman, and the Misses Woodbury, who had arrived but a few days before from Europe, were with a party of relatives also at a table in the balcony.

WERE AS QUIET AS MUMMIES.

Harvard Spirits Pent Up and Beer was Drunk to Music Without Words.

Harvard students did not have a jamboree at the pop concert in Music hall, last night, owing to the postponement of the base ball game and the consequent temporary damming up of vociferous hilarity that generally signalizes such occasions.

The hall was packed, notwithstanding the nastiness of the night, the inner circle containing a select and respectably large contingent of the Back Bay's fashionable women, while the fringe of tables all around outside the railing was largely monopolized by the university boys, who poured in arrayed in their mackintoshes and gay with boutonnieres and hatbands of Harvard's lively color.

The boys behaved themselves very well considering the number present, and some one suggested that they felt obliged to set a good example to the visiting Yale men.

There were only two little breaks in the quiet and harmony during the evening.

The first was during one of the softest and most exquisite bars of Delibes' ballet, when the buzz of conversation and the music were simultaneously stopped like magic by a series of sharp, loud raps of Adamowski's baton that brought a season of quiet that would have done credit to an audience of mummies. The orchestra began all over again, and there was no further interruption during that piece.

A little later a Harvard senior of athletic mien and pugnacious disposition had trouble with a young man sitting near him, who was talking with a friend.

"Shut up!" said Harvard.

The other ignored the charge.

"Shut up!" again exclaimed Harvard, with a threatening gleam in his eye.

The other turned around, looked at Harvard, and said with mock politeness, "Excuse me, sir. I'm deaf," and then went on talking as before.

A bluecoat put in a word or two and peace was restored until the next intermission, when the young man with the troublesome tongue walked out into Hamilton pl, followed by the Harvard man, who jammed his red-ribboned hat down on his forehead and took a friend along with him.

The controversy was renewed on the sidewalk and a lively verbal battle took place in the center of a ring formed of hack drivers and herdic men, thankful for anything in the shape of a bit of enlivening diversion on such a cheerless night.

After the two had indulged for a while in a spirited combat with their mouths, they separated without bloodshed, and the talky individual told his sympathetic audience what he would have done had the Harvard gladiator only been alone. He thought it a little unreasonable to expect him to knock out two men at once.

Neither Yale nor Harvard had any immediate sorrows to drown, but they both imbibed courage and hopefulness for the coming fray in many a glass of sparkling, foaming beer.

[80]

The Beacon.

BOSTON, SATURDAY, JUNE 17, 1893.

THE "POPS."

The popular concerts at Music Hall have long ago become established as one of the most entertaining features of summer life in Boston. During the weeks before "everybody" shuts his town house and establishes himself in the country, social Boston would be at its wits' ends for its evening's entertainment. While they last, one may see, any evening at Music Hall, some representatives of our most exclusive social set, enjoying the music, partaking of refreshments and indulging in the interchange of pleasant gossip and opinions.

The music, under Mr. Timothy Adamowski's able leadership, is not so heavy as to require one's whole attention, or so light as to become frivolous and undignified. The programmes during the present week have been varied and pleasing, including selections from Flotow, Waldteufel, Massenet, Millocker, Gillet and even Wagner. There has been something to appeal to every taste with any degree of cultivation, and every taste has been gratified. The only regret is that the season of the "Pop" concerts is not a longer one.

Boston Courier.

SUNDAY MORNING, JUNE 18, 1893.

MUSIC AND DRAMA.

MUSIC HALL POPS.

The season of promenade concerts at Music Hall has been the most successful ever known since these popular summer night entertainments were instituted by Manager Ellis nine years ago, and the merits of the programmes, arranged by and played under the direction of Mr. T. Adamowski, have fully justified the enthusiastic praise bestowed upon them by the thousands of patrons of the week. The audiences that attend these concerts are well worth winning the favor of, and Conductor Adamowski is untiring in his efforts to maintain the strong position he has gained in former seasons. His programmes show a willingness to admit new men to a hearing, even if they are of local repute, and it is more than likely that he will make public a composition by a new composer of the gentler sex during the coming week, who owns a residence in this vicinity. The music by resident composers that has already been heard this season justifies a regret that more extended opportunities cannot be had for such productions throughout the year. However, it is a subject for congratulation that Manager Ellis has a director for those concerts who shows a disposition to see what is good and enjoyable, and does his best with all compositions which he accepts for these programmes. The concerts are to continue for four weeks longer, the programmes lasting from eight to eleven each week day evening.

The Beacon.

BOSTON, SATURDAY, JUNE 24, 1893.

THE PROMENADES.

Whether Music Hall must go or not, the "Pop" concerts have become a regular part of the established order of things in June, and the public will be only a little less anxious to save them than the Symphonies. Their six weeks' course is already half run and every night sees a good attendance among our best social and musical circles. The sociability of these affairs is one of the most enjoyable features of these eminently enjoyable concerts. The musical side of them, however, is equally praiseworthy. The programmes which Mr. Adamowski gives every night are admirably adapted to please every taste and the work of the orchestra under his leadership ought to satisfy the most critical and cultivated musical taste. During the week selections have been given from a wide range of composers, including Chopin, Massenet, Strauss, Thomas, Gounod, Liszt, Delibes, Wagner, Offenbach, Waldteufel, Leonhardt, Metra and others. Certainly, the person who could not find something to his taste among some of these must be hard to please. There is a peculiar distinctiveness about the "Pop" concerts that to be appreciated must be seen and felt.

BOSTON DAILY TRAVELLER

WEDNESDAY, JUNE 7, 1893.

DAILY TRAVELLER, 2 CENTS

UNCONVENTIONAL CONVENTIONALITY

At the Music Hall Concerts.

More Popular This Year Than Ever Before,

Which is Saying a Good Deal.

"Give me a table, please, on the main floor," said the *Traveller* young man to the ticket man in the box office of Music Hall last night.

"Haven't a table in the place, sir; everything sold," replied the ticket man.

"What, I cannot get even a table in the gallery?"

"No, sir, everything is sold. You had better engage a table a day ahead if you want to be sure of one. I can give you some seats in the gallery, the best I can do for you tonight, or you can take your chances of getting a table on the main floor."

The *Travelle* man took the admission check and went into the hall. It was a scene of peculiar interest and unique.

Of peculiar interest because of the great informal gathering of Bostonians, of people stylishly dressed in a somewhat negligé way,—outing shirts of the starched collar variety with cutaway coats and straw hats, and ladies in challies and muslins of the high shoulder and wide collar variety, and straw hats with wide brims; altogether a very cool and comfortable assemblage.

A scene familiar to all Bostonians who are lovers of good music and summer-time relaxation.

A scene that under the excellent management which characterizes the Music Hall summer concerts, never has, and in all probability never will, degenerate from the unconventional conventionality which characterized it last night and on all nights. The *Traveller* man strolled among the tables for a little time, meeting a score or more of friends and acquaintances, listened to a couple of selections from the excellent programme, sipped a glass of lemonade with the rest, and then went down to the office and had a chat with Manager Charles A. Ellis.

"Yes sir, the concerts are more popular than ever this year," said Mr. Ellis. "We have endeavored to arrange a series of programmes unusually attractive. The success of the concerts in past years has laid a firm foundation for a much greater success this year. The entire capacity of the hall is engaged at least a day ahead. Of course you will note that our programme is peculiarly attractive, comprising as it does a delightful mixture of light music and classical music."

The programme for tonight is as follows:

1.	Tannhauser March	Wagner
2.	Overture, La Part du Diable	Auber
3.	Waltz, Tales from the Orient	Strauss
4.	Selection, "Pirates of Penzance"	Sulliv
5.	Ballet music, Ritter Pasman	Strauss
6.	Largo	Haendel
7.	Overture, "Flying Dutchman"	Wagner
8.	Selection, Sphinx Composed for the Hasty Pudding Society of Harvard College, and specially arranged for full orchestra for the promenade concerts.	Thompson
9.	Overture, Poet and Peasant	Suppe
10.	Waltz, Doctrinen	Ed. Strauss
11.	Polka, Unparteische Kritik	Straus
12.	March, Hoch Habsburg	Kral

THE REPUBLIC.

BOSTON, SATURDAY, JUNE 17, 1893.

The season of promenade concerts at Music Hall has been the most successful ever known since these popular summer night entertainments were instituted by Manager Ellis, nine years ago, and the merits of the programmes, arranged by and played under the direction of Mr. T. Adamowski, have fully justified the enthusiastic praise bestowed upon them by the thousands of patrons of the week. The audiences that attend these concerts are well worth winning the favor of, and Conductor Adamowski is untiring in his efforts to maintain the strong position he has gained in former seasons. The concerts are to continue for four weeks longer, the programmes lasting from 8 to 11 each week-day evening.

Boston Sunday Globe.

SUNDAY, JUNE 11, 1893.

Music Hall Popular Concerts.

The Music hall promenades of the present season have entered upon what promises to be a most successful career, the music-loving public having taken to them with even greater favor than last season, which was the most liberally patronized of any in the history of these pleasant summer night entertainments.

Manager Ellis has provided director Adamowski with an excellent orchestra, and the men have been used to the best advantage in the concerts of the week. Hearings of a number of high compositions by resident composers have been given thus far. Considerable interest is felt in a waltz which he is to bring out early in the coming week by Miss McKey, a lady who has the good fortune to have gained as a composer the approval of Prof Paine of Harvard.

Thus far the public has made all the evenings popular nights, although the concerts of Saturday nights retain their old-time prominence as the gala events of the week.

For tomorrow evening the selections will be as follows: The overtures to "Martha," "William Tell," "Lavolie Parfumeuse" and Suppe's "Galatea," a new waltz by Clayton John's, "Christmas Eve;" and that by Waldtenfel, "Les Patineurs," selections from "Heart and Hand" and "Carmen," Mendelssohn's "Wedding March"; and Millocecker's "LaPatrie," the "Libelle" polka, by Strauss, and a Berceuse for string orchestra by Clayton Johns.

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opened brilliantly—and Music hall in its summer promenade dress looked very gay and attractive. Every table was filled—even the new ones in the balcony—which proved a very convenient addition to the comfort of the patrons. Mr Adamowski received a right royal welcome as he entered, and the unusual attention of silence was paid to the greater part of his admirable program. Around the tables on the floor nearest the platform were grouped many well-known people. Col and Mrs Henry L. Higginson had with them Gov and Mrs Russell and their party. Mrs J. L. Gardner had with her Dr W. Sturgis Bigelow, Mr Russell Sturgis and Mr Theodore Dwight. Mr and Mrs R. C. Dixey were there. So were Mr and Mrs Charles Head, Mr W. P. Blake, the James Jacksons, the Charles E. Cottings, Col Hugh Cochrane and E. D. Jordan Jr.

The Beacon.

BOSTON, SATURDAY, JUNE 10, 1893.

THE PROMENADES.

This current season of the Music Hall Promenades has begun with unprecedented éclat, and is going on at a great pace with affluence of fashionable and general patronage. No sooner was the sale of places for the first night begun than the public swooped down and bought up every reserved seat at the tables, so that early in the week there was not a place to be had, and Manager Ellis had to improvise some special provision for the members of the press, whom it is his pleasant custom to expect on the opening night. And this demand was in face of the considerably increased accommodation that has been gained by putting tables on the broad steps of the front balcony, where many people will find a desirable position. The engagement of Mr. T. Adamowski as conductor, based upon his previous acceptance and success, has been warmly acclaimed, and he has already had several opportunities to demonstrate that he means to provide programmes of substantial excellence and to have them well played. There must be some music against which it will do no harm to talk and to jingle glasses, and such he places in the first and third parts of the programme, while between these he makes room for some things of more delicate or thoughtful character, to which the audiences, it is pleasant to observe, are quite ready to pay the proper attention of silence. There is a recognition of the natural desire for novelties, and a favorite ballabile, or song arrangement, has always a good place. The season must be short—one-sixth of it is already gone—and the enjoyment of the music and the light refreshments is certain.

SUNDAY HERALD

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCIII, NO. 162.

SUNDAY, JUNE 11, 1893.

THE MUSIC HALL PROMENADES.

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The audiences that attend these concerts are well worth winning the favor of, and Conductor Adamowski is untiring in his efforts to maintain the strong position he has gained in former seasons. His programmes show a willingness to admit new men to a hearing, even if they are of local repute, and it is more than likely that he will make public a composition by a new composer of the gentler sex during the coming week, who owns a residence in this vicinity.

The music by resident composers that has already been heard this season justifies a regret that more extended opportunities cannot be had for such productions throughout the year. However, it is a subject for congratulation that Manager Ellis has a director for those concerts who shows a disposition to see what is good and enjoyable and does his best with all compositions which he accepts for these programmes.

The concerts are to continue for five weeks longer, the programmes lasting from 8 to 11 each week day evening. For tomorrow evening the selections are as follows:

Wedding march	Mendelssohn
Overture, "Martha"	Flotow
Waltz, "Christmas Eve"	Clayton Johns
(First time.)	
Selection, "Heart and Hand"	Lecocq
Overture, "William Tell"	Rossini
Berceuse for string orchestra	Clayton Johns
Overture, "La Jolie Parfumeuse"	Offenbach
Selection, "Carmen"	Bizet
Overture, "Galatea"	Suppe
Waltz, "Les Patineurs"	Waldteufel
Polka, "Libelle"	Strauss
March, "La Patrie"	Millocker

The Music Hall Pops hold their own because they are essentially young in spirit. Youth in gigot sleeves and sailor hats frequent them, and heads which have parted with almost their last hair will always be found in its company. Extremes meet. But the hairless variety is of that young and giddy order, that has not gone beyond the milestone of regard for a pretty girl. It has been out in full force at the concerts the past week, and it takes its beer and puffs its cigar like a Trojan, while the element politely called "Harvard boys" strolls back and forth seeking whom it may devour with love and kindness. Mr. Adamowski is to the pretty girl a magnet that never fails to awaken the green-eyed monster in her best young man. She can't help it anyway, and it is one of the dark clouds on the best young man's horizon, this undisguised preference of hers for a "Pop" with Adamonski to a Symphony concert with any other conductor. But what an autocratic conductor "Taddy" is, to be sure! He raps like a martinet on the music stand when he wants silence in the hall, and it really shows what well behaved people we are, for not an eye lash winks, not a lip moves, until his baton gives us the signal to breathe again. All of swelldom that remained in town showed up at the first concert, Saturday week, and a better send-off could not be imagined, with Mr. Higginson and Mrs. Gardner to open the season, as it were. May the "Pops" live a thousand summers! They are the one evidence Boston gives of aspiring to a cosmopolitan progression.

Gazette
SUNDAY MORNING EDITION.

BOSTON JUNE 11, 1893.

Music Hall was packed last night to overflowing every desirable seat having been engaged before the performances began. Never have the popular concerts opened more prosperously than they have this season. The programme for tomorrow night is: Wedding March, Mendelssohn; overture, "Martha," Flotow; waltz, "Christmas Eve," Clayton Johns (first time); selection, "Heart and Hand," Lecocq; overture, "William Tell," Rossini; Berceuse, for String Orchestra, Clayton Johns; overture, "La Jolie Parfumeuse," Offenbach; selection, "Carmen," Bizet; overture, "Galatea," Suppe; waltz, "Les Patineurs," Waldteufel; polka, "Libelle," Strauss; march, "La Patrie," Millocker.

—A striking gown worn by a distinguished looking girl at the "Pop" concert, on Monday evening last, was of pearl gray crêpon with a jacket of golden brown satin, made with wide revers and immensely full sleeves. The flowing skirt was piped around the edge with the satin, but was otherwise entirely plain. A large gray chip hat, adorned with brown feathers and a cluster of violets, completed a costume that was noticeable even in that assembly of well-dressed women.

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, JUNE 5, 1893.

The "pop" concerts opened in Music Hall Saturday evening most auspiciously. The building was packed, and the excellent programme rendered by Mr. Adamowski and his selected orchestra was listened to with great pleasure. The numbers were chosen with great care and pleased both the popular and artistic taste. Tonight the programme will be as follows:

Polonaise	Chopin
Overture, "Si j'etais Roi"	Adam
Waltz, "Seid umschlungen Millionen"	Strauss
Overture, "Orpheus aux Enfers"	Offenbach
Ballet music, "Faust"	Gounod
Berceuse, for string orchestra	Clayton Johns
(First time.)	
Overture, "Die Meistersinger"	Wagner
Selection, "Robin Hood"	DeKoven
Selection, "Aida"	Verd
Waltz, "Les Patineurs"	Waldteufe
Polka Francais	Knech
(First time.)	
Teufels March	Supp

* * *

Maybe Governor Russell is not popula but his reception at the opening "pop on Saturday night didn't look that way He came in late, and no sooner was h recognized than the house set up a roun of applause and cheers, which lasted lon enough to delay Conductor Adamowsk in beginning the number for which h had just rapped his band to order.

The Governor appeared to be a littl disconcerted by his unexpected welcome which did not cease until he had acknowl edged it.

* * *

Of course, Mrs. "Jack" Gardner joine in observing the opening of the "pops" a Music Hall on Saturday night. She sat near the front of the pen, and with her were Mr. Russell Sturgis, 3d, Dr. Bigelow and Librarian Theodore F. Dwight. Mr. Higginson, who sat near, joined the party once or twice, and with him Mrs. Gardner watched and discussed the band.

It was amusing to see the way in which heads were twisted and necks stretched all over the hall, to catch a glimpse of Boston's 150, when she entered.

By the way, no refreshments were served at that table.

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 4, 1893.

OPENING OF THE "POPS."

Music Hall Thronged Last Evening by Delighted Music-Lovers.

Music hall, in spite of the threatening weather, was thronged last evening by those who heartily approve of Manager Ellis's "popular" promenade concerts, and a very delighted audience it was.

And why should it not be?

Manager Ellis caters directly to the wishes of the stay-at-home public by these entertainments, where one, in the most informal manner, can spend an evening listening to choice music delighfully played, partake of light refreshments, smoke, and in general be surrounded by a thoroughly "summer" atmosphere.

The six-weeks' season was most auspiciously opened last evening. Mr. Adamowski was given a rousing welcome, and encores were frequent. The orchestra of fifty were picked men and played excellently. The front of the first balcony also is this year supplied with tables. The general features, otherwise, are the same as in previous seasons.

That the coming evenings at Music hall will be full of enjoyment, none can doubt who has been there in the past or was there last evening. Constant novelties will be provided in the programmes.

The programme last evening was:

Polonaise	Liszt
Overture, "Le Roi D'Ys"	Lalo
Waltz, "Seid umschlungen millionen"	Strauss
Selection, "Gondoliers"	Sullivan
L'Arlesienne	Bizet
Entr'acte, "Traviata"	Verdi
Overture, "Rienzi"	Wagner
"Love's Dream After the Ball"	Czibulka
(First time.)	
Selection, "The Fencing Master"	De Koven
(First time in these concerts)	
Loin Du Bal	Gillet
Espana	Chabrier
Rakoczy March	Berlioz

TENNIS SUITS CLEANSED TO LOOK

Boston Sunday Globe.

SUNDAY, JUNE 11, 1893.

Music Hall Popular Concerts.

The Music hall promenades of the present season have entered upon what promises to be a most successful career, the music-loving public having taken to them with even greater favor than last season, which was the most liberally patronized of any in the history of these pleasant summer night entertainments.

Manager Ellis has provided director Adamowski with an excellent orchestra, and the men have been used to the best advantage in the concerts of the week. Hearings of a number of high compositions by resident composers have been given thus far. Considerable interest is felt in a waltz which he is to bring out early in the coming week by Miss McKey, a lady who has the good fortune to have gained as a composer the approval of Prof Paine of Harvard.

Thus far the public has made all the evenings popular nights, although the concerts of Saturday nights retain their old-time prominence as the gala events of the week.

For tomorrow evening the selections will be as follows: The overtures to "Martha," "William Tell," "Lavolie Parfumeuse" and Suppe's "Galatea," a new waltz by Clayton John's, "Christmas Eve;" and that by Waldtenfel, "Les Patineurs," selections from "Heart and Hand" and "Carmen," Mendelssohn's "Wedding March" and Milloecker's "LaPatrie," the "Libelle" polka, by Strauss, and a Berceuse for string orchestra by Clayton Johns.

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The Beacon.

BOSTON, SATURDAY, JUNE 10, 1893.

THE PROMENADES.

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The music by resident composers that has already been heard this season justifies a regret that more extended opportunities cannot be had for such productions throughout the year. However, it is a subject for congratulation that Manager Ellis has a director for those concerts who shows a disposition to see what is good and enjoyable and does his best with all compositions which he accepts for these programmes.

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Waltz, "Christmas Eve"	Clayton Johns
(First time.)	
Selection, "Heart and Hand"	Lecocq
Overture, "William Tell"	Rossini
Berceuse for string orchestra	Clayton Johns
Overture, "La Jolie Parfumeuse"	Offenbach
Selection, "Carmen"	Bizet
Overture, "Galatea"	Suppe
Waltz, "Les Patineurs"	Waldteufel
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March, "La Patrie"	Millocker

The Music Hall Pops hold their own because they are essentially young in spirit. Youth in gigot sleeves and sailor hats frequent them, and heads which have parted with almost their last hair will always be found in its company. Extremes meet. But the hairless variety is of that young and giddy order, that has not gone beyond the milestone of regard for a pretty girl. It has been out in full force at the concerts the past week, and it takes its beer and puffs its cigar like a Trojan, while the element politely called "Harvard boys" strolls back and forth seeking whom it may devour with love and kindness. Mr. Adamowski is to the pretty girl a magnet that never fails to awaken the green-eyed monster in her best young man. She can't help it anyway, and it is one of the dark clouds on the best young man's horizon, this undisguised preference of hers for a "Pop" with Adamonski to a Symphony concert with any other conductor. But what an autocratic conductor "Taddy" is, to be sure! He raps like a martinet on the music stand when he wants silence in the hall, and it really shows what well behaved people we are, for not an eye lash winks, not a lip moves, until his baton gives us the signal to breathe again. All of swelldom that remained in town showed up at the first concert, Saturday week, and a better send-off could not be imagined, with Mr. Higginson and Mrs. Gardner to open the season, as it were. May the "Pops" live a thousand summers! They are the one evidence Boston gives of aspiring to a cosmopolitan progression.

Gazette
SUNDAY MORNING EDITION.

BOSTON JUNE 11, 1893.

Music Hall was packed last night to overflowing every desirable seat having been engaged before the performances began. Never have the popular concerts opened more prosperously than they have this season. The programme for tomorrow night is: Wedding March, Mendelssohn; overture, "Martha," Flotow; waltz, "Christmas Eve," Clayton Johns (first time); selection, "Heart and Hand," Lecocq; overture, "William Tell," Rossini; Berceuse, for String Orchestra, Clayton Johns; overture, "La Jolie Parfumeuse," Offenbach; selection, "Carmen," Bizet; overture, "Galatea," Suppe; waltz, "Les Patineurs," Waldteufel; polka, "Libelle," Strauss; march, "La Patrie," Millocker.

——A striking gown worn by a distinguished looking girl at the "Pop" concert, on Monday evening last, was of pearl gray crêpon with a jacket of golden brown satin, made with wide revers and immensely full sleeves. The flowing skirt was piped around the edge with the satin, but was otherwise entirely plain. A large gray chip hat, adorned with brown feathers and a cluster of violets, completed a costume that was noticeable even in that assembly of well-dressed women.

BOSTON POST.
The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, JUNE 5, 1893.

The "pop" concerts opened in Music Hall Saturday evening most auspiciously. The building was packed, and the excellent programme rendered by Mr. Adamowski and his selected orchestra was listened to with great pleasure. The numbers were chosen with great care and pleased both the popular and artistic taste. Tonight the programme will be as follows:

Polonaise	Chopin
Overture, "Si j'etais Roi"	Adam
Waltz, "Seid umschlungen Millionen"	Strauss
Overture, "Orpheus aux Enfers"	Offenbach
Ballet music, "Faust"	Gounod
Berceuse, for string orchestra	Clayton Johns
(First time.)	
Overture, "Die Meistersinger"	Wagner
Selection, "Robin Hood"	DeKoven
Selection, "Aida"	Verdi
Waltz, "Les Patineurs"	Waldteufel
Polka Francais	Knech
(First time.)	
Teufels March	Supp

* * *

Maybe Governor Russell is not popula but his reception at the opening "pop on Saturday night didn't look that way He came in late, and no sooner was h recognized than the house set up a roun of applause and cheers, which lasted lon enough to delay Conductor Adamowsk in beginning the number for which h had just rapped his band to order.

The Governor appeared to be a littl disconcerted by his unexpected welcome which did not cease until he had acknowl edged it.

* * *

Of course, Mrs. "Jack" Gardner joined in observing the opening of the "pops" at Music Hall on Saturday night. She sat near the front of the pen, and with her were Mr. Russell Sturgis, 3d, Dr. Bigelow and Librarian Theodore F. Dwight. Mr. Higginson, who sat near, joined the party once or twice, and with him Mrs. Gardner watched and discussed the band.

It was amusing to see the way in which heads were twisted and necks stretched all over the hall, to catch a glimpse of Boston's 150, when she entered.

By the way, no refreshments were served at that table.

* * *

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 4, 1893.

OPENING OF THE "POPS."

Music Hall Thronged Last Evening by Delighted Music-Lovers.

Music hall, in spite of the threatening weather, was thronged last evening by those who heartily approve of Manager Ellis's "popular" promenade concerts, and a very delighted audience it was.

And why should it not be?

Manager Ellis caters directly to the wishes of the stay-at-home public by these entertainments, where one, in the most informal manner, can spend an evening listening to choice music delighfully played, partake of light refreshments, smoke, and in general be surrounded by a thoroughly "summer" atmosphere.

The six- weeks' season was most auspiciously opened last evening. Mr. Adamowski was given a rousing welcome, and encores were frequent. The orchestra of fifty were picked men and played excellently. The front of the first balcony also is this year supplied with tables. The general features, otherwise, are the same as in previous seasons.

That the coming evenings at Music hall will be full of enjoyment, none can doubt who has been there in the past or was there last evening. Constant novelties will be provided in the programmes.

The programme last evening was:

Polonaise	Liszt
Overture, "Le Roi D'Ys"	Lalo
Waltz, "Seid umschlungen millionen"	Strauss
Selection, "Gondoliers"	Sullivan
L'Arlesienne	Bizet
Entr'acte, "Traviata"	Verdi
Overture, "Rienzi"	Wagner
"Love's Dream After the Ball"	Czibulka
(First time.)	
Selection, "The Fencing Master"	De Koven
(First time in these concerts)	
Loin Du Bal	Gillet
Espana	Chabrier
Rakoczy March	Berlioz

SUNDAY HERALD

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The Promenades Begun—Light Opera at the Bowdoin Square.

George A. Baker's Company in "The Beggar Student"—The Season's Music at the Point of Pines—Sunday Concert at Mechanics' Hall—Those Assistant Teachers—Gossip.

The eighth season of the Music Hall promenades had a brilliant beginning last evening, as the big auditorium was filled, both on the floor and in the balconies, and the audience in attendance gave ample evidence of a due appreciation of the opportunities afforded for enjoyment. "Propriety tinged with just enough freedom to oil the wheels of sociability" characterized the occasion, and, all in all, this annual series of entertainments was most auspiciously begun.

The usual adornments of the hall for the promenades in the shape of pot plants and festoons of green were in place. The entire floor was filled with tables and chairs for the accommodation of patrons, and the space given to the serving of refreshments was added to by the use of the front first balcony for this purpose, a change which will unquestionably prove very popular as the season advances.

Manager Charles A. Ellis, to whom the public is so greatly indebted for these concerts, has assembled his usual able corps of assistants for the season, and the comfort and convenience of patrons were attended to with admirable results. In the appointment of Mr. Adamowski as the musical director of the season the wishes of the public have unquestionably been catered to, as the reception given him as he took his place at the conductor's desk showed the favor with which he was regarded by those present in the most pronounced fashion. He combines more of the elements needed for such a position than any other orchestral leader now before the public, in this section of the country at least, and he constantly labors to deserve the good will of his many admirers.

His skill and tact as a programme maker for such concerts has become proverbial, and that of last evening was an excellent example of his ability in this direction, the numbers being as follows:

Polonaise	Liszt
Overture, "Sakuntala"	Goldmark
Waltz, "Tales from the Orient" (first time)	Strauss
Selection, "Gondoliers"	Sullivan
"L'Arlesienne," No. 1	Bizet
Intermezzo, from "Pagliacci" (First time.)	Leoncavallo
Overture, "Rienzi"	Wagner
"Love's Dream After the Ball" (First time at these concerts.)	Czibulka
Selection, "The Fencing Master" (First time at these concerts.)	De Koven
Loin Du Bal	Gillet
Espana	Chabrier
Rakoczy march	Berlioz

The orchestra of 50 musicians drawn from the membership of the Symphony players of the winter concerts were directed by Mr. Adamowski with all the grace, precision and effect which have characterized his former seasons in this line of effort. The dainty beauties of Gillet's "Loin du Bal," the rhythm of the Strauss waltz, the massive effects of the "Rienzi" overture, and the brilliant Liszt polonaise, and the "Rakoczy" march all showed the catholicity of this conductor, and his admirable treatment of the strongly contrasted selections was warmly commended on all sides.

The Czibulka "Dream After the Ball" was the principal novelty of the evening, and its many beauties will undoubtedly make it a prominent favorite in the season's programmes.

These concerts will be continued each week day evening for six weeks, the programme lasting from 8 to 11 o'clock. The selections for Monday evening are as follows:

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Waltz, "Les Patineurs"	Waldteufel
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THE GEORGE A. BAKER OPERA.

The season of light opera performances to

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 11, 1893.

The promenades at Music hall have had a continued success throughout the week, and the audiences have been limited only by the capacity of the tables and balcony chairs. Manager Ellis and Conductor Adamowski know well how to please Boston "stay-at-homes."

Boston Journal.

MONDAY, JUNE 5, 1893.

DRAMA AND MUSIC.

The First of This Season's Promenade Concerts.

Brilliant Ending of Mr. Willard's Successful Season.

The Run of "Rosedale" at The Grand Terminates This Week.

There was smoking, and there was drinking, and there was the sound of musical instruments of many kinds in Music Hall last Saturday evening.

To change the bleak, shabby, cheerless hall into a "Dream of Elysian Delight," after the fashion of the final scene of a pantomime, would indeed be a hopeless task.

Yet the ingenuity and the energy of Mr. Ellis had done much, and the scene, viewed from a balcony, was one of pleasing jollity.

The crowd was bent on pleasure, and the crowd was great.

Mr. Adamowski was there.

So were the faithful men under his baton.

Marlboro' Street sat by the side of Columbus Avenue.

Neither was injured by temporary proximity.

The matron who at the strains of the waltz recalled the days of maidenhood was there.

The maiden who longed for a clear floor and the music of Strauss was there.

Gov. Russell was there.

The young man apparently created for the sole purpose of wearing this summer's broad and low straw hat was there.

The man with white whiskers was there, and he eyed approvingly beauty opposite, behind him and above him, until he was reminded forcibly of the presence of his estimable wife.

The lonely man was there, the man without friends, who welcomes a moment's chat with a waiter.

The passing stranger who wonders at Boston and its inhabitants was there.

And the mother and the child were there.

⁂

It was hot and there was an unflagging demand for cooling drinks.

Women drank strange, soft and sugary decoctions with pink and crimson and orange linings.

If drops fell on their gowns, they laughed good-naturedly, that is, when there were men present.

They did not object to tobacco smoke, oh, no, they were used to it; and they coughed violently from very delight.

There was a drawing of corks, and light wines cheered a little party.

Young fellows with heavy sticks felt "real devilish," as they called for bottled beer.

And music accompanied the jest, the gossip, the business talk of those whom black Care follows everywhere, the mother's praise of favorite daughter, the daughter's timid answer and shy glance.

⁂

And how about the music?

> "Come, fill the Cup, and in the fire of Spring
> Your Winter garment of Repentance fling
> The Bird of Time has but a little way
> To flutter—and the Bird is on the Wing."

And with the garment of repentance let criticism be thrown away.

For twenty-four weeks were we all dosed with tonic of a symphony.

For 24 weeks was there alleged necessity of opinion concerning the symphony.

"For lo, the winter is passed, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land: the fig tree putteth forth her green figs and the vines with the tender grapes give a good smell; arise, my love, my fair one," and come to the Pop with me.

And let there be no talk of rubato and modern allegro, and dotted sixteenths, and temperament.

And Timothy, O son of long oppressed Poland, look kindly this year, as in the past, on Strauss, Offenbach, Suppe, Waldteufel, Czibulka, and all other makers of gay, frivolous, heel-exciting, pulse-quickening, thirst-provoking tunes.

PHILIP HALE.

Boston Courier.

SUNDAY MORNING, JUNE 11, 1893.

—The beginning of the promenade concerts, more familiarly known as the "Pops," at the Music Hall, in Boston, always marks the ebb tide of the society season in town, although not by any means the absence of a smart *clientele* which is always within available distance. That this is due to the fact that "Tim" Adamowski, the supreme society favorite of all the violinists, wields the baton, is a very natural conclusion. The young conductor had a fine send-off as he mounted the platform and saw before him a long stretch of tables occupied by his personal friends. The presence of the Governor and party helped to make the opening night one of notable distinction. They were seated at Colonel Henry Higginson's table. Mrs. "Jack" Gardner, who is sure to be on view several nights in the week until her cottage at Beverly is opened the last of the month, brought in a party from Brookline—her immediate home, as it were. In her train were Russell Sturgis, 3d, Theodore Dwight, the swell librarian of the Public Library, and handsome Dr. Sturgis Bigelow, who has been a sojourner in Japan for some years. The Richard Dixeys, just on the eve of their departure for Lenox, were there, and so were the Jim Jacksons, Billy Blake, better known as "Eveowski" (being Mr. Adamowski's intimate friend), the Charles Heads and Colonel Hugh Cochrane, all of the swagger set, who were chatting and enjoying their mild drinks at the tables in true Continental style. The concerts will continue for six weeks, after which Mr. Adamowski will sail at once for Europe for his abbreviated vacation.

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MUSICAL MATTERS.

The Promenade Concerts.

Apollo and Bacchus joined hands in Music Hall on Saturday, and a vast audience was present to approve of the union. Never have the "pops" begun more auspiciously than at this concert. Before the music began every available space in the hall was occupied, and the audience was far removed from the ultra-bohemian type, the highest dignitary of the Commonwealth and many social lions being present.

The music, too, was of a higher type than usual, and was more attentively followed than is generally the case in such informal concerts. Mr. T. Adamowski was the conductor, and received the heartiest of welcomes as he stepped upon the stand. There is nothing new to tell of his manner of leading; he is still the most graceful of conductors, and his beat is evidently quite intelligible to his men. There is nothing radical in his work, but it is imbued with a sincere love of music and an appreciation of the intention of the composer, especially in the sweeter phases. Liszt's polonaise, which began the programme has been given in a more fiery manner by our vanished Hungarian: it is a work which bears fiery treatment like a salamander. The overture to "Sakuntala" was evidently repented of, for it was metamorphosed into the more melodic overture to "Mignon." This was excellently played. As usual, the second part contained the best numbers of the concert, and among these was a new work, the intermezzo from "Pagliacci," by Leoncavallo. This opera was, like "Cavalleria Rusticana," discovered by Sonzogno, and the intermezzo seems a twin brother to the one found in the latter opera. The modern Italian school is evidently under the tutelage of Eros.

One of the pleasantest parts of the programme was the Suite Arlesienne, No. 1, by Bizet. This is much more interesting than the second suite on the same subject. The carillon with which it ends is a wonderful number. The work is a proof of Bizet's romantic power; had he lived, he would have become the greatest of modern French composers. It is strange that while the music lives on, the play by Alphonse Daudet, which inspired it, has become obsolete; yet it is one of the strongest works in modern literature. Some of the music was too dainty for a popular concert of this description, where absolute silence on the part of the audience is unattainable, but the pretty minuet in C minor, and the carillon with its bells ringing out continually on the horns (G sharp, E, F sharp) were very effective. The Rienzi overture received a splendid performance. Altogether the programme was of notably high cast for the occasion, while, as intimated, the best numbers were grouped together in the middle of the concert. Part I, contained a good overture and a Liszt polonaise, and even part III. contained numbers that are not banished from Symphony concert programmes. Mr. Adamowski succeeded in forcing a good degree of quiet during the performance of some of the softer numbers, yet "Love's Dream" by Czibulka, the intermezzo described above, and the Adagietto of Bizet's Suite were out of place; it was like exhibiting the fragrance of a violet at 50 yards or examining a Malbone miniature through a telescope. But the desire of Mr. Adamowski to elevate the musical character of these informal concerts is as evident as it is commendable.

LOUIS C. ELSON.

Stadt und Umgegend

Dienſtag, den 6. Juni 1893.

Theater und Muſik.

Promenaden-Konzerte. Am Sonnabend Abend fand die Eröffnung der Promenaden-Konzerte ſtatt, welche einen geradezu glänzenden Verlauf nahm. Die Muſik-Halle war derart überfüllt, daß eine große Zahl Beſucher darauf Verzicht leiſten mußten, in bequemer Weiſe am Tiſche ſitzend dem Konzerte zu lauſchen. Das Orcheſter iſt faſt ausſchließlich aus Mitgliedern des hieſigen Symphonie-Orcheſters zuſammengeſetzt und hat in Herrn Adamowsky einen geſchickten und populären Leiter. Das Programm war ein gutgewähltes, doch leider lag es manchmal außerhalb des Bereiches der Möglichkeit, auf der hinteren Gallerie von den Tönen des Orcheſters etwas zu vernehmen und wäre da eine Aenderung dieſes Uebelſtandes höchſt wünſchenswerth. Zu der Eröffnungsfeier hatten ſich die höchſten Geſellſchaften eingefunden u. A. Gouverneur Ruſſel, welcher mit großem Jubel begrüßt wurde. Die Promenaden-Konzerte finden an allen Wochentagen von Abends 8—11 ſtatt.

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The Promenade Concerts.

Apollo and Bacchus joined hands in Music Hall on Saturday, and a vast audience was present to approve of the union. Never have the "pops" begun more auspiciously than at this concert. Before the music began every available space in the hall was occupied, and the audience was far removed from the ultra-bohemian type, the highest dignitary of the Commonwealth and many social lions being present.

The music, too, was of a higher type than usual, and was more attentively followed than is generally the case in such informal concerts. Mr. T. Adamowski was the conductor, and received the heartiest of welcomes as he stepped upon the stand. There is nothing new to tell of his manner of leading; he is still the most graceful of conductors, and his beat is evidently quite intelligible to his men. There is nothing radical in his work, but it is imbued with a sincere love of music and an appreciation of the intention of the composer, especially in the sweeter phases. Liszt's polonaise, which began the programme has been given in a more fiery manner by our vanished Hungarian: it is a work which bears fiery treatment like a salamander. The overture to "Sakuntala" was evidently repented of, for it was metamorphosed into the more melodic overture to "Mignon." This was excellently played. As usual, the second part contained the best numbers of the concert, and among these was a new work, the intermezzo from "Pagliacci," by Leoncavallo. This opera was, like "Cavalleria Rusticana," discovered by Sonzogno, and the intermezzo seems a twin brother to the one found in the latter opera. The modern Italian school is evidently under the tutelage of Eros.

One of the pleasantest parts of the programme was the Suite Arlesienne, No. 1, by Bizet. This is much more interesting than the second suite on the same subject. The carillon with which it ends is a wonderful number. The work is a proof of Bizet's romantic power; had he lived, he would have become the greatest of modern French composers. It is strange that while the music lives on, the play by Alphonse Daudet, which inspired it, has become obsolete; yet it is one of the strongest works in modern literature. Some of the music was too dainty for a popular concert of this description, where absolute silence on the part of the audience is unattainable, but the pretty minuet in C minor, and the carillon with its bells ringing out continually on the horns (G sharp, E, F sharp) were very effective. The Rienzi overture received a splendid performance. Altogether the programme was of notably high cast for the occasion, while, as intimated, the best numbers were grouped together in the middle of the concert. Part I, contained a good overture and a Liszt polonaise, and even part III. contained numbers that are not banished from Symphony concert programmes. Mr. Adamowski succeeded in forcing a good degree of quiet during the performance of some of the softer numbers, yet "Love's Dream" by Czibulka, the intermezzo described above, and the Adagietto of Bizet's Suite were out of place; it was like exhibiting the fragrance of a violet at 50 yards or examining a Malbone miniature through a telescope. But the desire of Mr. Adamowski to elevate the musical character of these informal concerts is as evident as it is commendable.

LOUIS C. ELSON.

Stadt und Umgegend

Dienſtag, den 6. Juni 1893.

Theater und Muſik.

Promenaden-Konzerte. Am Sonnabend Abend fand die Eröffnung der Promenaden-Konzerte ſtatt, welche einen geradezu glänzenden Verlauf nahm. Die Muſik-Halle war derart überfüllt, daß eine große Zahl Beſucher darauf Verzicht leiſten mußten, in bequemer Weiſe am Tiſche ſitzend dem Konzerte zu lauſchen. Das Orcheſter iſt faſt ausſchließlich aus Mitgliedern des hieſigen Symphonie-Orcheſters zuſammengeſetzt und hat in Herrn Adamowsky einen geſchickten und populären Leiter. Das Programm war ein gutgewähltes, doch leider lag es manchmal außerhalb des Bereiches der Möglichkeit, auf der hinteren Gallerie von den Tönen des Orcheſters etwas zu vernehmen und wäre da eine Aenderung dieſes Uebelſtandes höchſt wünſchenswerth. Zu der Eröffnungsfeier hatten ſich die höchſten Geſellſchaften eingefunden u. A. Gouverneur Ruſſel, welcher mit großem Jubel begrüßt wurde. Die Promenaden-Konzerte finden an allen Wochentagen von Abends 8–11 ſtatt.

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 4 1893.

OPENING OF THE "POPS."

Music Hall Thronged Last Evening by Delighted Music-Lovers.

Music hall, in spite of the threatening weather, was thronged last evening by those who heartily approve of Manager Ellis's "popular" promenade concerts, and a very delighted audience it was.

And why should it not be?

Manager Ellis caters directly to the wishes of the stay-at-home public by these entertainments, where one, in the most informal manner, can spend an evening listening to choice music delighfully played, partake of light refreshments, smoke, and in general be surrounded by a thoroughly "summer" atmosphere.

The six- weeks' season was most auspiciously opened last evening. Mr. Adamowski was given a rousing welcome, and encores were frequent. The orchestra of fifty were picked men and played excellently. The front of the first balcony also is this year supplied with tables. The general features, otherwise, are the same as in previous seasons.

That the coming evenings at Music hall will be full of enjoyment, none can doubt who has been there in the past or was there last evening. Constant novelties will be provided in the programmes.

The programme last evening was:

Polonaise	Liszt
Overture, "Le Roi D'Ys"	Lalo
Waltz, "Seid umschlungen millionen"	Strauss
Selection, "Gondoliers"	Sullivan
L'Arlesienne	Bizet
Entr'acte, "Traviata"	Verdi
Overture, "Rienzi"	Wagner
"Love's Dream After the Ball" (First time.)	Czibulka
Selection, "The Fencing Master" (First time in these concerts)	De Koven
Loin Du Bal	Gillet
Espana	Chabrier
Rakoczy March	Berlioz

Boston Sunday Globe.

SUNDAY, JUNE 4, 1893.

THIRTY-TWO PAGES.

MUSIC AND MENUS.

Eighth Season of the Music Hall "Pops."

Large and Fashionable Audience Enjoy Melodies and Viands.

Conductor Adamowski's Admirable Programme Heartily Applauded.

The eighth season of the promenade concerts began in Music Hall last evening under favorable auspices. The enterprising manager, Mr. C. A. Ellis, has every reason to feel satisfied with his "premier," for the audience was large and demonstrative, the music was excellent, the weather favorable and the performance was a success from every point of view.

That is, all but one, and that one was the disadvantage ground where elbow room and chairs could not be obtained, and personal comfort, on account of the crowd, was almost impossible.

Mr. Ellis and his lieutenant, Mr. Fred R. Comee, had so systematized matters that the service at the tables was highly satisfactory, and they and their assistants are to be commended for the celerity with which orders were served to patrons of light refreshments.

The buzz of conversation which had been steadily growing for a half-hour ceased to be heard as Conductor Adamowski came forward to his stand, bowed half a dozen times, as if to quell the applause caused by his appearance, turned to the musicians, raised his baton, and began the first number.

Both balconies were crowded, the central floor with its handy little tables was filled, and the outside was crowded with standing music lovers with their faces piously turned to the orchestra. The management for the first time placed tables in the balcony facing the stage and at these tables were seated some of the prettiest and best dressed women in Boston, with their sombre-clad squires, three or four ladies to each squire.

The majority of those in the first balcony were music lovers pure and simple, but there were some who cared more for friendly chat and claret lemonade than they did for even Goldmark's dainty overture.

Of course, all women are young, and all young women are pretty, yet it did seem at times as if the plainest enjoyed the music best. Down on the floor, where it was handy for the waiters, music was engaged in a death grapple for the victory with cold drinks, and only the intermissions saved the muse from a humiliating defeat.

The crowd kept growing, each minute bringing its complement, until a little after 9, when

Gov. Russell and Party

entered from Winter st., it was almost impossible to find a vacant table, and difficult to reach it when found.

But one was found for the Governor, and he was hardly inside the door when some sharp-eyed and enthusiastic individual spied him and began to applaud.

The enthusiasm and the handclapping spread like a storm at sea, and before the Governor had reached his seat the hall was in an uproar. It subsided in a few minutes, and then way off in a corner a few strong-lunged lads started the familiar, "Rah! rah! rah!"

Another group, in another corner, took it up, carried it forward for all it was worth, and only ceased when the Governor took his seat after bowing smilingly to the assembled thousands.

Among the prominent people present were Mr. and Mrs. H. L. Higginson and party, Mrs. John L. Gardner and Mr. R. C. Dixey, Mr. and Mrs. Charles Head, Mr. Hugh Cochran, Dr. Bigelow, Mr. and Mrs. James Jackson, Mr. and Mrs. C. E. Cotting and party, Mr. W. P. Blake, Mr. Eben Jordan, Jr., Mr. Louis C. Elson, Miss Gertrude Franklin and party, Mr. George Spaulding, Mr. Dexter Smith, and Mr. and Mrs. C. S. Dana and party.

The hall was decorated with festoons of green draped about the balconies, and on either side of the stage were placed large floral designs.

For the second year Mr. T. Adamowski wielded the baton over the orchestra which was composed, as usual, of Symphony men. The members from their long association in musical work were able to present an ensemble which is rare at a so-called "first concert," and the dozen numbers on the programme were interpreted in a thoroughly satisfactory manner.

Mr. Adamowski's Orchestra

Is particularly strong in the brass contingent, for "people will talk, you know," at promenades and his arrangement of instruments and selections of music is intended to suit this particular style of entertainment.

The programme was as follows:

Polonaise	Liszt
Overture. Le Roi D'Ys	Lalo
Waltz. Tales from the Orient	Strauss
Selection. Gondoliers	Sullivan
L'Arlesienne	Bizet
Intermezzo. Pagliacci	Leoncavallo
Overture. Rienzi	Wagner
Love's Dream After the Ball. (First time.)	Czibulka
Selection. The Fencing Master (First time in these concerts.)	De Koven
Loin du Bal	Gillet
Espana	Chabrier
Rakoczy March	Berlioz

The Liszt and Goldmark numbers were smoothly performed and the Strauss waltz seemed to set the ball of jollity fairly in motion, for after that applause was most hearty.

Sullivan's "Gondoliers" was charmingly played and received a deserved encore. The Leoncavallo intermezzo lacked somewhat in refinement of execution. The composition by Czibulka, composer of the opera "Amorita," was the most satisfactory number in the second part of the programme, the dainty string effects being given with exquisite finish by the violins.

The third part was made up of familiar numbers, the selection from "The Fencing Master" eliciting great enthusiasm and necessitating a repetition. The Rakoczy march was played with great spirit and sent every one home in good humor.

The next concert will be given on Monday evening and the series will continue for six weeks.

Music Hall Promenades.

The first of this season's promenade concerts in Music Hall was given last evening, and the size of the audience present and the pleasure manifested gave assurance that the concerts retain all their former popularity with the public. A review of last night's concert will be found in another column.

The programme tomorrow night will be as follows:

Polonaise	Chopin
Overture, Si j'etais Roi	Adam
Waltz, Seid umschlungen millionen	Strauss
Overture, Orpheus aux enfers	Offenbach
Ballet music, Faust	Gounod
Berceuse, For string orchestra (First time.)	Clayton Johns
Overture, Die Meistersinger	Wagner
Selection, Robin Hood	De Koven
Selection, Aida	Verdi
Waltz, Les Patineurs	Waldteufel
Polka Francais (First time.)	Knecht
Teufels march	Suppe

——A very pleasant innovation at the first of Mr. Ellis' promenade concerts at Music Hall last night was the tables set in the front of the lower balcony. They gave an additional festive air to the hall, and proved very convenient as well as ornamental. Every seat at the tables on the floor and the new balcony ones was filled, and Mr. Adam- [illegible]

BOSTON MUSIC HALL.

MUSIC HALL
PROMENADE CONCERTS

EIGHTH SEASON.

EVENINGS, EIGHT TO ELEVEN.

GRAND ORCHESTRA OF 50.

Mr. T. ADAMOWSKI, CONDUCTOR.

POPULAR PROGRAMMES,
LIGHT REFRESHMENTS.
All the attractive features of past seasons.

FIRST NIGHT.
SATURDAY, JUNE 3, 1893.

PROGRAMME.

POLONAISE.	*Liszt*
OVERTURE. "Le Roi D'Ys."	*Lalo*
WALTZ. "Seid umschlungen millionen."	*Strauss*
SELECTION. "Gondoliers."	*Sullivan*
L'ARLESIENNE.	*Bizet*
ENTR' ACTE. "Traviata."	*Verdi*
OVERTURE. "Rienzi."	*Wagner*
"LOVE'S DREAM AFTER THE BALL." (First time.)	*Czibulka*
SELECTION. "The Fencing Master." (First time in these concerts.)	*De Koven*
LOIN DU BAL.	*Gillet*
ESPANA.	*Chabrier*
RAKOCZY MARCH.	*Berlioz*

Popular Prices. Reserved Seats on Floor or Balcony 50 Cts.
TICKETS, 25 CENTS.

Boston Journal.

TEN PAGES.

MONDAY, JUNE 12, 1893.

Come, come, Mr. Adamowski, don't take these promenade concerts so seriously. Don't frown, and scowl, and rap on your stand when people talk. They do not go to Music Hall for education. Besides, your facial indignation is not personally becoming.

MUSIC HALL,
TONIGHT.
OPENING OF THE SUMMER SEASON.

MUSIC HALL PROMENADE CONCERTS

EIGHTH SEASON.
GRAND ORCHESTRA OF 50.
Mr. T. ADAMOWSKI, Conductor.
THIS (Saturday) EVENING, 8 to 11.

Programme:

Polonaise........................
Overture, "Sakuntata"..................Liszt
Waltz, "Tales from the Orient"..........Goldmark
(First time.)..........Strauss
Selection. "Gondoliers"
L'Arles enne "Pogliacci"..................Sullivan
Intermezzo from "Faust"..................Bizet
(First time.)..........Leoncavallo
Overture. "Rienzi"
"Love's Dream After the Ball"..................Wagner
(First time.)..........Czibulka
Selection, "The Fencing Master".......De Koven
"Loin du Bal"........................Gillet
"Espana"........................Chabrier
"Rakoczy March"........................Berlioz

Tickets 25 Cents. Reserved Seats on Floor or Balcony 50 cents.

Boston Courier.

SUNDAY MORNING, JUNE 4, 1893.

THE PROMENADES.

Manager Charles A. Ellis opened the popular summer promenade concerts last night in Music Hall with an excellent programme of music interpreted by an orchestra of fifty men under the direction of T. Adamowski. The scheme of the present series will be the same as in seasons past; light music, as a rule, and light refreshments combined for the enjoyment of the great "stay-at-home" club.

Tables were arranged on the floor of the hall and in the front balcony. Admission is 25 cents, with some reserved seats at fifty cents.

A large audience was present last evening, nearly all of the reserved places being taken. The programme was as follows:

Polonaise	Liszt
Overture. Le Roi D'Ys	Lalo
Waltz. Seid umschlungen millionen	Strauss
Selection. Gondoliers	Sullivan
L'Arsenienne	Bizet
Entr' Acte. Traviata	Verdi
Overture. Rienzi	Wagner
Love's Dream After the Ball (First time.)	Czibulka
Selection. The Fencing Master (First time in these concerts.)	De Koven
Loin du Bal	Gillet
Espana	Chabrier
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Gazette
SUNDAY MORNING EDITION.

BOSTON JUNE 4, 1893.

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A Tremendous Large Audience Gives Mr. Adamowski a Cordial Greeting.

Of the different indications of the beginning of the Boston summer season, no one is more certain than the opening of the course of popular concerts at Music Hall, the start of the six weeks of Bohemian enjoyment to which all classes look forward with pleasant anticipation for the remainder of the year.

There could be no question of the auspicious opening of the season last night, for Music Hall was filled with a tremendously large and delighted audience. All the desirable reserved seats had been bespoken long before the time for the concert and, last evening, there were waiting, when the doors opened, enough persons to occupy all the remaining seats on the floor. But the fact that no seats were left did not make any difference to hundreds of others, and the promenades around the tables afforded no opportunities for promenading. Who were there? It would be easier to say who were not there, for look where one would, he would see friends at the tables, walking about or sitting in the balconies.

The hall was brightly decked in green for the concerts; festoons were draped about the balconies and the stage back of the musicians was made to resemble a bower by means of small trees. At either side of the stage last evening were two large bouquets. Mr. Adamowski received a warm greeting when he mounted the conductor's stand, and applause was unstinted throughout the evening. Noticeable novelties of the programme were a new Strauss waltz and an intermezzo from "Pagliacci," while two other selections were given for the first time at these concerts. So pleased were the listeners at the playing of a selection from "The Gondoliers" and of "Loin du Bal," that repetitions were inevitable. The programme was a varied one, and all tastes were more than satisfied with the entertainment.

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OVERTURE. "Le Roi D'Ys."	*Lalo*
WALTZ. "Seid umschlungen millionen."	*Strauss*
SELECTION. "Gondoliers."	*Sullivan*

L'ARLESIENNE.	*Bizet*
ENTR' ACTE. "Traviata."	*Verdi*
OVERTURE. "Rienzi."	*Wagner*
"LOVE'S DREAM AFTER THE BALL." (First time.)	*Czibulka*

SELECTION. "The Fencing Master." (First time in these concerts.)	*De Koven*
LOIN DU BAL.	*Gillet*
ESPANA.	*Chabrier*
RAKOCZY MARCH.	*Berlioz*

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(First time.)	Strauss
Selection. "Gondoliers"	
L'Arles enne "Pogliacci"	Sullivan
Intermezzo from "Faust"	Bizet
(First time.)	Leoncavallo
Overture. "Rienzi"	
"Love's Dream After the Ball"	Wagner
(First time.)	Czibulka
Selection, "The Fencing Master"	De Koven
"Loin du Bal"	Gillet
"Espana"	Chabrier
"Rakoczy March"	Berlioz

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Boston Courier.

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Waltz. Seid umschlungen millionen	Strauss
Selection. Gondoliers	Sullivan
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Entr' Acte. Traviata	Verdi
Overture. Rienzi	Wagner
Love's Dream After the Ball (First time.)	Czibulka
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Gazette
SUNDAY MORNING EDITION.

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Promenade Concerts

Season 1893

BOSTON POST,
The Representative Democratic Paper
OF NEW ENGLAND.

MONDAY MORNING, MAY 8, 1893.

Manager Ellis of Music Hall has made the preliminary arrangements for the annual season of promenade concerts at that hall, and upon his return from the tour of the Symphony Orchestra all the details will be quickly put in shape.

The season will begin on Saturday evening, June 3, and probably continue for five weeks, with concerts each week day evening. The orchestra will be made up of 60 of the symphony men, and it is certain that a conductor of eminent ability will lead them, although it is undesirable to name him now.

During the year the library for the promenades has been greatly added to, and many novelties will have a first hearing during the season. Soloists will probably be used to some extent. The plans for the concerts will not vary materially from those of former years, and the continuous success which has followed these concerts under Manager Ellis's direction is a sufficient guarantee that the season will be a brilliant one.

SUNDAY HERALD
BOSTON, MAY 7, 18

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SUNDAY HERALD
BOSTON, MAY 21.

THE MUSIC HALL PROMENADES.

The ever-welcome Music Hall promenades will begin on Saturday evening, June 3, and continue each weekday evening for six weeks, the programme, as usual, lasting from 8 to 11 o'clock.

The plans of previous seasons will be followed in the main in the conduct of these concerts, a uniform admission charge of 25 cents being made, the added charge of a similar sum entitling to the use of seats within the rail on the floor and in the front of the first balcony.

The orchestra will be made up of 50 of the men of the Symphony organization, and will include almost all of the leading and solo players of the winter season. The delayed return of Manager Ellis, who has been absent with the orchestra on its western tour, has prevented the completion of certain matters incidental to the choice of the conductor for the season, but the public has no need to fear the selection of other than a popular and competent man for this position.

A large addition has been made to the library of former seasons, and the latest novelties will be introduced throughout the coming series of concerts.

Boston Journal.
TEN PAGES.

SATURDAY, JUNE 3, 1893.

THE PROMENADE CONCERTS.

The first of the Music Hall promenade concerts, under the management of Mr. C. A. Ellis, will be given this evening. Mr. T. Adamowski will be the conductor, and the concert will last from 8 till 11. There will be light refreshments and all the attractive features of last season. The programme will be as follows:

Polonaise....Liszt
Overture, "Le Roi D'Ys."....Lalo
W[illegible] "Seid umschlungen millionen."....Strauss
[illegible] "Gondoliers,"....Sullivan
L'Arlesienne....Bizet
[illegible] "Traviata."....Verdi
Overture, "Rienzi."....Wagner
"Love's Dream After the Ball."....Czibulka
(First time.)
Selection, "The Fencing Master."....De Koven
(First time in these concerts.)
[illegible]....Gillet
[illegible]....Chabrier
[illegible]....Berlioz

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 28, 1893.

THE "POP" CONCERTS AT MUSIC HALL.

Manager Ellis has completed his arrangements for the opening of the Music hall promenades next Saturday evening, having engaged Mr. T. Adamowski as conductor and secured the services of fifty members of the Symphony orchestra which include nearly all of the leading players. The concerts will be given as in forme rseasons from eight to eleven o'clock each week day evening with a general admission of twenty-five cents and a slight extra fee for reserved seats at the tables and in the baloonies. In addition to the usual tables on the floor of the hall the front of the first baloony will also be used in this way. Mr. Adamowsky has chosen the following as the programme for the opening night:

Polonaise....Liszt
Overture, "Le Roi Dy's"....Lalo
Waltz, "Seid Umschlungen Millioneir"
Dedicated to Brahms....J. Strauss
Arlesienne....Bizet
Selection, "Gondolier's"....Sullivan
Entre' acte, "Traviata"....Verdi
Overture, "Rienzi"....Wagner
"Love's Dream After the Ball"....Czibulka
Selection, "Fencing Master"....De Koven
"Loin du Bal"....Gillet
"Espana"....Chabrier
Rakoczy March"....Berlioz

Gazette

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Boston Courier.

SUNDAY MORNING, MAY 28, 1893.

THE MUSIC HALL POPS.

Manager Ellis has completed his arrangements for the opening of the Music Hall promenades next Saturday evening, having engaged Mr. T. Adamowsky as conductor and secured the services of fifty members of the Symphony Orchestra, which include nearly all of the leading players. The concerts will be given as in former seasons, from 8 to 11 o'clock each week day evening, with a general admission of twenty-five cents and a slight extra fee for reserved seats at the tables and in the balconies. In addition to the usual tables on the floor of the hall the front of the first balcony will also be used in this way. Mr. Adamowsky has chosen the following as the programme for the opening night: Polonaise, Liszt; overture, "Le Roi D'ys," Lalo; waltz, "Seid Umschlungen Millioneir," J. Strauss; dedicated to Brahms. Arlesienne, Bizot; selection, "Gondoliers," Sullivan; entr' acte, "Traviata," Verdi; overture, "Rienzi," Wagner; "Love's Dream After the Ball," Czibulka; selection, "Fencing Master," De Koven; "Loin du Bal," Gillet; "Espana," Chabrier; "Rakoczy March," Berlioz.

· · Season 1893 · ·

Music Hall Promenade Concerts

1893

· COMPLIMENTARY ·

Admit ____________________

POSITIVELY NOT
TRANSFERABLE.

____________________ Manager.

The Beacon.

BOSTON, SATURDAY, JUNE 3, 1893.

THE PROMENADES.

There is no need to define what the promenades are or where to find them. All Boston and its most distant suburbs know and will receive with great joy the announcement that on this very evening the doors of Music Hall will open to receive the throngs who are even now waiting to renew the pleasures of the summer evenings of several successive years. The discretion and liberality of Manager Ellis have established precedents of success of which there will be no modification in the season which is about to begin. The only thing needed to make that which is almost perfection completely such would be to impart to the walls of Music Hall an expansive elasticity which would enable them to find ample elbow-room on special occasions for all the multitude that comes surging in. The plan hitherto followed will be that of this year. The Symphony organization will furnish the fifty members of the orchestra, and the baton will be in the hand of the favorite and competent Adomowski; the programme will include standard music and novelties of the day, the solid and grandiose along with the light and gay, and upon occasion soloists will step forward to vary the sequence of numbers. The refreshment department will be furnished and conducted upon the same pleasant basis as heretofore and patrons will have the privilege of securing tables in the small reserved space upon the floor or seats in the first balcony upon application in advance.

The programme for this initial evening stands thus attractively:

Polonaise....Liszt
Overture, "Le Roi D'Ys"....Lalo
Waltz, "Seid umschlungen millionen"....Strauss
Selection, "Gondoliers"....Sullivan
L'Arlesienne....Bizet
Entr' Acte, "Traviata"....Verdi
Overture, "Rienzi"....Wagner
"Love's Dream After the Ball"....Czibulka
(First time.)
Selection, "The Fencing Master"....De Koven
(First tims in these concerts.)
Loin Du Bal....Gillet
Espana....Chabrier
Rakoczy March....Berlioz

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 154.

SATURDAY, JUNE 3, 1893.

An immense audience will assist at the opening concert of the Music Hall Promenades this evening. Mr. Adamowski has made a particularly pleasing programme, which includes many novelties. The orchestra of 50 men has the leading players of the Symphony concerts in its membership.

Promenade Concerts

Season 1893

BOSTON POST,

The Representative Democratic Paper OF NEW ENGLAND.

MONDAY MORNING, MAY 8, 1893.

Manager Ellis of Music Hall has made the preliminary arrangements for the annual season of promenade concerts at that hall, and upon his return from the tour of the Symphony Orchestra all the details will be quickly put in shape.

The season will begin on Saturday evening, June 3, and probably continue for five weeks, with concerts each week day evening. The orchestra will be made up of 50 of the symphony men, and it is certain that a conductor of eminent ability will lead them, although it is undesirable to name him now.

During the year the library for the promenades has been greatly added to, and many novelties will have a first hearing during the season. Soloists will probably be used to some extent. The plans for the concerts will not vary materially from those of former years, and the continuous success which has followed these concerts under Manager Ellis's direction is a sufficient guarantee that the season will be a brilliant one.

E SUNDAY HERALD

BOSTON. MAY 7. 18

THE PROMENADES.

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SUNDAY HERALD

BOSTON, MAY 21.

THE MUSIC HALL PROMENADES.

The ever-welcome Music Hall promenades will begin on Saturday evening, June 3, and continue each weekday evening for six weeks, the programme, as usual, lasting from 8 to 11 o'clock.

The plans of previous seasons will be followed in the main in the conduct of these concerts, a uniform admission charge of 25 cents being made, the added charge of a similar sum entitling to the use of seats within the rail on the floor and in the front of the first balcony.

The orchestra will be made up of 50 of the men of the Symphony organization, and will include almost all of the leading and solo players of the winter season. The delayed return of Manager Ellis, who has been absent with the orchestra on its western tour, has prevented the completion of certain matters incidental to the choice of the conductor for the season, but the public has no need to fear the selection of other than a popular and competent man for this position.

A large addition has been made to the library of former seasons, and the latest novelties will be introduced throughout the coming series of concerts.

Boston Journal.

TEN PAGES.

SATURDAY, JUNE 3, 1893.

THE PROMENADE CONCERTS.

The first of the Music Hall promenade concerts, under the management of Mr. C. A. Ellis, will be given this evening. Mr. T. Adamowski will be the conductor, and the concert will last from 8 till 11. There will be light refreshments and all the attractive features of last season. The programme will be as follows:

Polonaise..........Liszt
Overture. "Le Roi D'Ys."..........Lalo
Waltz. "Seid umschlungen millionen."..........Strauss
Selection. "Gondoliers,"..........Sullivan
L'Arlesienne..........Bizet
Entr'acte. "Traviata."..........Verdi
Overture. "Rienzi."..........Wagner
"Love's Dream After the Ball."..........Czibulka
(First time.)
Selection. "The Fencing Master."..........De Koven
(First time in these concerts.)
Loin Du Bal..........Gillet
Espana..........Chabrier
Rakoczy March..........Berlioz

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 28, 1893.

THE "POP" CONCERTS AT MUSIC HALL.

Manager Ellis has completed his arrangements for the opening of the Music hall promenades next Saturday evening, having engaged Mr. T. Adamowski as conductor and secured the services of fifty members of the Symphony orchestra which include nearly all of the leading players. The concerts will be given as in forme rseasons from eight to eleven o'clock each week day evening with a general admission of twenty-five cents and a slight extra fee for reserved seats at the tables and in the balconies. In addition to the usual tables on the floor of the hall the front of the first balcony will also be used in this way. Mr. Adamowsky has chosen the following as the programme for the opening night:

Polonaise..........Liszt
Overture, "Le Roi Dy's"..........Lalo
Waltz, "Seid Umschlungen Millioneir"
Dedicated to Brahms..........J. Strauss
Arlesienne..........Bizet
Selection, "Gondolier's"..........Sullivan
Entre' acte, "Traviata"..........Verdi
Overture, "Rienzi"..........Wagner
"Love's Dream After the Ball"..........Czibulka
Selection, "Fencing Master"..........De Koven
"Loin du Bal"..........Gillet
"Espa a"..........Chabrier
Rakoczy March"..........Berlioz

Gazette

BOSTON, SUNDAY MORNING, MAY 28.

Manager Ellis has completed his arrangements for the opening of Music Hall promenades next Saturday evening, having engaged Mr. T. Adamowsky as conductor, and secured the services of fifty members of the Symphony Orchestra. The concerts will be given, as in former seasons, from eight to eleven o'clock each week day evening, with a general admission of twenty-five cents and a slight extra fee for reserved seats at the tables and in the balconies. In addition to the usual tables on the floor of the hall, the front of the first balcony will also be used in this way. Mr. Adamowsky has chosen the following as the programme for the opening night: Polonaise, Liszt; overture, "Le Rois D'Ys," Lalo; waltz, "Seid Umschlungen Millioneir" (dedidated to Brahms), J. Strauss; "L'Arlesienne," Bizet; selection, "Gondoliers," Sullivan; Entr'acte, "Traviata," Verdi; overture. "Rienzi," Wagner; "Love's Dream After the Ball," Czibulka; selection, "Fencing Master," De Koven; "Loin du Bal," Gillet; "Espana," Chabrier; "Rakoczy March," Berlioz.

Boston Courier.

SUNDAY MORNING, MAY 28, 1893.

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· · Season 1893 · ·

Music Hall Promenade Concerts

· COMPLIMENTARY ·

Admit

Manager.

The Beacon.

BOSTON, SATURDAY, JUNE 3, 1893.

THE PROMENADES.

There is no need to define what the promenades are or where to find them. All Boston and its most distant suburbs know and will receive with great joy the announcement that on this very evening the doors of Music Hall will open to receive the throngs who are even now waiting to renew the pleasures of the summer evenings of several successive years. The discretion and liberality of Manager Ellis have established precedents of success of which there will be no modification in the season which is about to begin. The only thing needed to make that which is almost perfection completely such would be to impart to the walls of Music Hall an expansive elasticity which would enable them to find ample elbow-room on special occasions for all the multitude that comes surging in. The plan hitherto followed will be that of this year. The Symphony organization will furnish the fifty members of the orchestra, and the baton will be in the hand of the favorite and competent Adomowski; the programme will include standard music and novelties of the day, the solid and grandiose along with the light and gay, and upon occasion soloists will step forward to vary the sequence of numbers. The refreshment department will be furnished and conducted upon the same pleasant basis as heretofore and patrons will have the privilege of securing tables in the small reserved space upon the floor or seats in the first balcony upon application in advance.

The programme for this initial evening stands thus attractively:

Polonaise..........Liszt
Overture, "Le Roi D'Ys"..........Lalo
Waltz, "Seid umschlungen millionen"..........Strauss
Selection, "Gondoliers"..........Sullivan
L'Arlesienne..........Bizet
Entr' Acte, "Traviata"..........Verdi
Overture, "Rienzi"..........Wagner
"Love's Dream After the Ball"..........Czibulka
(First time.)
Selection, "The Fencing Master"..........De Koven
(First time in these concerts.)
Loin Du Bal..........Gillet
Espana..........Chabrier
Rakoczy March..........Berlioz

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCIII, NO. 154.

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TENNIS SUITS CLEANSED TO LOOK

[85]

BOSTON HERALD.
PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCII., NO. 5.
TUESDAY, JULY 5, 1892.

LAST OF THE PROMENADES.

The last week of the Music Hall promenades was begun last evening, and the patriotic programme played by Director Adamowski was greatly enjoyed.

The arrangements for the week include a Sullivan programme this evening, one in which Wagner's music will be given prominence tomorrow evening, a Suppe programme for Thursday, a lot of numbers by French composers on Friday evening, and a grand testimonial to Director Adamowski on Saturday night to end the season.

In the Saturday evening programme there will be included a selection of the leading numbers from Mr. Adamowski's operetta, "A Regiment of One," and the popular conductor will appear as the soloist in the Handel "Largo."

HERALD, Boston, Mass

Date........7-17

Mr. Charles A. Ellis, the popular manager of the "Pop" concerts at Music Hall, sailed for Europe on Wednesday to pass the summer abroad, a great part of his time being spent in London,

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THE REPUBLIC.
BOSTON, SATURDAY, JULY 2, 1892.

A few more evenings of delightful music interpreted by Director Adamowski's excellent band of players and then good by to the "pops." It is really too bad that we cannot enjoy these promenade concerts all summer. There is no doubt of their paying if only the musicians could be secured. However, nearly all of the present orchestra have engagements for the summer, and Manager Ellis refuses to fill their places with inferior men, for he feels that so high has been the standard of the concerts in the past, it would not be fair to his audiences to lower it now. So those who enjoy good music, together with liquid refreshments of a light nature, had better attend the few remaining concerts.

SUNDAY HERALD.
PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCII., NO. 3.
SUNDAY, JULY 3, 1892.

LAST OF THE PROMENADES.

The final promenades of the Music Hall season are announced for the coming week, the engagements of the musicians and other plans dependent upon these summer night entertainments necessitating an ending of the concerts in the midst of their greatest popularity.

The present series has far surpassed in financial results the record of any preceding year, and Manager Ellis, Director Adamowski and all who have been identified with this enterprise have good cause for pride in the high standard of artistic merit that has been maintained throughout the season.

It is a noteworthy fact that the orchestra and the orchestra alone, has been relied upon as an attraction in the present year's concerts, it having been found unnecessary to introduce either vocal or instrumental soloists to hold the favor of patrons. This is in itself a high compliment to Director Adamowski and his excellent band of musicians, the members of which have given their conductor such faithful support.

For the final week Director Adamowski announces that on Tuesday evening he will give prominence to the music of Sir Arthur Sullivan, on Wednesday to that of Wagner, and Suppe's music will be the feature of Thursday evening's programme. The French school of composers will be largely drawn upon for next Friday evening's selections, and, unless all indications fail, the programme for the closing concert next Saturday evening will make a fitting finale for the season's successes, and the occasion will take the form of a complimentary testimonial to Director Adamowski, who will appear also as a composer and give a first hearing of selections from his opera "A Regiment of One." In the Handel "Largo" Mr. Adamowski will play the violin solo.

A programme of patriotic music will be played tomorrow evening.

Boston Sunday Globe.
SUNDAY, JULY 3, 1892.

Music Hall Promenades.

So great is the popularity of the promenade concerts at Music Hall that it is to be regretted that the season cannot be extended, but other engagements prevent, and, in accordance with the original plan, the concerts will close with the performances of this week.

To make the last week a notable one special features have been arranged by Conductor Adamowski for each evening. On Monday a programme appropriate to Independence day will be given. The selections are as follows:

Swedish Wedding March	Sodermann
Overture, Prometheus Bound	Goldmark
Waltz, Seid umschlungen Millionen	Strauss
Selection, Falka	Chassaigne
Hungarian dances	Brahms
Overture, La Fille de Tambour-major	Offenbach
Two movements for string orchestra	Hannemann
Jubel overture	Weber
Overture, Banditen Streiche	Suppe
Gavotte, Secret Love	Resch
Polka, Tout a la Joie	Fahrbach
March, American Republic	Thiele

Tuesday will be Sullivan night; Wednesday, Wagner selections will be the feature; Thursday, Suppe's music will have prominence, and Friday's concert will be devoted to French composers.

On Saturday evening a complimentary testimonial will be given to Mr. Adamowski, who has been so successful in the conduct of these concerts. On this occasion the music of the new opera, "The Regiment of One," Adamowski, will be heard for the first time, and other numbers of special interest are promised.

—Mr. Adamowski is winning golden opinions for his dignified and manly bearing as conductor of the Pops. A true musician always, he has this season brought to his high reputation a new honor and charm. This is the last week of these delightful concerts, and already the tables are fast being

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BOSTON DAILY ADVERTISER.
Established 1813.
MONDAY MORNING, JULY 4, 1892.

MUSICAL MATTERS.

The Promenade Concerts.

Beginning tonight these popular concerts at Music Hall enter upon the sixth and last week of a most successful season. Mr. Adamowski, in making the programme for this week, has selected only the most popular numbers. Tuesday will be devoted principally to Sullivan, Wednesday, Wagner, Thursday, Suppe, and Friday to French composers. The programme tonight is made up of airs from the works of Sodermann, Goldmark, Strauss, Chassaigne, Brahms, Offenbach, Hannemann, Weber, Suppe, Resch, Fahrbach and Thiele.

BOSTON HOME JOURNAL.
SATURDAY, JULY 2, 1892

I noticed the other evening at the Promenade Concert how strangely attentive the audience were (and they were not a particularly enlightened multitude) when the Lohengrin Prelude was played. There was a mystery about the first few bars for the violins, with their supernatural pianissimo, that stole even thought away, and *made* men listen. Then when the story slowly unwinds and there is given a hurried taste of the themes that are to be developed, and a climax is slowly reached by devious and winding ways, a Wagner climax, with the tremendous clash of the cymbals as a pinnacle on the fortissimo of the entire orchestra and brasses, it was as if the head of Medusa had been suddenly flashed before the Grecian rabble; the audience looked fixed and stony. They knew not what to make of that concordance of sounds. There is but one other piece in my experience where people are so affected: that is the height of the storm in Beethoven's "Pastoral." Men know not whether it be fear or admiration seizes them.

* * * * *

Next week is the last of the promenade concerts in Music Hall and each night will be made a special one, as follows: Monday night, patriotic music; Tuesday, Sullivan night; Wednesday, Wagner night; Thursday, Suppé night; Friday, French composers.

THE SOUTH BOSTON NEWS.

Pop Concerts.—But one week of the "pop concert" season remains, to the great regret of the stay-at-homes. So popular have these concerts become that it is believed they could be run profitably during the entire summer. Conductor Adamowski is to prepare some of his best musical programs for the last week, all of which will contain selections that have proved most popular with the attendants at these concerts. Music Hall is an interesting scene during the "pop" season, and is well worth a visit if only for the purpose of beholding it. There will be no other opportunity this summer to hear such delightful music as is furnished at them.

Gazette
SUNDAY MORNING EDITION

The promenade concerts at Music Hall, in accordance with the original plan, will close with the performances of this week. Special features are promised for each evening. To-morrow a patriotic programme, appropriate to Independence Day, will be given. Tuesday will be a Sullivan night; on Wednesday, Wagner selections will be given; Thursday, Suppe's music will have prominence, and Friday's concert will be devoted to the French composers. On Saturday a complimentary testimonial will be given to Mr. Adamowski, who has been so successful in the direction of these concerts. On this occasion the music of the new opera, "Regiment of One," by Adamowski, will have its first hearing, and other interesting numbers may be expected.

Boston Courier.
SUNDAY MORNING, JULY 3, 1892.

The Popular Concerts at Music Hall enter upon their last week tomorrow night, much to the regret of everybody who is unable to leave the city. The programmes for these last concerts are to be especially attractive. That for tomorrow night will be as follows: Swedish wedding march, Sodermann; overture, "Prometheus Bound," Goldmark; waltz, "Seid umschlurgen Millionen," Strauss; selection, "Falka," Chassaigne; Hungarian dances, Brahms; overture, "La Fille de Tambour-major," Offenbach; two movements for string orchestra, Hannemann; Jubel overture, Weber; overture, "Banditen Streiche," Suppe; gavotte, "Secret Love," Resch; polka, "Tout a la Joie," Fahrbach; march, "American Republic," Thiele. Tuesday evening will be devoted to Sullivan: Wednesday to Wagner; Thursday to Suppe; Friday to French composers and Saturday night will be a grand benefit concert to Mr. Adamowski. The music of the new opera, "The Regiment of One," by Adamowski, will be performed for the first time and a new overture by Ecker will be played.

SUNDAY, JUNE 26, 1892.

Music Hall Promenades.

The popular promenade concerts at Music Hall will continue only two weeks longer, other engagements of the conductor and orchestra preventing an extension of the time allotted to them.

A Wagner programme will be given tomorrow evening, and Thursday's concert will be devoted principally to selections from the operatic and dance music of Johann Strauss. Tomorrow's programme in full is as follows:

March, Juanita	Suppe
Waldweben	Wagner
Waltz, Seid umschlungen Millionen	Strauss
Overture, Meistersinger	Wagner
Selection, Boccaccio	Suppe
Prize song, from Meistersinger	Wagner
Selection, Carmen	Bizet
Prelude, Lohengrin	Wagner
Selection, La Grande Duchesse	Offenbach
Overture, Tannhauser	Wagner
Polka, Woman's Heart	Strauss
March, Teufels	Suppe

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 180.

TUESDAY, JUNE 28, 1892.

THE MUSIC HALL PROMENADES.

Director Adamowski improved the cool weather last evening by doing his duty to Wagner and affording the followers of this composer their share of the honors of the season.

A half-dozen of selections from the familiar concert repertoire of the compositions of "the Master" were played with admirable effect, the readings given showing a broad mental grasp of the several numbers and admirable skill in the direction of the band in their performances.

The audience was about as large as any of the season, and most enthusiastic throughout the evening.

The concerts can be continued only this and next week, owing to the engagements of the musicians, but the remaining nights will be made particularly interesting. This evening the programme will be as follows:

Swedish wedding march	Soedermann
Overture, "Raymond"	Thomas
Waltz, "Carlotta"	Milloecker
Selection, "Rigoletto"	Verdi
Entr'acte, "Philemon et Baucis"	Gounod
March, "Triomphe"	Schultz
Serenata	Moszkowski
Selection, "Cavalleria Rusticana"	Mascagni
Selection, "Chimes of Normandy"	Planquette
Waltz, "Violets"	Waldteufel
Polka, "Libelle"	Strauss
March, "Teufels"	Suppe

Boston Journal.

FRIDAY, JULY 1, 1892.

PROMENADE CONCERTS.

Another large audience greeted Mr. Adamowski and his orchestra last evening at Music Hall, when selections from Strauss were given prominence. But a few more opportunities remain to visit this popular summer entertainment, with its excellent orchestra and freedom to enjoy a good cigar with light refreshments. The following programme is announced for to-night:

March, "Hoch Habsburg"	Kral
Overture, "Martha"	Flotow
Waltz, "Doctrinen"	Edouard Strauss
Theme, with variations imitating various composers 1, Bach; 2, Haydn; 3, Mozart; 4, Strauss; 5, Verdi; 6, Gounod; 7, Wagner; 8, Meyerbeer; 9, Military March.	Ochs
Intermezzo, "Naila"	Delibes
Overture, "Light Cavalry"	Suppe
Flirtation	Steck
a Prelude. b Maurische Fantasie. } from "Boabdil"	Moszkowski
Tympani Solo	
Selection, "Gondoliers"	Sullivan
Champagne Galop	Wiegand
March, "Fuers Vaterland"	Milloecker

The Beacon.

BOSTON, SATURDAY, JULY 2, 1892.

THE PROMENADES.

How time does fly! It seems scarcely a week since the Music Hall was thrown open for the pleasant Promenades, and now the announcement is made that the series is almost at an end. It is a pity that the end should be reached so soon; and although something is undoubtedly gained by the concentration of patronage into a few weeks, it still seems as though there would be profit as well as pleasure in a prolongation of the season. A good many of the players have summer engagements to fulfil, but there are others who would do good service, particularly under the direction of Mr. Adamowski, who has shown himself to be a strong leader as well as a musician of taste. But, as matters now stand, it behooves the public to improve the few opportunities which yet remain for hearing fine programmes finely performed and for taking its ease with a cigar and a cool glass in the comfortable hall.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCI., NO. 178.

SUNDAY, JUNE 26, 1892.

THE MUSIC HALL PROMENADES.

The final weeks of the Music Hall promenades will undoubtedly be fully improved by the vast public that has come to look upon these summer night entertainments as a necessity, and Director Adamowski's appointments for the coming two weeks will add still more to their popularity.

The concerts of the week just ended have been attended by immense audiences, and, despite the other attractions for those on the floor, the music has been listened to and appreciated with rare interest. The talented conductor has ample evidence that his work is appreciated by the patrons of the promenades, and he finds no difficulty in holding the attention of the audience whenever silence is demanded by the character of the composition. The series of composers' nights will be continued the coming week, with a Wagner programme tomorrow evening and one in which Strauss will be given prominence on Thursday evening next. Tomorrow evening's selections are as follows:

March, "Juanita"	Suppe
Waldweben	Wagner
Waltz, "Seid Umschlungen Millionen"	Strauss
Overture, "Meistersinger"	Wagner
Selection, "Boccaccio"	Suppe
Prize song, from "Meistersinger"	Wagner
Selection, "Carmen"	Bizet
Prelude, "Lohengrin"	Wagner
Selection, "Le Grande Duchesse	Offenbach
Overture, "Tannhæuser"	Wagner
Polka, "Woman's Heart"	Strauss
March, "Teufels"	Suppe

The Music Hall Pops have been an undoubted success, and as their end draws near their popularity increases rather than wanes. But the series has been splendidly managed, and it would have been odd, indeed, had Boston's best and fairest neglected to show up at this evening symposium of beer and music. And of the latter, praise only can be spoken; the programmes are always admirable, and the band playing much better than any one has any right to expect when the mercury has been doing such high kicking on its own account. The Pops, however, are the fashion, and in these times that is guarantee sufficient of success.

Boston Courier.

SUNDAY MORNING, JUNE 26, 1892.

The Music Hall popular concerts were never more popular than they are this season. The hall is crowded every evening and only those who secure their seats in advance are sure of finding vacant tables when they arrive. The concerts will continue but two weeks longer, much to the regret of the large army of stay at homes. The programme for tomorrow night will be as follows: March, "Juanita," Suppe; "waldweben," Wagner; waltz, "Seid umschlungen Millionen," Strauss; overture, "Meistersinger," Wagner; selection, "Boccaccio," Suppe; prize song from "Meistersinger," Wagner; selection, "Carmen," Bizet; prelude, "Lohengrin," Wagner; selection, "La Grande Duchesse," Offenbach; overture, "Tannhaeuser," Wagner; polka, "Woman's Heart," Strauss; march, "Teufels," Suppe." Tomorrow night, as will be seen by the programmes, will be a Wagner night and Thursday night will be a Strauss night.

THE SOUTH BOSTON NEWS.

SATURDAY, JUNE 25, 1892.

POP CONCERTS.—To night will mark the end of the fourth week of the popular promenade concerts at Music Hall, and they have proved to be a treat for Bostonians during the warm spell. Mr. Adamowski and his corps of eminent musicians hold their own valiantly against the attractions of light opera in town, and each night the tables have held a goodly number of the society set not yet out of Boston for the summer. Notwithstanding the warm weather the audiences every night are large and enthusiastic. The stay-at-homes may well congratulate themselves on having something in these concerts that the dwellers in the mountains and at the seaside have to do without. Refreshments of all kinds are served by attentive waiters, and in fact everything to insure the comfort of patrons is done. The admission tickets are twenty-five cents; reserved seats on floor or balcony fifty cents.

The Beacon.

BOSTON, SATURDAY, JUNE 25, 1892.

THE PROMENADES.

Music Hall has had no series of summer-night concerts superior to that which is now going on—perhaps none quite equal to it. Mr. Adamowski's work improves from week to week—and it was very good, to begin with. He chooses his music well; and although it is not possible to have a completely new programme every evening, he manages to intersperse his novelties so ingeniously and to recur frequently only to those selections which the public likes to hear often that each concert is entertaining throughout and has an atmosphere of freshness. His conducting gains in freedom and breadth, and his fine natural taste and liberal experience make him equal to the really classical reading of a great overture, the higher touches needed for an operatic *pot pourri* or the strong sweep of a march, while he is fast approaching the true swing and clinging suspensions of the best waltz-playing. The audiences, although they may seem to be devoted to their glasses, their cigars and their chat, understand all this nevertheless, and when something fine or delicate is performing sit as still as mice and as closely attent as if every one were a dilettante. The larger works are always intelligently applauded, and no well-taken point fails of recognition. The attendance is always large and the floor service deserves commendation.

Visitors to the Promenade concert at Music Hall last Thursday night were treated to an agreeable surprise. More than 100 Harvard boys were in the hall, but their deportment was of the most orderly and praiseworthy sort. They mounted the stage about 10 o'clock and sang "Fair Harvard" with much effect, Mr. Adamowski's orchestra furnishing an accompaniment. At the close of the singing cheers were given for the successful ball-players who had routed Yale, for Adamowski and for everybody who was known to be friendly to the crimson. The whole proceeding was orderly and decorous and reflected much credit upon the young gentlemen engaged in it.

THE REPUBLIC.

BOSTON, SATURDAY, JUNE 25, 1892.

Music Hall is still one of the most popular places in town. On a warm evening it is extremely pleasant to listen to the music of the famous composers interpreted by an excellent band of musicians under the baton of Mr. T. Adamowski. This young director is nightly giving proof that he is the right man in the right place, and Manager Ellis and the public are both to be congratulated on securing his services during the promenades. The hall has been comfortable on even the hottest nights of the week. The attendance has been most gratifying, including as it does many fashionable groups at the tables and hosts of music lovers in the balconies. But few more evenings remain for the "pops," as they close this month.

The Boston Commercial

SATURDAY, JUNE 25, 1892.

MUSIC HALL PROMENADES.

A most popular resort on these warm summer evenings is the MUSIC HALL, where a choice musical entertainment is offered every night. The programmes are filled with bright music and form an uninterrupted pleasure to all. The orchestra, under Director Adamowski, is all that could be desired, and completely captures the audience by the skill shown in its work.

Boston Sunday Globe.

SUNDAY, JUNE 26, 1892.

Music Hall Promenades.

The popular promenade concerts at Music Hall will continue only two weeks longer, other engagements of the conductor and orchestra preventing an extension of the time allotted to them.

A Wagner programme will be given tomorrow evening, and Thursday's concert will be devoted principally to selections from the operatic and dance music of Johann Strauss. Tomorrow's programme in full is as follows:

March, Juanita	Suppe
Waldweben	Wagner
Waltz, Seid umschlungen Millionen	Strauss
Overture, Meistersinger	Wagner
Selection, Boccaccio	Suppe
Prize song, from Meistersinger	Wagner
Selection, Carmen	Bizet
Prelude, Lohengrin	Wagner
Selection, La Grande Duchesse	Offenbach
Overture, Tannhauser	Wagner
Polka, Woman's Heart	Strauss
March, Teufels	Suppe

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 180.

TUESDAY, JUNE 28, 1892.

THE MUSIC HALL PROMENADES.

Director Adamowski improved the cool weather last evening by doing his duty to Wagner and affording the followers of this composer their share of the honors of the season.

A half-dozen of selections from the familiar concert repertoire of the compositions of "the Master" were played with admirable effect, the readings given showing a broad mental grasp of the several numbers and admirable skill in the direction of the band in their performances.

The audience was about as large as any of the season, and most enthusiastic throughout the evening.

The concerts can be continued only this and next week, owing to the engagements of the musicians, but the remaining nights will be made particularly interesting. This evening the programme will be as follows:

Swedish wedding march	Soedermann
Overture, "Raymond"	Thomas
Waltz, "Carlotta"	Milloecker
Selection, "Rigoletto"	Verdi
Entr'acte, "Philemon et Baucis"	Gounod
March, "Triomphe"	Schultz
Serenata	Moszkowski
Selection, "Cavalleria Rusticana"	Mascagni
Selection, "Chimes of Normandy"	Planquette
Waltz, "Violets"	Waldteufel
Polka, "Libelle"	Strauss
March, "Teufels"	Suppe

Boston Journal.

FRIDAY, JULY 1, 1892.

PROMENADE CONCERTS.

Another large audience greeted Mr. Adamowski and his orchestra last evening at Music Hall, when selections from Strauss were given prominence. But a few more opportunities remain to visit this popular summer entertainment, with its excellent orchestra and freedom to enjoy a good cigar with light refreshments. The following programme is announced for tonight:

March, "Hoch Habsburg"	Kral
Overture, "Martha"	Flotow
Waltz, "Doctrinen"	Edouard Strauss
Theme, with variations imitating various composers. 1, Bach; 2, Haydn; 3, Mozart; 4, Strauss; 5, Verdi; 6, Gounod; 7, Wagner; 8, Meyerbeer; 9, Military March.	Ochs
Intermezzo, "Naila"	Delibes
Overture, "Light Cavalry"	Suppe
Flirtation	Steck
a Prelude. b Maurische Fantasie. } from "Boabdil"	Moszkowski
Tympani Solo	
Selection, "Gondoliers"	Sullivan
Champagne Galop	Wiegand
March, "Fuers Vaterland"	Milloecker

The Beacon.

BOSTON, SATURDAY, JULY 2, 1892.

THE PROMENADES.

How time does fly! It seems scarcely a week since the Music Hall was thrown open for the pleasant Promenades, and now the announcement is made that the series is almost at an end. It is a pity that the end should be reached so soon; and although something is undoubtedly gained by the concentration of patronage into a few weeks, it still seems as though there would be profit as well as pleasure in a prolongation of the season. A good many of the players have summer engagements to fulfil, but there are others who would do good service, particularly under the direction of Mr. Adamowski, who has shown himself to be a strong leader as well as a musician of taste. But, as matters now stand, it behooves the public to improve the few opportunities which yet remain for hearing fine programmes finely performed and for taking its ease with a cigar and a cool glass in the comfortable hall.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCI., NO. 178.

SUNDAY, JUNE 26, 1892.

THE MUSIC HALL PROMENADES.

The final weeks of the Music Hall promenades will undoubtedly be fully improved by the vast public that has come to look upon these summer night entertainments as a necessity, and Director Adamowski's appointments for the coming two weeks will add still more to their popularity.

The concerts of the week just ended have been attended by immense audiences, and, despite the other attractions for those on the floor, the music has been listened to and appreciated with rare interest. The talented conductor has ample evidence that his work is appreciated by the patrons of the promenades, and he finds no difficulty in holding the attention of the audience whenever silence is demanded by the character of the composition. The series of composers' nights will be continued the coming week, with a Wagner programme tomorrow evening and one in which Strauss will be given prominence on Thursday evening next. Tomorrow evening's selections are as follows:

March, "Juanita"	Suppe
Waldweben	Wagner
Waltz, "Seid Umschlungen Millionen"	Strauss
Overture, "Meistersinger"	Wagner
Selection, "Boccaccio"	Suppe
Prize song, from "Meistersinger"	Wagner
Selection, "Carmen"	Bizet
Prelude, "Lohengrin"	Wagner
Selection, "Le Grande Duchesse"	Offenbach
Overture, "Tannhæuser"	Wagner
Polka, "Woman's Heart"	Strauss
March, "Teufels"	Suppe

The Music Hall Pops have been an undoubted success, and as their end draws near their popularity increases rather than wanes. But the series has been splendidly managed, and it would have been odd, indeed, had Boston's best and fairest neglected to show up at this evening symposium of beer and music. And of the latter, praise only can be spoken; the programmes are always admirable, and the band playing much better than any one has any right to expect when the mercury has been doing such high kicking on its own account. The Pops, however, are the fashion, and in these times that is guarantee sufficient of success.

Boston Courier.

SUNDAY MORNING, JUNE 26, 1892.

The Music Hall popular concerts were never more popular than they are this season. The hall is crowded every evening and only those who secure their seats in advance are sure of finding vacant tables when they arrive. The concerts will continue but two weeks longer, much to the regret of the large army of stay at homes. The programme for tomorrow night will be as follows: March, "Juanita," Suppe; "waldweben," Wagner; waltz, "Seid umschlungen Millionen," Strauss; overture, "Meistersinger," Wagner; selection, "Boccaccio," Suppe; prize song from "Meistersinger," Wagner; selection, "Carmen," Bizet; prelude, "Lohengrin," Wagner; selection, "La Grande Duchesse," Offenbach; overture, "Tannhaeuser," Wagner; polka, "Woman's Heart," Strauss; march, "Teufels," Suppe." Tomorrow night, as will be seen by the programmes, will be a Wagner night and Thursday night will be a Strauss night.

THE SOUTH BOSTON NEWS.

SATURDAY, JUNE 25, 1892.

POP CONCERTS.—To night will mark the end of the fourth week of the popular promenade concerts at Music Hall, and they have proved to be a treat for Bostonians during the warm spell. Mr. Adamowski and his corps of eminent musicians hold their own valiantly against the attractions of light opera in town, and each night the tables have held a goodly number of the society set not yet out of Boston for the summer. Notwithstanding the warm weather the audiences every night are large and enthusiastic. The stay-at-homes may well congratulate themselves on having something in these concerts that the dwellers in the mountains and at the seaside have to do without. Refreshments of all kinds are served by attentive waiters, and in fact everything to insure the comfort of patrons is done. The admission tickets are twenty-five cents; reserved seats on floor or balcony fifty cents.

The Beacon.

BOSTON, SATURDAY, JUNE 25, 1892.

THE PROMENADES.

Music Hall has had no series of summer-night concerts superior to that which is now going on—perhaps none quite equal to it. Mr. Adamowski's work improves from week to week—and it was very good, to begin with. He chooses his music well; and although it is not possible to have a completely new programme every evening, he manages to intersperse his novelties so ingeniously and to recur frequently only to those selections which the public likes to hear often that each concert is entertaining throughout and has an atmosphere of freshness. His conducting gains in freedom and breadth, and his fine natural taste and liberal experience make him equal to the really classical reading of a great overture, the higher touches needed for an operatic *pot pourri* or the strong sweep of a march, while he is fast approaching the true swing and clinging suspensions of the best waltz-playing. The audiences, although they may seem to be devoted to their glasses, their cigars and their chat, understand all this nevertheless, and when something fine or delicate is performing sit as still as mice and as closely attent as if every one were a dilettante. The larger works are always intelligently applauded, and no well-taken point fails of recognition. The attendance is always large and the floor service deserves commendation.

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THE REPUBLIC.

BOSTON, SATURDAY, JUNE 25, 1892.

Music Hall is still one of the most popular places in town. On a warm evening it is extremely pleasant to listen to the music of the famous composers interpreted by an excellent band of musicians under the baton of Mr. T. Adamowski. This young director is nightly giving proof that he is the right man in the right place, and Manager Ellis and the public are both to be congratulated on securing his services during the promenades. The hall has been comfortable on even the hottest nights of the week. The attendance has been most gratifying, including as it does many fashionable groups at the tables and hosts of music lovers in the balconies. But few more evenings remain for the "pops," as they close this month.

The Boston Commercial

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MUSIC HALL PROMENADES.

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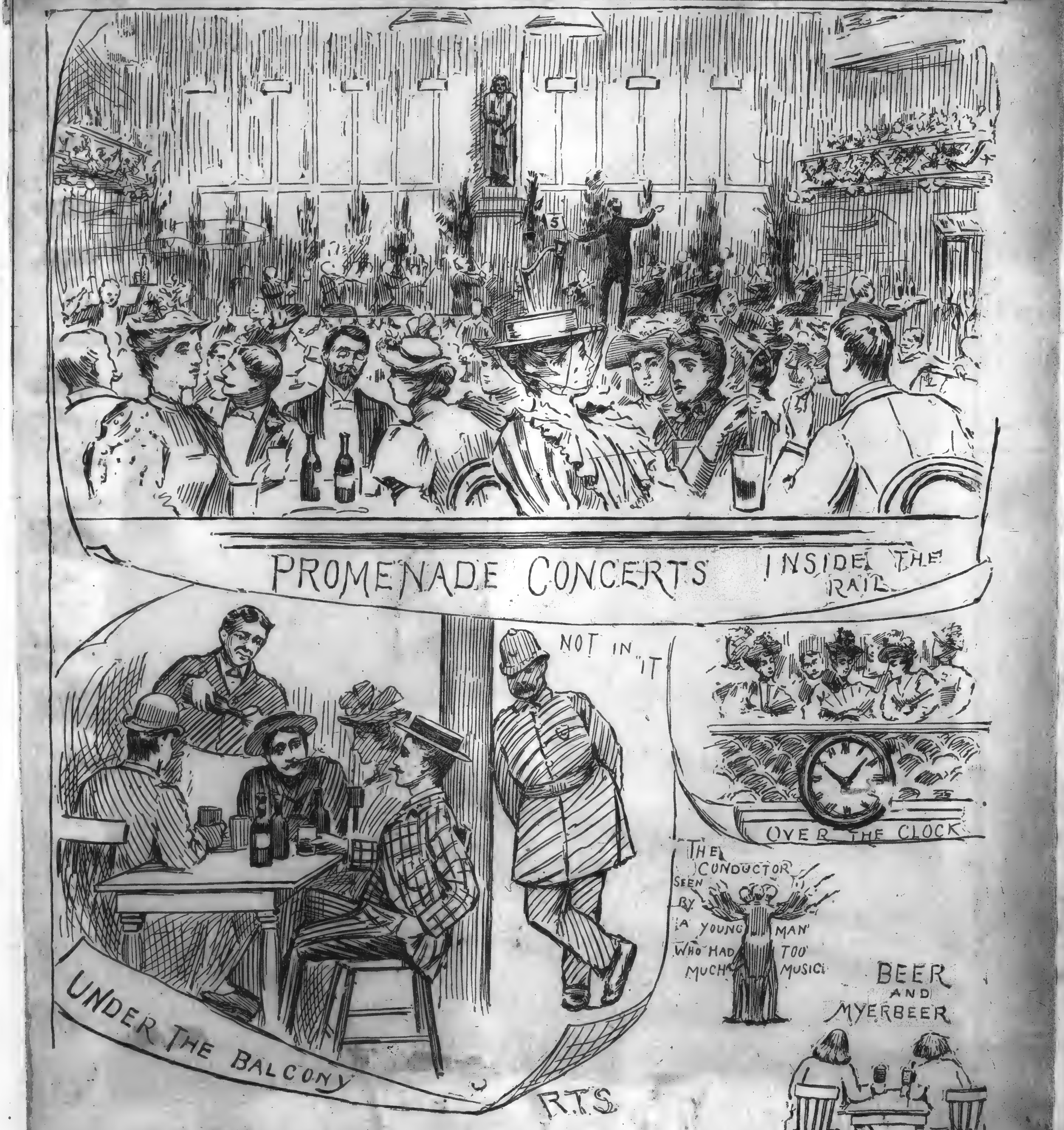
THE SUNDAY HERALD.

BOSTON, SUNDAY, JUNE 19, 1892 — TWENTY-EIGHT PAGES.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PROMENADE CONCERTS
INSIDE THE RAIL
NOT IN IT
OVER THE CLOCK
THE CONDUCTOR SEEN BY A YOUNG MAN WHO HAD TOO MUCH MUSIC
BEER AND MYERBEER
UNDER THE BALCONY
R.T.S.

THE REPUBLIC.

BOSTON, SATURDAY, JUNE 18, 1892.

The promenade concerts at Music Hall have proved a boon to suffering humanity this week. One need not sigh for the open air gardens of New York so long as Manager Ellis continues the "pops." While those outside were vainly looking for a breath of air, inside Music Hall it was delightfully cool. Then, Mr. Adamowski gives the public such delightful programmes of music. They seem to suit all tastes; certainly they please every one who attends. Besides one does not need to go out between the acts. He can "see the man" without leaving his seat, and he will enjoy the music all the more for having seen him. The "pops" end with this month, so but few opportunities remain of enjoying them.

Boston Journal.

TEN PAGES.

THURSDAY, JUNE 23, 1892.

THE PROMENADES.

The music of the popular operas of Sir Arthur Sullivan will be the leading feature of the concert at Music Hall this evening. Selections will be played from "Patience," "Pirates of Penzance," "Pinafore," "Mikado" and the "Gondoliers," also one or two of the short orchestral pieces by the same composer. The programme also includes the march "Celebre," Lachner, Hungarian Rhapsody No 2. Liszt, and waltzes by Strauss, Lanner and Waldteufel.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 176.

FRIDAY, JUNE 24, 1892.

HARVARD AT THE PROMENADES.

Young Harvard had an outing at the promenades last evening, the boys taking possession of the corner of the stage at about 10 o'clock, and singing "Fair Harvard" to the improvised accompaniment of the orchestra. Then they cheered, in their own "rah" style, everybody who helped in the day's victory, and wound up with a special effort in behalf of Adamowski, the conductor. It was a great night for Harvard.

6

BOSTON MUSIC HALL.

PROMENADE CONCERTS

SEASON 1892.

Monday Evening, June 6.

ADMIT ONE. *C. A. ELLIS, Manager.*

RETAIN THIS CHECK

EVE. JUNE 6.

One Chair.

TABLE.

6

BOSTON MUSIC HALL.

PROMENADE CONCERTS

SEASON 1892.

Monday Evening, June 6.

ADMIT ONE. *C. A. ELLIS, Manager.*

RETAIN THIS CHECK

EVE. JUNE 6

FIRST BALCONY

L 601

MUSIC HALL 00A 842

Promenade Concerts

SEASON 1892.

ADMIT ONE.

C. A. Ellis
MANAGER.

SEASON 1892.

MUSIC · HALL · PROMENADE CONCERTS

1892

COMPLIMENTARY.

Admit ______________________ and one.

POSITIVELY NOT
TRANSFERABLE.

______________________ Manager.

Gazette

BOSTON, SUNDAY MORNING, JUNE 19.

The season of Promenade Concerts at Music Hall is already half over but the interest in these popular entertainments seems to be still on the increase. The audiences never before have been so large or so fashionable and the performances were never so meritorious. The "Composers' Nights" which proved so popular last season will be inaugurated tomorrow evening when Offenbach's music will be the leading feature of the programme. Selections will be played from "La Grande Duchesse," "La Fille du Tambour Major," "Les Brigands," "La Belle Helene" and "Orpheus." Other numbers of the programme are the Prelude "Lohengrin," Wagner; Ballet Music "Henry VIII," Saint-Saens; "Loin du Bal," Gillet and waltzes by Strauss and Lanner. The concerts will be continued three weeks longer.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR
VOL. XCI., NO. 171.

SUNDAY, JUNE 19, 1892.

MUSICAL MATTERS.

Summer Season Entertainments in Ample Supply.

Final "Iolanthe" Performances This Week—The Music Hall Promenades in Great Favor—"Puritania" Popular at the Tremont—The City Concerts—Today's Programme—Notes.

The record made by the Music Hall promenade concerts of the week just ended, the third of the season, is alike gratifying to Manager Ellis, Director Adamowski and those who realize the value of these summer night attractions to the city in the way of affording an entertainment suited to the tastes of a constantly increasing public.

The musical programmes offered nightly by Director Adamowski are arranged with rare skill, and show that he takes a most liberal view of the taste of the patrons of the promenades, all classes of compositions finding recognition in the selections made.

The season continues only three weeks longer, the summer engagements of many of the leading members of the orchestra making it impossible to continue the promenades beyond the 9th of next month. During the remaining weeks many novelties will have a hearing, and special features will be arranged to add to the interest of the concerts.

Tomorrow evening the first of the composers' nights is announced, when prominence will be given to the compositions of Offenbach, and on Thursday evening next Sir Arthur Sullivan's music will be made a feature in the same way.

The programme for tomorrow evening is as follows:

March, "La Prophete"	Meyerbeer
Selection, "La Fille du Tambour-Major"	Offenbach
Waltz, "Artists' Life"	Strauss
Selection, "Brigands"	Offenbach
Prelude, "Lohengrin"	Wagner
Barcarolle, from 'Le Comte d'Hoffman"	Offenbach
Ballet music, "Henry VIII."	Saint-Saens
"Offenbachiana"	Conradi
Overture, "Orpheus"	Offenbach
Waltz, "Pesther"	Lanner
"Loin du Bal"	Gillet
"Persian March"	Strauss

Boston Journal.

MONDAY, JUNE 20, 1892.

DRAMATIC AND MUSICAL

THE PROMENADE CONCERTS.

To-night will be the first of the "composers' nights" at Music Hall, and the programme will include selections from the operettas of Offenbach. Thursday evening will be devoted largely to Arthur Sullivan. The concerts will be continued three weeks longer. The programme for this evening is as follows:

March, "Le Prophete"	Meyerbeer
Selection, "La Fille du Tambour Major"	Offenbach
Waltz, "Artist Life"	Strauss
Selection, "Les Brigands"	Offenbach
Prelude, "Lohengrin"	Wagner
Baracole, "Le Conte Hoffman"	Strauss
Ballet music, "Henry VIII."	Saint-Saens
"Offenbachiana"	Conradi
Overture, "Orpheus"	Offenbach
"Loin du Bal"	Gillet
Waltz, "Pesther"	Lanner
March, "Boulanger"	Kral

THE BOSTON BUDGET

BOSTON, JUNE 19, 1892.

The promenade concerts at Music Hall are more popular than ever, and the audiences every night are large and appreciative. Mr. T. Adamowski is growing in favor as a conductor, and under his skilful leadership the superb orchestra is doing excellent work. The stay-at-homes may well congratulate themselves on having something in these concerts that the dwellers in the mountains and at the seaside have to do without.

[illegible] RECORD.

SATURDAY JUNE 11.

Fred Comee, of the Music Hall staff, got off a very good thing the other day. Speaking of Gericke's just announced marriage to Miss Flamm, he said: "Bright man, Gericke. Really quite a Flam-beau, you know!" And then they all wept, and Fred had to order beer to console them.

* * * * *

I dropped into Music Hall last night and saw a number of familiar faces. Mr. and Mrs. Ned Going, Miss Helen McKay and Miss Mabel Going were among those in the balcony, while at the tables were Mr. Goodspeed, treasurer of the West End R.R., with a party, Dr. and Mrs. Frank Watson, R. G. Hardie and his beautiful wife, Miss Josephine Jenkins, Mrs. Philip Hale, Ben Woolf and others. One large party consisted of Miss Belle Armstrong, Mrs. Sutherland, Mary Shaw, the actress, her sister, Mrs. Ingersoll of rainy day dress fame, Mrs. Ward Tenney, Mrs. Henry Cram, Miss Brazier, Marie Burress of the Museum and Dr. Vesper.

* * * * *

The Beacon.

BOSTON, SATURDAY, JUNE 18, 1892.

THE PROMENADES.

Another week of ample patronage, capital programmes, brilliant playing, excellent table service, and therefore general satisfaction. Mr. Adamowski justifies more and more his right to the place he occupies and his directing is open to criticism in only one respect—that he does not quite catch the elastic swing and the occasional hesitating poise of the waltz. But these, indeed, no home conductor but Mr. Neuendorff has put into the music of Gung'l and Strauss. The Music Hall has been comfortable on even the hottest nights of the week, being open on all sides to so many sunless little courts and having so strong an upward draught all the time. The attendance has included many fashionable groups at the tables and hosts of music-lovers in the balconies.

The Boston Commercial.

SATURDAY, JUNE 18, 1892.

MUSIC HALL PROMENADES.

No more cooler place in town exists than the MUSIC HALL, which is nightly filled with select audiences. The music presented at these concerts is the best, all the programmes being made up of bright selections to suit all tastes. The concerts are given each evening from 8 to 11 o'clock.

Boston Sunday Globe.

SUNDAY, JUNE 19, 1892.

Music Hall Promenades.

The promenade concerts at Music Hall seem to grow in favor as the season progresses, and neither the weather nor counter attractions affect the uniformly large attendance at these charming entertainments.

The "Composers' Nights," which proved so popular last season, will be inaugurated tomorrow evening, when Offenbach's music will be the leading feature of the programme.

On Thursday selections from the operas of Sir Arthur Sullivan will be given prominence. The concerts will be continued three weeks longer. Mr. Adamowski's programme for tomorrow evening is as follows:

March, "Le Prophete"	Meyerbeer
Selection, "La Fille du Tambour Major"	Offenbach
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Barcarole, "Le Conte Hoffman"	Strauss
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"Offenbachiana"	Conradi
Overture, "Orpheus"	Offenbach
"Lion du Bal"	Gillet
Waltz, "Pesther"	Lanner
March, "Boulanger"	Kral

—Mr. Adamowski and his men hold their own valiantly against the attractions of light opera and the Arena Garden, and each night the tables at Music Hall have held a goodly number of the society set not yet out of Boston for the summer. Mr. Adamowski will spend the half of his vacation left him after the concerts in Europe.

THE REPUBLIC.

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6

BOSTON MUSIC HALL.

PROMENADE CONCERTS

SEASON 1892.

Monday Evening, June 6.

ADMIT ONE. *C. A. ELLIS, Manager.*

RETAIN THIS CHECK

EVE. JUNE 6.

One Chair.

TABLE.

6

BOSTON MUSIC HALL.

PROMENADE CONCERTS

SEASON 1892.

Monday Evening, June 6.

ADMIT ONE. *C. A. ELLIS, Manager.*

RETAIN THIS CHECK

EVE. JUNE 6

FIRST BALCONY.

L 601

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MUSIC HALL

Promenade Concerts

SEASON 1892.

ADMIT ONE.

C. A. Ellis

MANAGER.

SEASON 1892.

MUSIC HALL PROMENADE CONCERTS

COMPLIMENTARY.

Admit and one.

POSITIVELY NOT TRANSFERABLE.

Manager.

Gazette

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"Persian March"	Strauss

Boston Journal.

MONDAY, JUNE 20, 1892.

DRAMATIC AND MUSICAL.

THE PROMENADE CONCERTS.

To-night will be the first of the "composers' nights" at Music Hall, and the programme will include selections from the operettas of Offenbach. Thursday evening will be devoted largely to Arthur Sullivan. The concerts will be continued three weeks longer. The programme for this evening is as follows:

March, "Le Prophete"	Meyerbeer
Selection, "La Fille du Tambour Major"	Offenbach
Waltz, "Artist Life"	Strauss
Selection, "Les Brigands"	Offenbach
Prelude, "Lohengrin"	Wagner
Baracole, "Le Conte Hoffman"	Strauss
Ballet music, "Henry VIII."	Saint-Saens
"Offenbachiana"	Conradi
Overture, "Orpheus"	Offenbach
"Loin du Bal"	Gillet
Waltz, "Pesther"	Lanner
March, "Boulanger"	Kral

THE BOSTON BUDGET

BOSTON, JUNE 19, 1892.

The promenade concerts at Music Hall are more popular than ever, and the audiences every night are large and appreciative. Mr. T. Adamowski is growing in favor as a conductor, and under his skilful leadership the superb orchestra is doing excellent work. The stay-at-homes may well congratulate themselves on having something in these concerts that the dwellers in the mountains and at the seaside have to do without.

BOSTON EVENING RECORD.

SATURDAY JUNE 11.

Fred Comee, of the Music Hall staff, got off a very good thing the other day. Speaking of Gericke's just announced marriage to Miss Flamm, he said: "Bright man, Gericke. Really quite a Flam-beau, you know!" And then they all wept, and Fred had to order beer to console them.

* * * * *

I dropped into Music Hall last night and saw a number of familiar faces. Mr. and Mrs. Ned Going, Miss Helen McKay and Miss Mabel Going were among those in the balcony, while at the tables were Mr. Goodspeed, treasurer of the West End R.R., with a party, Dr. and Mrs. Frank Watson, R. G. Hardie and his beautiful wife, Miss Josephine Jenkins, Mrs. Philip Hale, Ben Woolf and others. One large party consisted of Miss Belle Armstrong, Mrs. Sutherland, Mary Shaw, the actress, her sister, Mrs. Ingersoll of rainy day dress fame, Mrs. Ward Tenney, Mrs. Henry Cram, Miss Brazier, Marie Burress of the Museum and Dr. Vesper.

* * * * *

The Beacon.

BOSTON, SATURDAY, JUNE 18, 1892.

THE PROMENADES.

Another week of ample patronage, capital programmes, brilliant playing, excellent table service, and therefore general satisfaction. Mr. Adamowski justifies more and more his right to the place he occupies and his directing is open to criticism in only one respect—that he does not quite catch the elastic swing and the occasional hesitating poise of the waltz. But these, indeed, no home conductor but Mr. Neuendorff has put into the music of Gung'l and Strauss. The Music Hall has been comfortable on even the hottest nights of the week, being open on all sides to so many sunless little courts and having so strong an upward draught all the time. The attendance has included many fashionable groups at the tables and hosts of music-lovers in the balconies.

The Boston Commercial.

SATURDAY, JUNE 18, 1892.

MUSIC HALL PROMENADES.

No more cooler place in town exists than the MUSIC HALL, which is nightly filled with select audiences. The music presented at these concerts is the best, all the programmes being made up of bright selections to suit all tastes. The concerts are given each evening from 8 to 11 o'clock.

Boston Sunday Globe.

SUNDAY, JUNE 19, 1892.

Music Hall Promenades.

The promenade concerts at Music Hall seem to grow in favor as the season progresses, and neither the weather nor counter attractions affect the uniformly large attendance at these charming entertainments.

The "Composers' Nights," which proved so popular last season, will be inaugurated tomorrow evening, when Offenbach's music will be the leading feature of the programme.

On Thursday selections from the operas of Sir Arthur Sullivan will be given prominence. The concerts will be continued three weeks longer. Mr. Adamowski's programme for tomorrow evening is as follows:

March, "Le Prophete"	Meyerbeer
Selection, "La Fille du Tambour Major"	Offenbach
Waltz, "Artist Life"	Strauss
Selection, "Les Brigands"	Offenbach
Prelude, "Lohengrin"	Wagner
Barcarole, "Le Conte Hoffman"	Strauss
Ballet music, "Henry VIII"	Saint-Saens
"Offenbachiana"	Conradi
Overture, "Orpheus"	Offenbach
"Lion du Bal"	Gillet
Waltz, "Pesther"	Lanner
March, "Boulanger"	Kral

—Mr. Adamowski and his men hold their own valiantly against the attractions of light opera and the Arena Garden, and each night the tables at Music Hall have held a goodly number of the society set not yet out of Boston for the summer. Mr. Adamowski will spend the half of his vacation left him after the concerts in Europe.

Boston Journal.

MONDAY, JUNE 13, 1892.

THE PROMENADE CONCERT.

No more attractive entertainment could be devised for the summer months than that provided by the Music Hall Promenade Concerts. The excellence of the performances, the care taken for the comfort of patrons and the exceedingly reasonable scale of prices serve to fill the great hall each evening.

The following programme will be given tonight under direction of Mr. T. Adamowski:

March, "Juanita"	Suppe
Overture, "Zampa"	Herold
Waltz, "Seid umschlungen Millionen"	Joh. Strauss
Selection, "Brigands"	Offenbach
Overture, "Rienzi"	Wagner
Second Suite, "L'Arlesienne"	Bizet
Loin Du Bal	Gillet
Selection from "Robin Hood"	De Koven
Overture, "Sphinx"	Thompson
Polka "Unparteische Kritik"	Strauss
Waltz, "Artist Life"	Strauss
March, "Teufels"	Suppe

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR

VOL. XCI., NO. 164.

SUNDAY, JUNE 12, 1892.

THE PROMENADES A SUCCESS.

The Music Hall promenades have never made such a brilliant record as during the two weeks of the present season which ended last evening, the attendance having been largely in excess over that of any corresponding period of either of the earlier seasons in the history of these delightful summer entertainments.

Without doubt the growing tendency of the amusement public to enter into this class of entertainments with greater freedom explains much of the increased popularity of the promenades, but the favor with which Director Adamowski is regarded by the patrons is also a large factor in the present season's success.

Fashion, that indefinite influence that makes and mars so many amusement enterprises, has also set its seal of approval upon these concerts in the most emphatic manner this season and "people with names" crowd the tables at every concert.

This popularity of the promenades has been honestly won by Manager Ellis, to whose indefatigable labors in the maintenance of the high social and artistic standard of these concerts all praise is due. The following is Monday evening's programme:

March, "Juanita"	Suppe
Overture, "Zampa"	Herold
Waltz, "Seid umschlungen Millionen"	Strauss
Selection, "The Brigands"	Offenbach
Overture, "Rienzi"	Wagner
Suite II., "L'Arlesienne," three movements	Bizet
Lion Du Bal	Gillet
Selection, "Robin Hood"	De Koven
Overture, "Sphinx"	Thompson
Polka, "Unparteische Kritik"	Strauss
Waltz, "Artist Life"	Strauss
Teufel's march	Suppe

Boston Sunday Globe.

SUNDAY, JUNE 12, 1892.

Music Hall Promenades.

The promenade concerts at Music Hall are attracting greater audiences than in any previous season, and the patronage is of the best class. The floor space available is not equal to the demand for tables, and the supply is early exhausted each evening.

A new ventilating apparatus has been provided, which ensures a comfortable temperature even on the hottest nights, and keeps the hall free of tobacco smoke. Mr. Adamowski displays rare skill in handling his orchestra and is entitled to credit for his excellent judgment in arranging the programmes.

The concerts will continue four weeks longer. The programme for tomorrow evening is as follows:

March, Juanita	Suppe
Overture, Zampa	Herold
Waltz, "Seid umschlungen Millionen	Strauss
Selection, The Brigands	Offenbach
Overture, Rienzi	Wagner
Suite II., L'Arlesienne	Bizet
Loin du Bal	Gillet
Selection, Robin Hood	De Koven
Overture, Sphinx (Composed for the Hasty Pudding Society of Harvard College, and specially arranged for full orchestra for the promenade concerts.)	Thompson
Polka, Unparteische Kritik	Strauss
Waltz, Artist Life	Strauss
Teufel's march	Suppe

—The presence of Mrs. J. L. Gardner is much missed at the Pops this season. Last year during June, while she was at the Brookline estate, she drove in with a party of friends almost every night, having the same table reserved for her each evening and was the centre of the society clientele.

Boston Post,

TUESDAY MORNING, JUNE 14, 1892.

Mr. Adamowski's admirable programmes of popular music at the Music Hall promenades are nightly giving delight to very large audiences. The following bill is announced for this evening:

March, "Prophet"	Meyerbeer
Overture, "Rip Van Winkle"	Chadwick
Waltz, "Sounds from the Vienna Woods"	Strauss
Selection, "Chimes of Normandy"	Planquotte
Finale, Act III., "Lohengrin"	Wagner
Overture, "Ruy Blas"	Mendelssohn
Ave Maria	Gounod
Ballet music from "Ritter Pasman"	Strauss
Selection, "Pirates of Penzance"	Sullivan
Waltz, "La Vague"	Metra
Polka, "Enthusiasm"	Mueller
Persian March	Strauss

Boston Transcript

SATURDAY, JUNE 11, 1892.

The Promenade Concerts at the Music Hall will be started on their third week on Monday night. All that is musically necessary to make these entertainments thoroughly enjoyable is supplied lavishly, but judiciously, and with a master hand, that of Mr. T. Adamowski to direct it all. The performance for tonight includes familiar selections from Wagner, Millocker and Sullivan, waltzes and a polka by Strauss, Suppe's "Poet and Peasant Overture," Saint Saëne's ballet music from "Henry VIII.," and works by Schumann and Litolff.

Gazette

BOSTON, SUNDAY MORNING, JUNE 12.

Music Notes.

The Promenade Concerts at Music Hall are on the top wave of success and are attracting the patronage of the best class of amusement seekers. The audiences during the past week have been uniformly large and appreciative. Mr. Adamowski is entitled to great credit for the manner in which he handles his orchestra and the excellent judgment he displays in the arrangement of the programmes. A new ventilating apparatus has been provided which ensures a comfortable temperature and keeps the hall free from tobacco smoke. The concerts will continue four weeks longer. The programme for to-morrow evening is as follows: March, "Juanita," Suppe; overture, "Zampa," Herold; waltz, "Seid umschlungen Millionen," Strauss; selection, "The Brigands," Offenbach; overture, "Rienzi," Wagner; Suite II., "L'Arlesienne," Bizet—(a) Pastorale, (b) Minuet, (c) Farandole; „Loin du Bal," Gillet; selection, "Robin Hood," De Koven; overture, "Sphinx," Thompson; polka, "Unparteische Kritik," Strauss; waltz, "Artist Life," Strauss; Tuefel's March, Suppe.

THE SOUTH BOSTON NEWS.

Pop Concerts.—The season of promenade concerts at Music Hall is thus far proving to be most successful, and the programmes are all that can be wished in the way of variety and lightness. By putting the entire responsibility of the musical portion of these entertainments upon Mr. T. Adamowski, the management has acted judiciously, as he has the peculiar ability to make these amusements most popular. For the coming week Mr. Adamowski has arranged a capital list of programmes, in which the light and gay classes of compositions are placed in strong contrast with others of the more classical schools. During the week large numbers were in attendance, and judging from the hearty encores given, joy must have reigned supreme. Kind and thoughtful attendants serve refreshments to satisfy the wants of the "inner man," and on the whole no pleasanter evening could be passed than listening to the delightful strains of music from this orchestra of 50. Admission tickets 25 cents, reserved seats on floor or balcony 50 cents. Concert from 8 to 11 each evening.

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 12, 1892.

THE PROMENADES.

The season of Music hall "Pops" is already under full headway, the attendance never having been larger than during the present season.

The programmes arranged by Mr. Adamowski are excellent and please all. The audiences include many of Boston's best-known people nightly. Everything for the delight and comfort of patrons is admirably attended to by Mr. Ellis.

At five o'clock yesterday every reserved seat for last evening's concert was sold. Young ladies and gentlemen who were willing to pay any price could not secure one. It is wise to secure seats considerably in advance—a good plan for all to follow.

Boston Courier.

SUNDAY MORNING, JUNE 12, 1892.

MUSIC NOTES.

The following programme will be performed at the Popular concert, Music Hall, tomorrow evening: March, "Juanita," Suppe; overture, "Zampa," Herold; waltz, "Seid umschlungen Millionen," Strauss; selection, "The Brigands," Offenbach; overture, "Rienzi," Wagner; suite II., "L'Arlesienne," Bizet; loin du bal, Gillet; selection, "Robin Hood," De Koven; overture, "Sphinx," Thompson (composed for the Hasty Pudding Society of Harvard College, and specially arranged for full orchestra for the promenade concerts); polka, "Unparteische Kritik," Strauss; waltz, "Artist Life," Strauss; Teufel's march, Suppe.

Boston Musical Herald.

A Monthly Music-Review.

GEORGE H. WILSON, Editor and Publisher.

BOSTON, JUNE, 1892.

It is pleasant to be able to add at the last moment as a postscript a word or two regarding the opening of the six weeks' season of "Popular Concerts" at the Music Hall. The first "Pop," signalized by the opening of many bottles, took place on the last evening of May. The orchestra, under the direction of Mr. Timothée Adamowski, who, as last year, alternates with Mr. Gruenberg, number about fifty musicians, mostly from the Symphony orchestra. The program consisted of an admirable *mélange* of grave and gay beginning with Meyerbeer's "Kronungsmarsch" and ending with a Suppé march. Among the novelties were Johann Strauss's "Kaiser" Waltzes which met with instant and deserved recognition, a "Scherzo walz and Malagueña" by Moszkowski, given for the first time in America, and selections from the "Cavalleria Rusticana." The Malagueña was especially successful, having a brilliant melody and a most entrancing swing. Mr. Adamowski very properly stood out for comparative quiet and obtained it so that in the performance of Gounod's "Hymn to St. Cecilia" played as a solo by Mr. Otto Roth with chorus taken by all the violins standing the pianissimo effects were not lost. The work of the orchestra was for the most part very commendable. The house was fairly packed, even the second balcony was filled and the floor was thronged by a happy but perfectly orderly audience, responsive to the lightest and the best—an ideal audience for this delightful institution.

OLD SERIES, VOL. 39, } No. 24.
NEW SERIES, VOL. 6. }

BOSTON HOME JOURNAL.

The program for tonight's "pop" is especially strong, opening with the march from Tannhauser, Wagner and Strauss' compositions predominating. Never have the concerts been as popular as now, or as well attended. They will continue for some weeks longer, and if you have a spare evening to spend enjoyably and in a cool place, you can find it at Music Hall.

Boston society has pretty equally divided its time during the last week between the promenade concerts, the Hollis Street Theater, the Tremont and the circus, all of which places have been well patronized despite the warmth of the weather. Music Hall still continues to be the point of attraction, and the young woman who does not receive invitations for at least three evenings of the week is an object of commiseration. There is a perceptible lack of elaborate dressing this year, a strong preference being shown for plain street attire. Enjoyment, pure and simple, is the rule of the evening. In making up the daily programs Mr. Adamowski has been particularly courteous in regard to requests for favorite numbers, and the tastes and wishes of the audience have been consulted in every way. Every evening finds the corridors filled with people who are unable to secure seats, but who would rather stand two hours or more than miss the music. An elegant looking lady with attendant cavalier was heard to remark last Tuesday evening that she had been over the world and had listened to all the famous orchestras but had heard nothing which equalled the performance of "Largo" that evening.

The Beacon.

BOSTON, SATURDAY, JUNE 11, 1892.

THE PROMENADES.

The new season of the Promenades at Music Hall has begun splendidly, and already one hears regrets from all quarters that their term is not likely to be extended beyond the six weeks first provided for. Certainly the attendance never has been so large, both down stairs and in the balconies, and the bulk of the people evidently are not present merely to hear themselves talk, to smoke a littttle and take a mouthful of refreshment now and then. Mr. Adamowski's programmes are excellent, he has clear ideas as to the effects he wants to produce, his men support him faithfully, and he therefore gets capital results, suiting each selection with its proper manner and spirits. The audiences are, as in every previous season, composed of excellent material, the price of admission, the keen watchfulness of the management and the very atmosphere of the place all combining to keep undesirable people away. On many nights, too, the company is distinctly a fashionable one, and a long list of society names might be jotted down after a hasty survey of the tables.

The Boston Commercial

SATURDAY, JUNE 11, 1892.

MUSIC HALL PROMENADES.

The attendance at these popular entertainments has been very large throughout the week. The varied programmes give great satisfaction, and the excellent manner in which these concerts are managed give genuine pleasure to all. During the season much new music will be given.

Boston Journal.

MONDAY, JUNE 13, 1892.

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Second Suite, "L'Arlesienne"	Bizet
Loin Du Bal	Gillet
Selection from "Robin Hood"	De Koven
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Waltz, "Artist Life"	Strauss
Teufel's march	Suppe

Boston Sunday Globe.

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Waltz, "Sounds from the Vienna Woods"	Strauss
Selection, "Chimes of Normandy"	Planquette
Finale, Act III., "Lohengrin"	Wagner
Overture, "Ruy Blas"	Mendelssohn
Ave Maria	Gounod
Ballet music from "Ritter Pasman"	Strauss
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The Boston Commercial

SATURDAY, JUNE 11, 1892.

MUSIC HALL PROMENADES.

The attendance at these popular entertainments has been very large throughout the week. The varied programmes give great satisfaction, and the excellent manner in which these concerts are managed give genuine pleasure to all. During the season much new music will be given.

THE BOSTON TIMES

BOSTON, SUNDAY, JUNE 5, 1892.

MUSIC HALL PROMENADES.

The Music hall promenade concerts, more familiarly known as the "Pops," opened for the seventh season last Tuesday evening, under the management of Mr. Charles A. Ellis.

Of course they are a "go." No one doubted it. In fact, they are tremendously so. The crowd on the opening evening was great, and during the week the hall has contained many hundreds of happy pleasure-seekers.

Indeed, these concerts are an "institution,"—worthy of patronage in general, and in particular. In general, because it is a luxury and a benefit for the thousands who know not what to do of an evening, whose purses may be more thin than corpulent, to have a place to which they can turn and at slight expense feast the eye, the ear and the palate. And, secondly, in particular, because Mr. Ellis furnishes to the patrons of Music hall just what is most suitable for the circumstances of the case—pleasing decorations, exquisite music of a rather popular character, and refreshments dainty and appetizing.

Yes, the "Pops" are the right thing at the right place and at the right time.

Mr. T. Adamowski conducts the orchestra, which is well-chosen, with Mr. Otto Roth as leading first violin. Mr. Adamdowski adds last season's experience in the same position to great natural ability, and the result is choice programmes charmingly rendered. He has excellent control of his men; imparts strength and vigor to the more weighty compositions; and to the lighter ones gives just the touch, swing and verve which make a result entirely in harmony with the occasion and the audience.

The programme of the opening evening included Meyerbeer's Krönungsmarsch, Saint-Saëns's ballet music, two Strauss dance numbers, Gillet's "Loin du Bal" (of which the audience seems never to get enough), selections from operas by Offenbach, Wagner, Strauss's "Die Fledermaus," Mascagni and Suppé: surely variety enough to suit in some selection the most satiated musical taste. And that programme was only an example of what is given every night.

The educational value of these concerts should not be lost sight of in their social phase. The selections certainly are appreciated by music-lovers, for the applause and encores are peculiarly discriminating, and in particularly delicate passages the hush which comes over the previously chatting groups about the tables is almost startling. Music hath charms, indeed, and it does its work nightly at Music hall, as the most indifferent spectator will admit. The favorite selections are listened to with a respect which is not surpassed by a Symphony audience. The concerts may be intended, primarily, for "the people" in particular, rather than for the four hundred, but they are of a character to please the latter as well as the former.

In short, the summer promenade concerts at Music hall have entered upon another successful season, and the public have given them a welcome which will not wear out during the week-day evenings of the coming six weeks.

[illegible] 1888

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 161.

THURSDAY, JUNE 9, 1892.

Director Adamowski's popularity with the Music Hall Promenade concert patrons steadily gains, and he is making an excellent record in his direction of these summer night entertainments. This evening he announces a large lot of operatic music, including selections from "Naila," "Le Pre aux Clercs," "The Child of Fortune," "Carmen," "The Grand Duchess," and "Boccaccio," as well as two movements from the "Peer Gynt" suite, the Louis XIII. air, the popular old waltz, "Wine, Woman and Song," and other good music. The concerts are given every evening from 8 to 11 o'clock.

Gazette

BOSTON, SUNDAY MORNING, JUNE 5.

The season of Promenade Concerts in Music Hall, opened well and successfully on Tuesday evening, to the manifest satisfaction of the large audience that was in attendance. The same arrangements as those of last season prevailed with the addition of such improvements as past experience suggested. The service on the floor is ample, zealous to please, and polite; and nothing that could be done for the comfort, convenience and enjoyment of the public was left undone. The orchestra could not be bettered, and its performance of the admirably appropriate programme made by its conductor, Mr. T. Adamowski, was delightful in every way. These concerts afford a large share of welcome entertainment, and the excellent way in which they are managed has caused them to become not only popular, but a source of genuine pleasure that would be greatly missed during the long summer nights that they make pass so quickly and so gaily. In the course of the season much new music of a light order is to be given, and the performances will be varied now and then by soloists. The programme for to-morrow evening is as follows: March, "Tannhaeuser," Wagner; Danse Macabre, Saint-Saëns; waltz, "Artist Life," Strauss; selection, "Robin Hood," de Koven; overture, "Flying Dutchman," Wagner; suite, "Scenes Pittoresques," Massenet; Entr' Acte, "Philemon et Baucis," Gounod; selection, "Sphinx," Thompson; overture, "Orpheus," Offenbach; waltz, "Les Patineurs," Waldteufel; polka, "Tout à la Joie," Fahrbach; march, "Teufels," Suppé.

Boston Sunday Globe.

SUNDAY, JUNE 5, 1892.

—Mr. Ellis might well look radiant Tuesday night and Mr. Adamowski's face might equally well reflect that radiance, for a larger or more socially brilliant company than that which completely filled Music Hall had rarely assembled there before. Mr. Adamowski had a splendid greeting, in which his leader, Mr. Nikisch, and his brother violinist, Mr. Kneisel, heartily joined from the audience. Seated around the tables within the railing were a crowd of society people, the evening dress of the men—which was not so much adopted last year—giving an unusually fashionable air to the surroundings. Among the many on the floor of the hall were Mr. and Mrs. W. A. Burnham, who were at a table with Mr. and Mrs. A. Lithgow Devens, Mr. and Mrs. H. D. Burnham, Mrs. Henry Cabot Lodge, who had in her party her sister, Mrs. J. D. H. Luce, Mr. Luce and Dr. Sturgis Bigelow; Col. and Mrs. Henry L. Higginson, with Mr. and Mrs. Nikisch and Mr. and Mrs. Kneisel, the Apthorps and Mr. Arthur Foote; Mr. and Mrs. Charles Wainwright with Mr. Harry Wainwright; Mr. and Mrs. Frank Zerrahn with a party; Mrs. F. S. Watson, who looked very handsome, and a tablefull of friends, the Misses Stackpole and Mr. J. L. Stackpole, Jr., Mr. Gaugengigl; Miss Francisca Lunt, with her mother and some young people; the W. F. Welds, Mr. Guy Norman, Mr. Iasigi, Mr. and Mrs. Ernest Longfellow who had a party, and General Walker, while a large party of the smart set, including Mr. and Mrs. F. I. Amory, Mr. and Mrs. Grafton Minot, Mr. and Mrs. G. von L. Meyer and Mr. Wadsworth Longfellow, had seats in the front row of the balcony.

Boston Journal.

TEN PAGES.

MONDAY, JUNE 6, 1892.

The promenade concerts at Music Hall provide a most enjoyable summer night's entertainment and are finding great favor with the public. A specially interesting feature of this evening's programme will be Mr. Thompson's clever music to the "Sphinx," written for the recent performances by the "Hasty Pudding Society" of Harvard College.

THE FREE LANCE

CHELSEA, MASS., THURSDAY, JUNE 2, 1892.
VOL. I. - - - - - - - - NO. 22.

MUSIC HALL PROMENADES.

The Music Hall promenade concerts opened for a season of six weeks, Tuesday evening, and during the course will present a wealth of attraction to lovers of popular music. T. T. Adamowski, who filled the position so acceptably last year, has again been chosen as conductor. The orchestra numbers fifty picked musicians. The programmes are all to be strictly popular. The arrangement of the hall is the same as in past seasons. The seats on the floor have been replaced by chairs and tables, where light refreshments are served by polite waiters. Smoking is in order upon the floor, but will not be permitted in the balconies. The hall is made additionally attractive by a plentiful display of plants and shrubs. The admission fee is 25 cents, with a limited number of reserved seats at 50 cents.

Boston Post,

TUESDAY MORNING, JUNE 7, 1892.

TONIGHT'S "POP" PROGRAMME.

The programme for tonight's promenade concert at Music Hall, under the direction of Mr. Adamowski, is as follows:

March—"Heroic"	Saint-Saens
Overture—"William Tell"	Rossini
Waltz—Waldgeister	Zach
Selection—"Madame Favart"	Offenbach
Espana	Chabrier
Largo	Hændel
Overture—"Fledermaus"	Joh. Strauss
Selection—"Madame Angot"	Lecocq
Waltz—"Blue Danube"	Joh. Strauss
Polka—"Herz Dame"	Fahrbach
March—"Fuers Vaterland"	Milloecker

The "Colonial Express," via the Shore Line and Pennsylvania railroad, is the only through day train between Boston and Washington. Its popularity is unbounded.

THE COMMONWEALTH.

ESTABLISHED IN 1862.

BOSTON, SATURDAY, JUNE 4, 1892.

The summer concerts which Mr Ellis has established at Music Hall are a distinct benefaction to Boston and to all who visit Boston during the heated season. And although they are no longer a novelty, having been successfully maintained for several years, their opening for the present season deserves mention among the events of the day. By the means of these concerts, the enjoyment of high-class orchestral music is continued in Boston for the greater part of the year; the services of Mr. Otto Roth as concert-meister, Mr. T. Adamowski as conductor and the pick of the Boston Symphony players as orchestra rendering this in some sort an extension of the winter's delights and privileges.

Boston Courier.

SUNDAY MORNING, JUNE 5, 1892.

MUSIC.

THE PROMENADE CONCERTS.

The opening night of the seventh season of the Music Hall Promenade concerts was a very brilliant and jolly occasion. The hall and stage were decorated in the customary manner with evergreens and potted plants; and tables, with the usual enclosure for reserved seats, covered the vast floor. The arrangements, under the able management of Mr. C. A. Ellis, seemed to have been brought to a high state of perfection; for the service was prompt and efficient, and on every hand were evidences of complete satisfaction on the part of the immense audience that crowded floor and balconies. In referring to the music last we have no intention of insinuating that this indispensable feature of these entertainments was unworthy of especial mention or that it received little attention. The fact that the orchestra of fifty was made up principally of symphony men and that Mr. T. Adamowski was the leader would alone be ample assurance to the contrary. Last season Mr. Adamowski proved himself to be a leader of taste, discretion and skill; and his efforts last Tuesday evening showed that he had profited well by his past experience. His first programme too, was delightfully appropriate to the occasion and in one respect was ambitious to the verge of risk. It must be said however, that the performance of the overture to "Die Meistersinger" was by no means an unworthy one; on the contrary it was played with much smoothness, brilliancy and power, in a manner which reflected credit on both conductor and men. Of the other numbers, two selections from Moszkowski's "Boabdil" were played for the first time in America; and two numbers from the ballet music of Saint-Saens's "Henry VIII," the "Kaiser" waltzes, by Johann Strauss, the overture to his operetta "Fledermaus" and the overture to Offenbach's "Orpheus" were also among those performed. The popularity of these concerts is now assured, there is no need therefore of predicting success for the present season.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 157.

SUNDAY, JUNE 5, 1892.

MUSIC HALL PROMENADES.

The season of promenade concerts at Music Hall has had a brilliant beginning, and there appears to be good reason to predict that a better financial result will attend the present series than has been known in any previous year.

The placing of the entire responsibility for the musical portion of these entertainments upon Mr. T. Adamowski has proved a wise and judicious action, for he possesses just the ability suited to make the continued popularity of the promenade concerts an assured fact.

His knowledge of programme making is an especially strong factor in gaining him the good will of such audiences as are attracted to these concerts, and his able handling of the orchestra has won him the approval of the best musicians.

For the coming week Mr. Adamowski has arranged a capital list of programmes, in which the light and gay classes of compositions are placed in strong contrast with others of the more classical schools, and, all in all, making up a series of musical evenings calculated to give enjoyment to widely varied tastes.

The concerts continue for five weeks longer, being given each week day evening from 8 to 11 o'clock.

The programmes of the Pop concerts are all that can be wished in the way of variety and lightness, but why should the audiences be called to order by Mr. Adamowski and bidden by the rap of his baton to drop their chatter and listen to the music? Is it not enough that Boston is there in brilliant numbers, to unbend, as it were, to take its beer and tobacco in good company, and yet to be rested and amused by sounds of sweet music, as Boston never can be in the winter season? Why, then, make of this easy summer pleasure a ceremony, and why treat the only-too-willing-to-listen patrons like schoolboys? It certainly speaks volumes for our love of music that these big audiences nightly demand encores, and do not talk—very much—while the orchestra is playing. The fact is, these concerts attract crowds of varied character from swelldom down or up, and that alone constitutes one of their greatest enjoyments to those patrons who like to get out of beaten tracks. In all previous seasons I have never seen a more interesting nor a more thoroughly musical gathering as showed up in Music Hall the opening night. It was a complete indorsement of the wisdom of giving popular summer concerts, and simply delightful, whether one took his music straight from the balcony or sandwiched it with beer and smoke at one of the chatty little tables on the floor.

THE BOSTON TIMES

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 161.

THURSDAY, JUNE 9, 1892.

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Gazette

BOSTON, SUNDAY MORNING, JUNE 5.

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Boston Sunday Globe.

SUNDAY, JUNE 5, 1892.

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—Novel summer dress

Boston Journal.

TEN PAGES.

MONDAY, JUNE 6, 1892.

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THE FREE LANCE

CHELSEA, MASS., THURSDAY, JUNE 2, 1892.
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Boston Post,

TUESDAY MORNING, JUNE 7, 1892.

TONIGHT'S "POP" PROGRAMME.

The programme for tonight's promenade concert at Music Hall, under the direction of Mr. Adamowski, is as follows:

March—"Heroic"	Saint-Saens
Overture—"William Tell"	Rossini
Waltz—Waldgeister	Zach
Selection—"Madame Favart"	Offenbach
Espana	Chabrier
Largo	Hændel
Overture—"Fledermaus"	Joh. Strauss
Selection—"Madame Angot"	Lecocq
Waltz—"Blue Danube"	Joh. Strauss
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THE COMMONWEALTH.

ESTABLISHED IN 1862.

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Boston Courier.

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MUSIC.

THE PROMENADE CONCERTS.

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SUNDAY HERALD.

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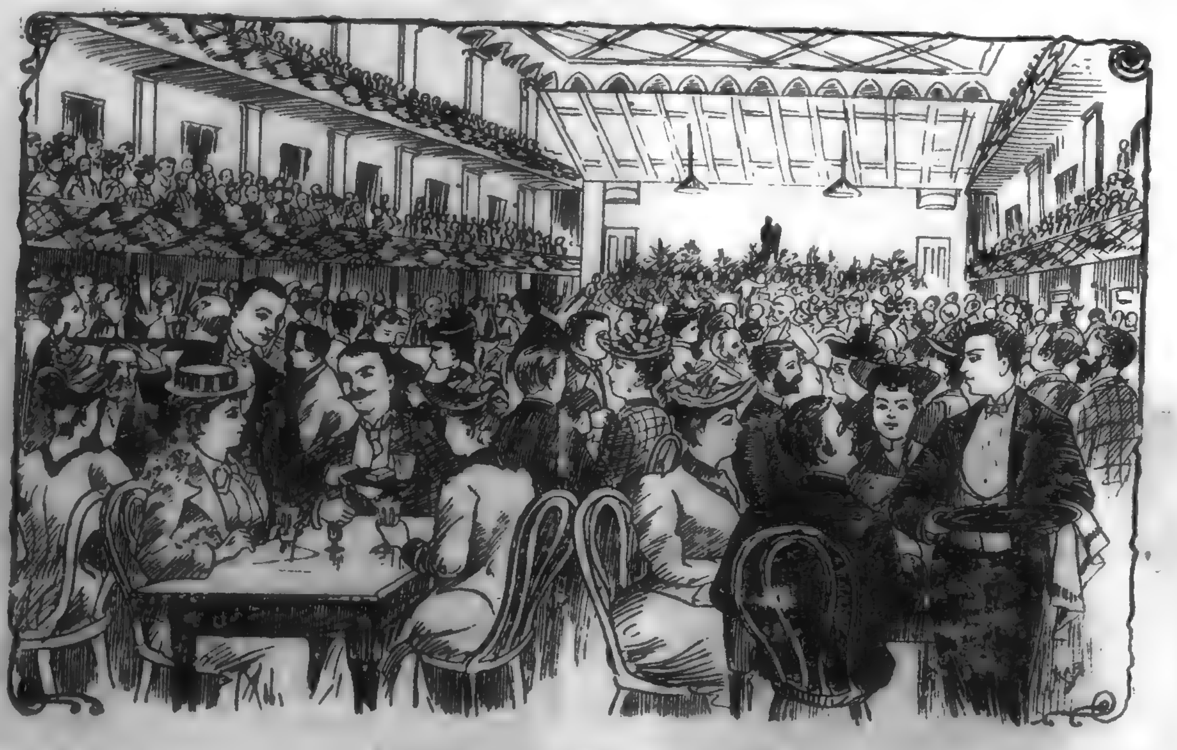
SUFFOLK ENG. CO BOSTON

MR. T. ADAMOWSKI.

Boston Weekly Amusement Bulletin

BOSTON, SATURDAY, JUNE 4, 1892.



SCENE AT THE "POPS."

The seventh season of the popular Music Hall promenade concerts was inaugurated last Tuesday evening under the most favorable circumstances. A pleasing concert, under the leadership of Director Adamowski, drew together a large and fashionable audience which filled the spacious hall to its utmost capacity. There is no doubt whatever but that these concerts are becoming very popular, and each year a greater interest is taken in them. Twelve numbers were given by the orchestra and the enthusiasm with which they were received must have been very gratifying to the performers. Some of the waltzes rendered were particularly fine. The refreshments were well served, and Manager Ellis is to be congratulated on his successful efforts in opening to the public his seventh season of the delightful "Pops."

BOSTON HOME JOURNAL.

SATURDAY, JUNE 4,

THE POPULAR CONCERTS.

The approach of summer and the general feeling of inability of serious application is betokened by the renewal of the ever welcome Music Hall popular concerts, where one can sit at ease and listen to good music while freed from the restraints of the usual orchestra chairs. These began on Tuesday evening last, and, as usual, the seats had been removed from the hall and in their places were the cozy tables and cane seated chairs so inducive to pleasant chats and a generally easy time of it. The orchestra this year which manager Ellis has secured numbers fifty excellent musicians, many of them of the Boston Symphony orchestra, and under the direction of Mr. Timothee Adamowski, whose success in the same position last year was so pronounced. Under the direction of his baton the programs have been rendered with a musicianly feeling that well suits the cultured character of the audiences. Mr. Adamowski's skill as a leader is not confined to the rendition of his programs by any means, but he is particularly happy in his selection of them. He seems to know the popular mind and the state of that mind in the warm season, and caters to it in a manner that makes these concerts most enjoyable. Light refreshments are served as usual, and the patronage this week has been of the very best quality.

Saturday Vox Populi

LOWELL, MASS., JUNE 4. 1892.

The opening of the Popular Concerts, at Music Hall, Boston, was attended by several Lowell people, and during the several weeks in which they will be continued probably many more will embrace the opportunity of listening to the charming music by the orchestra, while sipping some cooling beverage and chatting with an agreeable companion.

Boston Post

MONDAY MORNING, JUNE 6, 1892.

The following programme will be given under Mr. Adamowski's direction at Music Hall this evening:

March, "Tannhaeuser"	Wagner
Danse Macabre	Saint-Saens
Waltz, "Artist's Life"	Johann Strauss
Selection, "Robin Hood"	De Koven
Overture, "Flying Dutchman"	Wagner
Suite, "Scenes Pittoresques"	Massenet
Entr'acte, "Philemon et Baucis"	Gounod
Overture, "Sphinx"	Thompson
(Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for full orchestra for the promenade concerts.)	
Overture, "Orpheus"	Offenbach
Waltz, "Les Patineurs"	Waldteufel
Polka, "Tout a la Joie"	Fahrbach
March, "Teufels"	Suppe

Boston Sunday Globe.

SUNDAY, JUNE 5, 1892.

Music Hall Promenades.

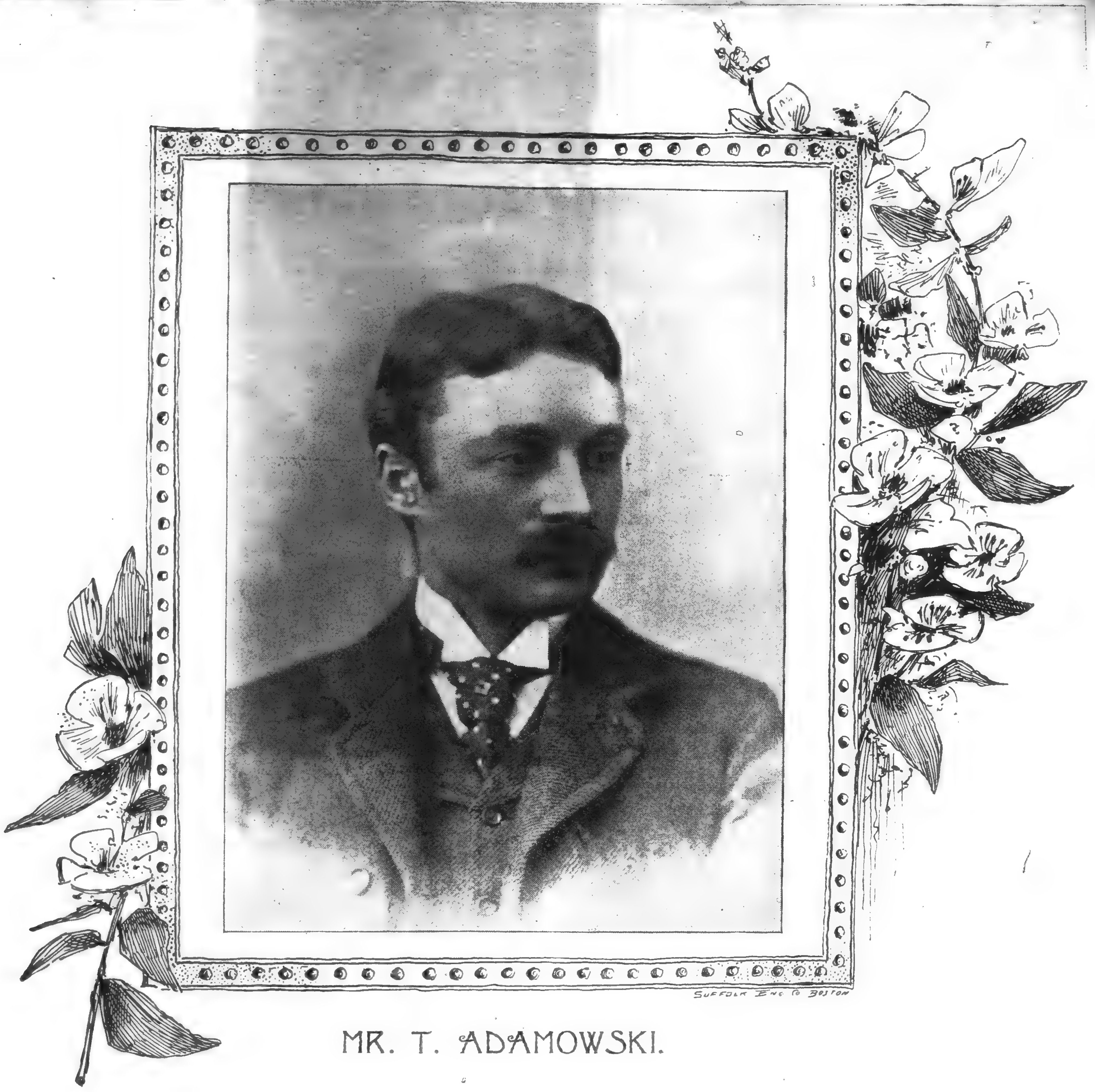
The past week has satisfactorily demonstrated the fact that the promenade concerts at Music Hall supply a form of entertainment which successfully caters to the taste of thousands of people who enjoy a combination of fine music and an excellent menu, and every evening the spacious auditorium has been filled with delighted patrons.

So popular have these "pops" become that the six weeks allotted to their continuance no doubt could be extended with very satisfactory results to the management, but as the season cannot be prolonged patrons must submit to the inevitable, and enjoy the promenades while they may.

The programme for Monday evening is as follows:

March, Tanhauser	Wagner
Danse Macabre	Saint-Saens
Waltz, Artist's Life	Joh. Strauss
Selection, Robin Hood	De Koven
Overture, Flying Dutchman	Wagner
Suite, Scenes Pittoresques	Massenet
March.	
Air de Ballet.	
Angelus.	
Fete Boheme.	
Entr'acte, Philemon et Baucis	Gounod
Overture, Sphinx	Thompson
(Composed for the "Hasty Pudding Society," of Harvard College, and specially arranged for full orchestra for the promenade concerts.)	
Overture, Orpheus	Offenbach
Waltz, Les Patineurs	Waldteufel
Polka, Tout a la Joie	Fahrbach
March, Teufels	Suppe

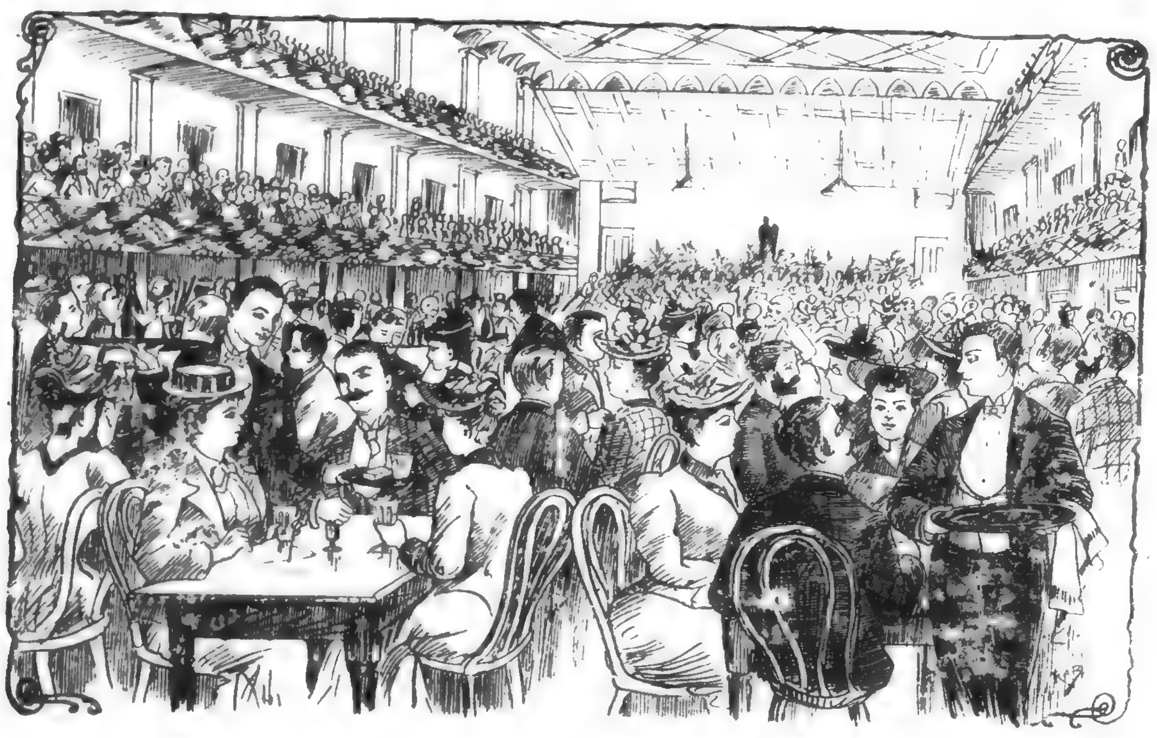
[92]



MR. T. ADAMOWSKI.

Boston Weekly Amusement Bulletin

BOSTON, SATURDAY, JUNE 4, 1892.



SCENE AT THE "POPS."

The seventh season of the popular Music Hall promenade concerts was inaugurated last Tuesday evening under the most favorable circumstances. A pleasing concert, under the leadership of Director Adamowski, drew together a large and fashionable audience which filled the spacious hall to its utmost capacity. There is no doubt whatever but that these concerts are becoming very popular, and each year a greater interest is taken in them. Twelve numbers were given by the orchestra and the enthusiasm with which they were received must have been very gratifying to the performers. Some of the waltzes rendered were particularly fine. The refreshments were well served, and Manager Ellis is to be congratulated on his successful efforts in opening to the public his seventh season of the delightful "Pops."

Saturday Vox Populi

LOWELL, MASS., JUNE 4, 1892.

The opening of the Popular Concerts, at Music Hall, Boston, was attended by several Lowell people, and during the several weeks in which they will be continued probably many more will embrace the opportunity of listening to the charming music by the orchestra, while sipping some cooling beverage and chatting with an agreeable companion.

Boston Post

MONDAY MORNING, JUNE 6, 1892.

The following programme will be given under Mr. Adamowski's direction at Music Hall this evening:

March, "Tannhaeuser"	Wagner
Danse Macabre	Saint-Saens
Waltz, "Artist's Life"	Johann Strauss
Selection, "Robin Hood"	De Koven
Overture, "Flying Dutchman"	Wagner
Suite, "Scenes Pittoresques"	Massenet
Entr'acte, "Philemon et Baucis"	Gounod
Overture, "Sphinx"	Thompson
(Composed for the "Hasty Pudding Society" of Harvard College, and specially arranged for full orchestra for the promenade concerts.)	
Overture, "Orpheus"	Offenbach
Waltz, "Les Patineurs"	Waldteufel
Polka, "Tout a la Joie"	Fahrbach
March, "Teufels"	Suppe

BOSTON HOME JOURNAL.

SATURDAY, JUNE 4,

THE POPULAR CONCERTS.

The approach of summer and the general feeling of inability of serious application is betokened by the renewal of the ever welcome Music Hall popular concerts, where one can sit at ease and listen to good music while freed from the restraints of the usual orchestra chairs. These began on Tuesday evening last, and, as usual, the seats had been removed from the hall and in their places were the cozy tables and cane seated chairs so inducive to pleasant chats and a generally easy time of it. The orchestra this year which manager Ellis has secured numbers fifty excellent musicians, many of them of the Boston Symphony orchestra, and under the direction of Mr. Timothee Adamowski, whose success in the same position last year was so pronounced. Under the direction of his baton the programs have been rendered with a musicianly feeling that well suits the cultured character of the audiences. Mr. Adamowski's skill as a leader is not confined to the rendition of his programs by any means, but he is particularly happy in his selection of them. He seems to know the popular mind and the state of that mind in the warm season, and caters to it in a manner that makes these concerts most enjoyable. Light refreshments are served as usual, and the patronage this week has been of the very best quality.

Boston Sunday Globe.

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March, Teufels	Suppe

The Musical Courier.

NEW YORK, WEDNESDAY, JUNE 1, 1892.

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The many friends of Mr. Gruenberg will regret to learn that he was compelled to decline the offer to act as associate conductor of the "Promenades," made him by Mr. Ellis, owing to certain unavoidable circumstances.

His work last season was more than satisfactory.

POST, Boston, Mass.

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The Boston Commercial

SATURDAY, JUNE 4, 1892.

MUSIC HALL PROMENADES.

The seventh season of the popular promenade concerts opened most auspiciously on Tuesday evening. These entertainments are a light and bright attraction for the summer and will be continued for six weeks. The programmes will be of unusual merit and will be made notable in many ways. The arrangements of these popular entertainments will continue this season under Manager Ellis' direction.

Boston Transcript

SATURDAY, JUNE 4, 1892.

MUSIC AND DRAMA.

Local Announcements.

The Promenade Concerts at the Music Hall, have met with the popular success that distinguished those given in previous seasons. In both programmes and performances they have given great delight. The programmes have been most agreeably varied with familiar and new works and with occasional deviations into classic fields, while Mr. Adamowski has succeeded in securing from the fine band, organized for the concerts, most admirable results, considered on grounds of either accuracy or expression.

BOSTON EVENING RECORD.

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It is said that those who now revel in the pleasures of the roof-garden at the Madison square could not tell the difference between a burlesque and a tragedy. Be this as it may, nothing approaching so absurd a remark could be made of our similar but much superior Boston institution, the Music Hall "pops." Manager Ellis is to be highly praised for putting before us 50 musicians of such skill under that prince of leaders, Adamowski. And his labor is not in vain. Even the most critical were "thrown down" (to use a street phrase), and were led to remark that it was truly remarkable that in so large an assembly, constituting so many who were presumably present for smoke and drink only, such absolute quiet and careful attention should prevail during the finest passages of music. With such programmes of delightful music rendered in so masterly a manner, the "pops" are sure to score a greater success than ever.

Boston Post,

FRIDAY MORNING, JUNE 3, 1892.

The promenade concerts at Music Hall provide a delightful summer evening's entertainment and are attracting great audiences. Adamowski announces the following programme for tonight:

Wedding March	Mendelssohn
Overture—"Mignon"	A. Thomas
Waltz—"Seid umschlungen Millionen" First time in America.	Joh. Strauss
Selection—"Romeo and Juliet"	Stasny
Overture—"Le Roy d'Ys"	Lalo
Ballet music—"Sylvia"	Delibes
Cavatina	Raff
Overture—"Tannhaeuser"	Wagner
Selection—"The pirates of Penzance"	Sullivan
Waltz—"Barcarolle"	Waldteufel
Polka mazurka—"Die Emancipirte"	Joseph Strauss
Radetzky march	Joh. Strauss

BOSTON DAILY ADVERTISER

Established 1813.

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The Beacon.

BOSTON, SATURDAY, JUNE 4, 1892.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
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Manager A. L. Southerland, who has in hand the "Iolanthe" production at the Globe Theatre on the 13th inst. as Mr.

Boston Daily Globe.

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The programme for this evening is as follows:

March, Hoch Habsburg	Joh. Strauss
Overture, Raymond	A. Thomas
Waltz, Kaiser	Joh. Strauss
Overture, Les Brigands	Offenbach
Selection, Cavalleria Rusticana	Mascagni
Selection, Die Walkuere	Wagner
Hymn to St. Cecilia	Gounod
Invitation to Dance	Weber
Selection, Mikado	Sullivan
Loin du Bal	Gillet
Polka, Unparteische Kritik	Joh. Strauss
March, Boccacio	Suppe

Boston Transcript

WEDNESDAY, JUNE 1, 1892.

THEATRES AND CONCERTS.

Music Hall: The Promenade Concerts.

The seventh season of the summer promenade concerts in the Music Hall opened most auspiciously last evening, under Mr. T. Adamowski's conductorship. The hall was decked out, as usual, with evergreens, and looked better and more inviting than one would have thought its dingy coloring would admit. The programme of the evening was as follows:

Krönungsmarsch	Meyerbeer
Ballet music from "Henry VIII."	Saint-Saëns
Kaiser-waltzer	Johann Strauss
Overture to "Orphée aux Enfers"	Offenbach
Prelude to "Die Meistersinger von Nürnberg"	Wagner
Scherzo-waltz and Malaguena, "Boabdil"	Moszkowski
Hymn to St. Cecilia	Gounod
Overture to "Die Fledermaus"	Johann Strauss
Selection from "Cavalleria Rusticana"	Mascagni
Loin du Bal	Gillet
Polka, "Libelle"	Johann Strauss
March, from "Boccaccio"	Suppé

An excellent programme for the purpose! It was specially interesting to note the attention with which the audience followed certain numbers, in spite of the well-known tendency of promenade concert audiences to indulge in chit chat, whether music is going on or not. Some things seemed to invite to conversation, and were heard through a general buzz of talking; others, on the contrary, were listened to with an intentness such as would have reflected the greatest credit upon a symphony concert audience. It was noticed with both surprise and pleasure that, in the midst of a particularly brilliant, not to say noisy, piece, a sudden silence of the orchestra found the hall as still as a mouse, you could have heard a pin drop; if certain tales may be believed, even our venerable Handel and Haydn Society has not always had such good luck with "The Messiah." It means a good deal when a mixed audience, many of whom are standing, and are at perfect liberty to roam about and talk, listen in absolute silence to a bit of *pianissimo* playing like Gillet's "Loin du Bal," and ask for it twice over again. It means perhaps even more, that you can listen to the Prelude to Wagner's "Meistersinger" at a promenade concert, and hear every note of it undisturbed by the surrounding crowd. Evidently the people who go to the Promenade Concerts do not go for the beer and tobacco only.

The orchestra, with Mr. Otto Roth as leading first violin, is excellent, many members of the Symphony Orchestra being in its ranks; and some positions are worthily filled by players who have not belonged to the Symphony Orchestra for the last few years. It is impossible to name everyone who holds an important position; but it is a pleasure to say that Mr. Strasser's face was again seen (and his tone heard, too), at the first clarinet desk. The first places among the other wind players are admirably filled, the strings are capital, and the brass and percussion leave little, if anything, to be desired.

Mr. Adamowski, after his last summer's experience, has a very firm grip on the forces under his baton. In the lighter things he imparts a tremendous swing and verve to his band; and it is not merely by this that he shines as a conductor. Last evening he showed in more than one place that he could hold his own with his men and make them do what he wished. Suddenly to hold an orchestra back in the midst of a furious rush and bring it to a more moderate *tempo* is not given to everyone. His conducting of the Strauss waltzes and of the French opéra-bouffe things was immensely spirited and full of *chic*, and showed a rare appreciation of what is best and most characteristic in music of that sort. And, to speak of more serious and arduous matters, the way in which he conducted the "Meistersinger" Prelude was capital all through—and he made his men play it, too, as one likes to hear it played.

We are only too happy to welcome those summer concerts again. To our thinking they give evidence of no despicable advance in the musical conditions in this city. We are not quite sure that they may not, in time, do as good a work, in their way, as the symphony concerts themselves. It may sound rather subversive, even revolutionary-sansculottic on our part to say so; but we may as well say it now as at any other time. It would delight us to have these excellent beer-and-tobacco orchestral concerts given in the Music Hall on every week-day evening throughout the whole year. And the symphony concerts? Well! the Music Hall is the only hall now, but there is no sound reason why it should be the only hall *in secula seculorum*.

Boston Journal.

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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR
VOL. XCI., NO. 153.

WEDNESDAY JUNE 1, 1892.

AT THE PROMENADES.

Musical Boston Begins Its Season of Relaxation.

A Great Audience Fills Music Hall—The Tables and Balconies All Occupied—Director Adamowski Given a Hearty Greeting—Some Bright Novelties in the Programme.

Musical Boston again abandoned its winter aspect, and entered upon its summer season of relaxation at Music Hall last evening.

There is little in common between the audiences that throng this auditorium during the season of Symphony concerts and those that crowd the tables and balconies at the promenades, and yet the same faces are seen at both series of concerts.

This may seem contradictory, but its truth will be vouched for by any one who has watched the attendants upon Music Hall concerts throughout the year.

The same individual who sits bolt upright, with an "I know it all" sort of expression, in the winter may be seen seated with crossed continuations and generally comfortable pose, tapping the table in time with the merry dance measures, or chatting in an undertone about the gossip of the day with the most unaffected expression and with every indication of enjoyment.

"You will find no more cosmopolitan style of audience on the continent of Europe than you see here tonight," was a remark heard in passing a group just inside "the ring," as the square of inclosed tables is known, and a little farther within the charmed square a representative from 'Frisco's best society admitted that no more attractive audience could be got together in the city of the "Golden Gate," a compliment only to be fully appreciated by those acquainted with the high estimate a native of 'Frisco puts upon everything and everybody "hailing" from that transcontinental metropolis.

This is the seventh season that Manager Charles A. Ellis has opened Music Hall to the lovers of such entertainments as are provided in these promenade concerts, and last evening was in many ways merely a repetition of the sights, sounds and scenes which have characterized other opening nights in former years.

The floor was filled with tables, each of which had its full complement of sociably inclined patrons, the balconies held a large contingent of those who found the musical programme an ample attraction, all around the balcony fronts were the traditional festoons of green, the stage line was marked by a border of gay bunting, and a background of cool green boughs gave additional prominence to the men of the orchestra. The service on the floor was prompt and as noiseless as circumstances and commodities would permit, and all about the keen-sighted assistants of the manager watched and guarded against all that would mar the pleasure of the patrons of the evening.

A year ago, when Mr. T. Adamowski stepped to the conductor's desk to open the season's Promenades, his ability as a conductor was somewhat of an unknown quantity. His skill as a soloist and ensemble player had given him a well deserved reputation in these lines of work, but his power to control a large orchestra and to intelligently assume the duties of his new position were questioned even by his well-wishers.

His success in the concerts of last season served to remove all doubts as to his fitness for the position to which he was appointed, and when he stepped to the conductor's desk last evening he was greeted with a spontaneous outburst of applause that showed beyond all question an acknowledgment of his being the right man in the right place. His programme was as follows:

Kronungsmarsch	Meyerbeer
Ballet music, "Henry VIII."	Saint-Saens
(a) Gypsy dance.	
(b) Gigue.	
Waltz, "Kaiser"	Strauss
Overture, "Orpheus"	Offenbach
Overture, "Die Meistersinger"	Wagner
Ballet music, "Boabdil"	Moszkowski
(a) Scherzo waltz.	
(b) Malaguena.	
Hymn to "St. Cecilia"	Gounod
Overture, "Fledermaus"	Strauss
Selection, "Cavalleria Rusticana"	Mascagni
Loin de Bal	Gillet
Polka, "Libelle"	Strauss
March, "Boccacio"	Suppe

It is generally understood that critical consideration of these concerts is out of form. They are given for the enjoyment of patrons, and such music lovers as cannot listen without mentally measuring the correctness of the "readings" and the details of the interpretation given the various compositions should remain away from the Promenades.

Not that Mr. Adamowski does not give intelligent readings and artistic interpretations, but such programmes are not fully appreciated unless properly received, and an exercise of critical judgment sadly interferes with the full value of a Strauss waltz.

It was delightful to hear again the selections from the "Henry VIII." ballet music, and the brilliant "Kaiser" waltz, new to Boston, and the "Boabdil" ballet music, new to America, set all feet tapping and created a sensation among the lovers of those forms of composition. The "Cavalleria Rusticana" selections was played with such splendid fire and dash that it created a furor, and the "Orpheus" overture was followed by an ovation that showed how fully the director's abilities were appreciated.

All in all, it was a brilliant opening night, and, without doubt, it began the most successful season of the Promenades yet known. The concerts continue for six weeks, from 8 to 11 each evening, with constantly varied programmes.

Boston Journal.

WEDNESDAY, JUNE 1, 1892.

MUSIC.

A Brilliant Opening of the Promenade Concert Season.

The first of the promenade concerts was given last evening in Music Hall. When Mr. Adamowski, the conductor, appeared upon the stage he was greeted warmly by an audience that crowded the floor and the balconies. The hearers enjoyed thoroughly the music, the exhilarating scene, the freedom of conversation, and the eatable and the potable accessories. Criticism was tabooed. Wagner and Offenbach were applauded impartially. The strains of the Strauss waltz were accentuated by the low laughter of women; and the Scotch airs which Saint Saens wove into the ballet music of "Henry VIII." were enveloped in tobacco mist.

Boston relaxed. The enjoyment was democratic. The known and the unknown touched elbows without annoyance.

The programme was well chosen. There was an irresistible appeal to the ear and to the foot. Music embraced its sister, the dance.

The musician forgot that music was a business, a task; the professional man forgot his cares; there was a general laying aside of fads, of shams and of pretences. The symphony was no longer a thing to be endured and to be praised between yawns. Symphonic poems were apparently non-existent. There was but one form of music, the dance, and Johann Strauss was its prophet.

Nor was the programme unworthy of the attention of musicians. Offenbach was, in his way, a genius; and we cannot always listen to Brahms. There were novelties of interest; and it was a pleasure to welcome old friends. It is the purpose of music to amuse as well as to instruct. As a rule, we take our music too seriously.

Here is a place for honest enjoyment, where the lounger can "loaf and invite his soul" without compunction. Refreshed mentally and physically, he can defy the weather and find comfort in mere existence. It is not surprising, then, that the efforts of Manager Ellis are appreciated so widely by his townsfolk.

The programme for the concert of this evening is as follows:

March, "La Reine de Saba"	Gounod
Slavonic dances	Dvorak
Waltz, "Doctrinen"	J. Strauss
Selection, "The Gondoliers"	Sullivan
Polonaise	Liszt
Prelude, "Lohengrin"	Wagner
Ballet music, from the opera "Ritter Passman,"	J. Strauss
(First time.)	
Selection, from "Robin Hood"	De Koven
Overture, "Galatea"	Suppe
Polka, "Unparteiische Kritik"	Strauss
(First time.)	
Waltz, "Les Patineurs"	Waldteufel
March, "Juanita"	Suppe
(First time.)	

BOSTON EVENING NEWS

WEDNESDAY, JUNE 1, 1892.

THE "POPS."

Brilliant Inauguration of the Music Hall Season.

Bohemian Boston was out in force last night and filled Music Hall. It was the occasion of the opening of the "Pop" concert season, the most enjoyable of all to stay-at-home Hubites. The great floor space, covered with tables, presented a strange appearance in comparison with what is seen during the winter, but it was more attractive, and the liveliness of the vast throng proved Bostonians' liking for sociability.

Not a seat was to be had when Mr. Adamowski raised his baton, and those who were unfortunate enough to have come late were obliged to stand during the evening. But no one elected to go away before hearing some of the delightful music to which the audience was treated, and to the strains of light opera, popular selections and more classic pieces. The season was begun with every assurance of as great success as that which attended the course of last year.

The orchestra need not be complimented nor a word of praise spoken for it, for that it was as excellent as could be desired in every respect may be readily imagined. Mr. Adamowski as conductor proved as able as ever in selecting a program suited to the taste of his audience, and is to be congratulated on his taste. The program was as follows:

1. Kroenungsmarsch	Meyerbeer
2. Ballet music, "Henry VIII."	Saint-Saens
a "Dance de la Gipsy."	
b "Gigue."	
3. Kaiser Walzer	Joh. Strauss
First time.	
4. Overture, "Orpheus"	Offenbach
5. Overture, "Die Meistersinger"	Wagner
6. a Scherzo waltz } from "Boabdil" b Malaguena }	Moszkowski
First time in America.	
7. Hymn to St. Cecilia	Gounod
8. Overture, "Fliedermaus,"	J. Strauss
9. Selection from "Cavalleria Rusticana"	Mascagni
First time at these concerts.	
10. Loin Du Bal	Gillet
11. Polka, "Libelle"	J. Strauss
12. March, "Boccacio"	Suppe

All the members were enthusiastically received, especially the overture to "Orpheus," and a selection from the same opera, which was introduced as an encore. Gillet's dancing waltz, "Loin du Bal," came in for its usual cordial reception, and Gounod's "Hymn to St. Cecilia" was also repeated at the request of all. The selection from "Cavalliera Rusticana" was very finely rendered, and provoked the greatest applause. To-night's program is well selected.

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Boston Post,

WEDNESDAY MORNING, JUNE 1.

THE OPENING OF THE "POPS"

Music Hall, arrayed in green and lighted by hundreds of electric lamps, was the scene of the opening of the seventh season of promenade concerts given under the management of Mr. C. A. Ellis. Each year Mr. Ellis has sought to improve his unique attraction, but when the following season arrives the standard of the orchestra and the selection of the music is better than ever before.

Last evening there was an audience which filled every reserved seat in the first balcony, the capacity of the floor and second balcony, and many were unable to secure comfortable seats. The orchestra is larger than ever, composed of the best talent that was disengaged, and under the skilful baton of T. Adamowski rendered a programme that was thoroughly appreciated by everyone. The numbers were of a high standard and were as follows:

1. Kroenungsmarsch	Meyerbeer
2. Ballet Music, "Henry VIII."	Saint-Saens
a, "Dance de la Gypsy"; b, "Gigue."	
3. Kaiser Walzer	Joh. Strauss
First time.	
4. Overture, "Orpheus"	Offenbach
5. Overture, "Die Meistersinger"	Wagner
6. a, Scherzo Waltz; b, Malaguena; from "Boabdil"	Moszkowski
First time in America.	
7. Hymn to St. Cecilia	Gounod
8. Overture, "Fledermaus"	J. Strauss
9. Selection from "Cavalleria Rusticana"	Mascagni
First time at these concerts.	
10. Loin du Bal	Gillet
11. Polka, "Libelle"	J. Strauss
12. March, "Boccacio"	Suppe

The favorite selections seemed to be the ballet music from "Henry VIII.," the Kaiser Walzer, the "Orpheus" overture, selections from the "Cavalleria Rusticana" and Gillet's dainty "Loin du Bal," which was especially well done. Encores were frequent and Mr. Adamowski was very obliging in the way of responding.

Tonight the programme will be as follows:

1. March, "La Reine de Saba"	Gounod
2. Slavonic Dances	Dvorak
3. Waltz, "Doctrinen"	J. Strauss
4. Selection, "The Gondoliers"	Sullivan
5. Polonaise	Liszt
6. Prelude, "Lohengrin"	Wagner
7. Ballet Music, from the Opera "Ritter Pasman"	J. Strauss
First time.	
8. Selection from "Robin Hood"	De Koven
9. Overture, "Galatea"	Suppe
10. Polka, "Unparteiische Kritik"	Strauss
First time.	
11. Waltz, "Les Patineurs"	Waldteufel
12. March, "Juanita"	Suppe
First time.	

THE MUSIC HALL POPS.

Mr. ADAMOWSKI and his orchestra inaugurated the summer season last evening. It was an undoubted success. It was also a promise of comfort and delight for the stay-at-homes during the months to come.

The institution of these concerts is a benefaction which the public will not fail to appreciate. Their absence for even a part of the season last year was felt to be a deprivation. They should not be allowed to lapse.

As a permanent attraction to the city at a season when all the country flows back and forth through Boston on its way to the mountains and the seashore, these concerts have a substantial value. As a means of sensible recreation for the permanent residents of the city, they are no longer a novelty but next to a necessity.

Boston Post,

THURSDAY MORNING, JUNE 2, 1892.

There was a large audience at the promenade concert, in Music Hall, last evening, when a fine programme was rendered. To-night the selections will be as follows:

Persian March	Joh. Strauss
Overture—"Rienzi"	Wagner
Waltz—"Morgenblatter"	Joh. Strauss
Selection—"La Grande Duchesse"	Offenbach
Overture—"Zampa"	Herold
Ballet Music—"Le Cid"	Massenet
Largo	Haendel
Selection—"Sphinx" (first time)	Thompson
[Composed for the Hasty Pudding Society of Harvard College.]	
Overture—"Poet and Peasant"	Suppe
Waltz—"Waldgeister"	Zach
Polka—"Woman's Heart"	Jos. Strauss
March—"Hoch Habsburg"	Kral

Boston Journal.

THURSDAY, JUNE 2, 1892.

THE PROMENADE CONCERT.

The programme of the Promenade Concert in Music Hall this evening will be as follows: ....Joh. Strauss

Persian March........Wagner
Overture, "Rienzi"........Joh. Strauss
Waltz, "Morgenblatter"........Offenbach
Selection, "La Grande Duchesse"........Herold
Overture, "Zampa"........Massenet
Ballet music, "Le Cid"........Haendel
Largo........Thompson
Selection, "Sphinx"........
(First time.)
(Composed for the "Hasty Pudding Society" of Harvard College.)
Overture, "Poet and Peasant"........Suppe
........Zach
Waltz, "Waldgeister"........Jos. Strauss
Polka, "Woman's Heart"........Kral
March, "Hoch Habsburg"........

THE MUSIC HALL

~ ~ PROMENADE CONCERTS

..1892..

BOSTON EVENING RECORD.

WEDNESDAY, JUNE 1,

MUSIC HALL CONCERTS.

There is very little to be said about the beginning of the summer concerts at Music Hall last night, that has not already been recorded of the initial concert of preceding seasons. The same success attends the course as of old, there is the same notable gathering at the tables of the centre, the same vast crowd seeking a chance to slake its thirst and its musical longings at simultaneous founts, and this season there is the same popular and fashionable conductor, Mr. Timothée Adamowski, who led the orchestra to success last season. The orchestra numbers 50 good musicians, and, as usual, plays selections from the noblest, as well as from the lightest sources. The middle group of numbers (performed from 9 to 10 o'clock) is, as heretofore, the most ambitious part of the programme, and last night this included a "Meistersinger" *Vorspiel*, a new Maszkowski Ballet, and a Gounod selection. These were performed with excellent effect, although one might protest against the first and the last as not entirely suited to the occasion.

Lighter music was by no means lacking, and both orchestra and conductor proved their versatility by sweeping the circle from Strauss and Suppé to Wagner.

The ballet music from St. Saens "Henry VIII." was the chief number of the first group. Armand Sylvestre has played sad havoc both with Shakespeare and history, in this work, and the ballet in the "Parc de Richmon," is about as un-English as anything can well be, but, thanks to St. Saens, it is most agreeable music, and it was dashingly played, the Scotch themes being especially effective. Naturally one does not apply the symphonic standard to an occasion of this sort, but one can heartily congratulate Mr. Adamowski on the success he has attained as leader; he is nothing if not graceful, and he is master of that art of expressive gesture which is a strong quiver to the conductor's bow. The "Orpheus" overture was full of *chic* and abandon, and won the greatest success. The audience last night was measured only by the capacity of the hall, and Mr. C. A. Ellis, the manager, is to be congratulated, not only upon the pecuniary success likely to ensue from the season, but upon giving the summer stay-at-home a pleasant musical feast, not heavy enough to be indigestible, and not light enough to be at all trashy.

LOUIS C. ELSON.

BOSTON DAILY ADVERTISER
Established 1813.

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MUSICAL MATTERS.

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Louis C. Elson.

Boston Daily Globe.

WEDNESDAY, JUNE 1.

MENUS AND MELODIES.

Seventh Season of Music Hall Promenades.

Large and Fashionable Audience Enjoy Viands and Music.

Adamowski's Admirable Orchestra—People Who Were There.

There can be no question that light refreshments and light music played a very important part in the enjoyment of thousands of modern Athenians last evening.

A beautiful night, a commodious hall, an excellent bill of fare and a pleasing concert programme, interpreted by a fine orchestra under the baton of a popular leader, proved an undeniable inducement to the pleasure-seeker, and at 7.45 o'clock Winter st. and Hamilton pl. were filled with a throng of people whose destination was Music Hall and the "Pops."

The seventh season of the summer promenade concerts opened with great eclat, and before Director Adamowski signalled to his men for the introduction to "Kroenungsmarsch," the initial number on the programme, the spacious floor, galleries and corridors were filled with an audience in which the bluest blood of Boston's society was very largely represented.

There is no doubt that the popularity of these entertainments has increased with each successive year, and no summer musical entertainment in this city has ever proved more acceptable to amusement lovers.

Last evening's initiatory augurs well for a continued success during the six weeks which Manager Ellis has allotted to the promenades, and certainly no pleasanter way of whiling away an evening can be asked for.

The refreshments are well served and the music will be of the better class of lighter compositions.

The players long have been closely associated in orchestral work, and probably no band of musicians ranking with them in excellence has ever been heard in this city in music of this class.

Enthusiasm reigned among the auditors, and the programme of 12 numbers was increased to a score or more by encores.

Of the work of the orchestra, it is enough to say in a general way that it was admirable.

The Kaiser waltz and two selections from "Boabdil," were given for the first times in this city, and proved to be delightfully pleasing novelties.

The "Cavalleria Rusticana" number awakened the most spontaneous enthusiasm of the evening, and was imperatively redemanded.

The waltzes were charmingly played, and Mr. Adamowski and his men are entitled to great praise for their thoroughly artistic work during the whole evening.

Tonight's programme is as follows:

March, "La Reine de Saba."	Gounod
Slavonic dances	Dvorak
Waltz, "Doctrinen."	J. Strauss
Selection, "The Gondoliers."	Sullivan
Polonaise	Liszt
Prelude, "Lohengrin."	Wagner
Ballet music, "Ritter Pasman."	J. Strauss
First time.	
Selection from "Robin Hood,"	De Koven
Overture, "Galatea."	Suppe
Polka, "Unparteiische Kritik."	Strauss
First time.	
Waltz, "Les Patineurs."	Waldteufel
March, "Juanita."	Suppe
First time.	

WHAT THE AUDIENCE WAS LIKE.

Musicians, Artists, Society People and Every-day Folks Were There.

The general opinion was, last night, that Manager Ellis had done himself proud, achieved another artistic victory and furnished a place where everybody in town can meet everybody else for the next six weeks.

As early as 7 o'clock the nucleus of what was to be a noble audience, had gathered about the edges of the hall with a view to getting desirable tables.

The early birds were plain, every-day, young couples, or pairs of couples, who cared less for style than for getting a table where they could hear and see well, but the society folks, around whom much of the interest of these events centres, came considerably later.

At 8 o'clock a continuous line of handsome and dressy women, with their escorts, were struggling and squirming through the centre doors and humanity-fringed aisles that lead to the reserved tables in the centre of the hall.

These tables, numbering about 50, can be bought several days in advance, for family parties, if desired, and, as an indication of their destined popularity, it may be said that every one of them was sold last night fore the doors were open.

There are nearly 200 tables in the hall, with six chairs to each one, and not only were all of them occupied last night, but all the extra chairs in the building were pressed into service, while all standing room, not only on the floor and about the doors, but in the balconies, was fully taken up.

Music Hall always did have an appearance of vastness, but never to a more marked degree than last night, when the great contrast between the hundreds of small tables and the enormous floor space and high-reaching ceiling was especially noticeable.

The audience was not only immensely enthusiastic, but was to a considerable extent a women's audience, for, although few women came alone, or even in parties, it was a common thing to see one man with from two to four ladies.

Although the dresses were pretty, there was no attempt at evening dress, and there was thus an entire absence of any appearance of formality. The swellest visitors came in arrayed simply in their fashionable spring street costumes, and made a pleasing study for the artistic eye.

Among the most noticeable persons in the audience were the local musicians of various degrees of fame. Look where you would you were bound to see them, either individually or in groups.

Among those present who entertained parties were the following:

Mr. J. S. Russell, Col. and Mrs. H. L. Higginson, Water Registrar W. F. Davis, Mr. Frank Litchfield, Mr. and Mrs. Franz Zerrhn, Mr. Norman, Mr. and Mrs. Arthur Nikisch, Mr. Eugene C. Caton, Mr. Tracey Denny, Mr. Edward Mason, Mr. Thomas Burnham, Mr. and Mrs. Ernest Longfellow, Mr. Arthur L. Devens, Mr. Charles Dimmick, Mr. Colling, Count Roman Zubof, Mr. Webb of Dorchester, Mr. Gaugengigl, the artist, Mr. and Mrs. George W. Chadwick, Mr. W. F. Apthorp.

Other notables observed were:

Mr Guy Norman
Mr Gorham Hubbard
Mr and Mrs George Minot
The Misses Stackpole
Miss Lunt
Mrs Henry Cabot Lodge
Mr Alpheus Hardy, Jr
Mr W Longfellow
Mr Franz Kneisel
Mr Leighton Beal
Mr J Issigi
Mr and Mrs W F Apthorp
Mr Hooper
Mr Harry Wainwright
Mr George L Hunter
Mr Alfred J Hunter
Mr and Mrs J J Grace
Mr F H Ridlon
Mr Charles E Sampson
Dr and Mrs F S Watson
Mr Louis Elson
Mr Henderson
Miss Thomas
Mr Parkman Dexter
Mr I Gaugengigl
Mr and Mrs F Amory
Miss Fanny B Fottler
Mr R Saltonstall
Miss Saltonstall
Mr F Sargent
Mr J Hitchcock
Mr Charles H Thayer
Mr Frank B Stevens
Mr Herbert M Howes
Mr Philip Hale
Mr Benjamin Kimball
Dr George H Monks
Mr Arlo Bates
Mr A B Smith
Mr Harry Mason
Mr William P Blake
Mr and Mrs David Noyes
Misses Stackpole
Mr and Mrs J P Lovell
Mr Arthur Foote
Mr W F Wade
Mr Warren Locke

THE MUSIC HALL

PROMENADE CONCERTS

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..1892..

BOSTON EVENING RECORD.

WEDNESDAY, JUNE 1.

MUSIC HALL CONCERTS.

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LOUIS C. ELSON.

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Boston Daily Globe.

WEDNESDAY, JUNE 1.

MENUS AND MELODIES.

Seventh Season of Music Hall Promenades.

Large and Fashionable Audience Enjoy Viands and Music.

Adamowski's Admirable Orchestra—People Who Were There.

There can be no question that light refreshments and light music played a very important part in the enjoyment of thousands of modern Athenians last evening.

A beautiful night, a commodious hall, an excellent bill of fare and a pleasing concert programme, interpreted by a fine orchestra under the baton of a popular leader, proved an undeniable inducement to the pleasure-seeker, and at 7.45 o'clock Winter st. and Hamilton pl. were filled with a throng of people whose destination was Music Hall and the "Pops."

The seventh season of the summer promenade concerts opened with great eclat, and before Director Adamowski signalled to his men for the introduction to "Kroenungsmarsch," the initial number on the programme, the spacious floor, galleries and corridors were filled with an audience in which the bluest blood of Boston's society was very largely represented.

There is no doubt that the popularity of these entertainments has increased with each successive year, and no summer musical entertainment in this city has ever proved more acceptable to amusement lovers.

Last evening's initiatory augurs well for a continued success during the six weeks which Manager Ellis has allotted to the promenades, and certainly no pleasanter way of whiling away an evening can be asked for.

The refreshments are well served and the music will be of the better class of lighter compositions.

The players long have been closely associated in orchestral work, and probably no band of musicians ranking with them in excellence has ever been heard in this city in music of this class.

Enthusiasm reigned among the auditors, and the programme of 12 numbers was increased to a score or more by encores.

Of the work of the orchestra, it is enough to say in a general way that it was admirable.

The Kaiser waltz and two selections from "Boabdil," were given for the first times in this city, and proved to be delightfully pleasing novelties.

The "Cavalleria Rusticana" number awakened the most spontaneous enthusiasm of the evening, and was imperatively redemanded.

The waltzes were charmingly played, and Mr. Adamowski and his men are entitled to great praise for their thoroughly artistic work during the whole evening.

Tonight's programme is as follows:

March, "La Reine de Saba."	Gounod
Slavonic dances	Dvorak
Waltz, "Doctrinen."	J. Strauss
Selection, "The Gondoliers."	Sullivan
Polonaise	Liszt
Prelude, "Lohengrin."	Wagner
Ballet music, "Ritter Pasman." First time.	J. Strauss
Selection from "Robin Hood."	De Koven
Overture, "Galatea."	Suppe
Polka, "Unparteiische Kritik." First time.	Strauss
Waltz, "Les Patineurs."	Waldteufel
March, "Juanita." First time.	Suppe

WHAT THE AUDIENCE WAS LIKE.

Musicians, Artists, Society People and Every-day Folks Were There.

The general opinion was, last night, that Manager Ellis had done himself proud, achieved another artistic victory and furnished a place where everybody in town can meet everybody else for the next six weeks.

As early as 7 o'clock the nucleus of what was to be a noble audience, had gathered about the edges of the hall with a view to getting desirable tables.

The early birds were plain, every-day, young couples, or pairs of couples, who cared less for style than for getting a table where they could hear and see well, but the society folks, around whom much of the interest of these events centres, came considerably later.

At 8 o'clock a continuous line of handsome and dressy women, with their escorts, were struggling and squirming through the centre doors and humanity-fringed aisles that lead to the reserved tables in the centre of the hall.

These tables, numbering about 50, can be bought several days in advance, for family parties, if desired, and, as an indication of their destined popularity, it may be said that every one of them was sold last night fore the doors were open.

There are nearly 200 tables in the hall, with six chairs to each one, and not only were all of them occupied last night, but all the extra chairs in the building were pressed into service, while all standing room, not only on the floor and about the doors, but in the balconies, was fully taken up.

Music Hall always did have an appearance of vastness, but never to a more marked degree than last night, when the great contrast between the hundreds of small tables and the enormous floor space and high-reaching ceiling was especially noticeable.

The audience was not only immensely enthusiastic, but was to a considerable extent a women's audience, for, although few women came alone, or even in parties, it was a common thing to see one man with from two to four ladies.

Although the dresses were pretty, there was no attempt at evening dress, and there was thus an entire absence of any appearance of formality. The swellest visitors came in arrayed simply in their fashionable spring street costumes, and made a pleasing study for the artistic eye.

Among the most noticeable persons in the audience were the local musicians of various degrees of fame. Look where you would you were bound to see them, either individually or in groups.

Among those present who entertained parties were the following:

Mr. J. S. Russell, Col. and Mrs. H. L. Higginson, Water Registrar W. F. Davis, Mr. Frank Litchfield, Mr. and Mrs. Franz Zerrhn, Mr. Norman, Mr. and Mrs. Arthur Nikisch, Mr. Eugene C. Caton, Mr. Tracey Denny, Mr. Edward Mason, Mr. Thomas Burnham, Mr. and Mrs. Ernest Longfellow, Mr. Arthur L. Devens, Mr. Charles Dimmick, Mr. Colling, Count Roman Zubof, Mr. Webb of Dorchester, Mr. Gaugengigl, the artist, Mr. and Mrs. George W. Chadwick, Mr. W. F. Apthorp.

Other notables observed were:

Mr Guy Norman
Mr Gorham Hubbard
Mr and Mrs George Minot
The Misses Stackpole
Miss Lunt
Mrs Henry Cabot Lodge
Mr Alpheus Hardy, Jr
Mr W Longfellow
Mr Franz Kneisel
Mr Leighton Beal
Mr J Iasigi
Mr and Mrs W F Apthorp
Mr Hooper
Mr Harry Wainwright
Mr George L Hunter
Mr Alfred J Hunter
Mr and Mrs J J Grace
Mr F H Ridlon
Mr Charles E Sampson
Dr and Mrs F S Watson
Mr Louis Elson
Dr Fenderson
Miss Thomas
Mr Parkman Dexter
Mr I Gaugengigl
Mr and Mrs F Amory
Miss Fanny B Fottler
Mr R Saltonstall
Miss Saltonstall
Mr F Sargent
Mr J Hitchcock
Mr Charles H Thayer
Mr Frank B Stevens
Mr Herbert M Howes
Mr Philip Hale
Mr Benjamin Kimball
Dr George H Monks
Mr Arlo Bates
Mr A R Smith
Mr Harry Mason
Mr William P Blake
Mr and Mrs David Noyes
Misses Stackpole
Mr and Mrs T P Lovell
Mr Arthur Foote
Mr W F Weld
Mr Warren Locke

BILL OF FARE

LUNCH

SANDWICHES.	
Ham	10
Tongue	10
Chicken	15
Swiss Cheese	10
Roquefort Cheese	10
Brie Cheese	10
Neufchatel Cheese	10
American Cheese	10
Sardine	10

ICE-CREAM.	
Vanilla	20
Lemon	20
Strawberry	20
Chocolate	20
Harlequin	25
Cake	15

PER PLATE.	
Cold Ham	25
Cold Smoked Tongue	30
Cold Chicken	30
Swiss Cheese and Water Crackers	20
Roquefort " " " "	20
Brie " " " "	20
Neufchatel Cheese and Water Crackers	20
American " " " "	15
Sardines	25
Pretzels	10

SALADS.	
Lobster	25
Chicken	30
Potato	15
Potato with Bread and Butter	20

CIGARS

(All Cigars will be enclosed in sealed envelopes, with the price printed thereon.)

The Celebrated N. S. Londres	From D. Frank & Co.	10c., 3 for 25c.
The Celebrated N. S. Bouquet		10c., 3 for 25c.
Celebridad Esquisitos		10c. each.
Celebridad Perfectos		15c., 2 for 25c.
El Carita		10c., 3 for 25c.
Robert Fulton Perfectos		25c. each.
Myopia Puritano	From S. S. Pierce & Co.	10c., 3 for 25c.
Pembina Bouquet		15c., 2 for 25c.
Manuel Garcia Regalia Chiquita		15c., 2 for 25c.
Legitimidad Concha Fina Especiales		15c., 2 for 25c
Espanola Concha Finas		15c. straight.
Ilusion Perfectos		20c. "
Africana Bellas		20c., 3 for 50c.
Trespalacios Bellas		20c., 3 for 50c.
Maravilla Perfectos		25c. straight.
Sweet Caporal Cigarettes		15c.
Richmond Straight Cut Cigarettes		20c.
Nestor Gianach's		40c.

LIST OF DRINKS

BARTHOLOMAY BREWING CO. Rochester Beer 10

Claret	15
Rhine Wine	15
Claret Punch	15
Claret Cobbler	15
Rhine Wine Cobbler	15
Ginger Ale (Vincent, Hathaway & Co.)	10
Apollinaris	10
Lemon Soda	10
Plain Soda	10
Plain Lemonade	10
Lemonade with Wine	15
Soda Lemonade	15
Soda Lemonade with Wine	15
Egg Lemonade	15
Apollinaris Lemonade	15

FOREIGN AND DOMESTIC ALES AND LAGER BEER.

	PT.
Bass & Co.'s Pale Ale, White Label	25
" " " " Foster's Bot	25
" " " " Dog's Head	25
P. B. Ale	20
Guinness' Stout	25
Muir's Scotch Ale	25
Kaiser Beer	25
Culmbacher Beer	25
Bohemian Beer	20

	PT.
Bavarian Beer	20
Norfolk Cabinet Beer	20
Apollinaris .... Qt., 35,	20
Hygeia Lithia Water .... Qt., 25,	15
" Ginger Ale	15
Soda Siphon	25
Ginger Ale (Imported)	25
S. S. Pierce's Cider .... Half Pints	15

RHINE WINES.

	QT.	PT.
Table Wine	1.00	
Laubenheimer	1.50	.75
Niersteiner	1.50	.75
Liebfraumilch	2.00	
Johannisberger Cabinet, Yellow Seal	2.50	

CLARETS.

	QT.	PT.
Ordinaire	.80	.40
St. Julien	1.00	.50
Pontet Canet	1.50	.75

SAUTERNES.

	QT.	PT.
Sauterne	1.25	.65
Haut Sauterne	1.50	.75

Patrons will please pay waiters, and report any inattention to the Floor Manager.

GEO H. ELLIS, PRINTER, BOSTON.

BOSTON EVENING RECORD.

WEDNESDAY, JUNE 1,

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There is verv little to be said about the beginning of the summer concerts at Music Hall last night, that has not already been recorded of the initial concert of preceding seasons. The same success attends the course as of old, there is the same notable gathering at the tables of the centre, the same vast crowd seeking a chance to slake its thirst and its musical longings at simultaneous founts, and this season there is the same popular and fashionable conductor, Mr. Timothée Adamowski, who led the orchestra to success last season. The orchestra numbers 50 good musicians, and, as usual, plays selections from the noblest, as well as from the lightest sources. The middle group of numbers (performed from 9 to 10 o'clock) is, as heretofore, the most ambitious part of the programme, and last night this included a "Meistersinger" *Vorspiel*, a new Maszkowski Ballet, and a Gounod selection. These were performed with excellent effect, although one might protest against the first and the last as not entirely suited to the occasion.

Lighter music was by no means lacking, and both orchestra and conductor proved their versatility by sweeping the circle from Strauss and Suppé to Wagner.

The ballet music from St. Saens "Henry VIII." was the chief number of the first group. Armand Sylvestre has played sad havoc both with Shakespeare and history, in this work, and the ballet in the "Parc de Richmon," is about as un-English as anything can well be, but, thanks to St. Saens, it is most agreeable music, and it was dashingly played, the Scotch themes being especially effective. Naturally one does not apply the symphonic standard to an occasion of this sort, but one can heartily congratulate Mr. Adamowski on the success he has attained as leader; he is nothing if not graceful, and he is master of that art of expressive gesture which is a strong quiver to the conductor's bow. The "Orpheus" overture was full of *chic* and abandon, and won the greatest success. The audience last night was measured only by the capacity of the hall, and Mr. C. A. Ellis, the manager, is to be congratulated, not only upon the pecuniary success likely to ensue from the season, but upon giving the summer stay-at-home a pleasant musical feast, not heavy enough to be indigestible, and not light enough to be at all trashy.

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FITCHBURG RAILROAD

HOOSAC TUNNEL ROUTE.

THE SHORTEST AND PICTURESQUE LINE,

BOSTON TO SARATOGA

Palace Parlor Cars on all Express Trains.

Lake · Champlain · Route

— TO THE —

ADIRONDACK MOUNTAINS

— AND —

• MONTREAL •

∴ **Don't** decide on your vacation until you have consulted the time tables of the Fitchburg R.R. New train service, in effect the latter part of June.

ELEGANT PARLOR CARS RUN THROUGH TO THE

ADIRONDACKS and MONTREAL,

ALONG THE SHORES OF LAKE CHAMPLAIN,

THE MOST BEAUTIFUL SCENERY IN THE WORLD.

The only Line Running Palace Sleeping Cars Daily between

BOSTON AND CHICAGO,
BOSTON AND ST. LOUIS,
VIA NIAGARA FALLS.

Apply for Summer Excursion Book, giving list of tours and rates of fare,

AT 250 WASHINGTON STREET, BOSTON.

June 1, 1892. J. R. WATSON, Gen. Pass. Agent.

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PROMENADE CONCERTS

SEVENTH SEASON.

EVENINGS, EIGHT TO ELEVEN.

GRAND ORCHESTRA OF 50.

Mr. T. ADAMOWSKI, CONDUCTOR.

POPULAR PROGRAMMES,
ABLE SOLOISTS,
FINE FLORAL DISPLAY,
LIGHT REFRESHMENTS.
All the attractive features of past seasons.

FIRST NIGHT.
TUESDAY, MAY 31, 1892.

Programme.

KRONUNGSMARSCH.	*Meyerbeer*
BALLET MUSIC. "Henry VIII."	*Saint-Saens*
a) GIPSY DANCE.	
b) GIGUE.	
WALTZ. "Kaiser." (new)	*Strauss*
OVERTURE. "Orpheus."	*Offenbach*
OVERTURE. "Die Meistersinger."	*Wagner*
BALLET MUSIC. "Boabdil."	*Moszkowski*
a) SCHERZO WALTZ.	
b) MALAGUENA.	
(First time in America.)	
HYMN to "St. Cecilia."	*Gounod*
OVERTURE. "Fledermans."	*Strauss*
SELECTION. "Cavalleria Rusticana."	*Mascagni*
LOIN DES BAL.	*Gillet*
POLKA. "Libelle."	*Strauss*
MARCH. "Boccacio."	*Suppe*

Popular Prices. Reserved Seats on Floor or Balcony 50 Cts.
TICKETS, 25 CENTS.

Boston Transcript

TUESDAY, MAY 31, 1892.

The Promenade Concerts at the Music Hall will begin tonight, and will be continued nightly, except Sundays, until further notice. In all respects the arrangements are the same as in the previous seasons. Mr. Timothée Adamowski is conductor. Tonight's programme is pleasantly varied and contains interesting novelties, and this character will be maintained through the season. Singers and players of high repute have been engaged for solo performances from time to time, particulars of which will be duly announced.

Boston Post,

MONDAY MORNING, MAY 30, 1892.

Under the direction of Mr. T. Adamowski, the promenade concerts in Music Hall promise speedily to resume the popularity which they have enjoyed for several seasons past. The orchestra is the best and largest ever enlisted for these concerts. A quantity of new music has been secured, and programmes of lively interest are promised. The opening concert of the series will be given at Music Hall next Tuesday evening. Nearly all the seats are already engaged, and the "first night" bids fair to be a brilliant and fashionable event.

BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 152.

TUESDAY, MAY 31, 1892.

THE PROMENADES

The seventh season of the Music Hall promenade concerts begins this evening, and the audience will be a notable one in many ways. Mr. T. Adamowski's friends will sally in force to give him a send off on his second season as conductor of these concerts, and he has chosen a programme of unusual merit in honor of the occasion.

He will give the first America hearing of the ballet music from "Boabdil," the new opera by Moszkowsky, and a new Strauss waltz, and many other brilliant numbers will be included in the programme.

The orchestra will number 50 picked men, the concerts will be given from 8 to 11 each evening for six weeks, and the same popular arrangements w[illegible] continue under Manager Ellis' direction.

A limited number of seats at the tables and in the balcony will be reserved at 50 cents, the usual 25-cent charge being made for admission.

Boston Journal.

TUESDAY, MAY 31, 1892.

MUSIC HALL PROMENADE CONCERTS.

The opening concert of the summer season at Music Hall will be given this evening. The following is the programme:

Kronungsmarsch	Meyerbeer
Ballet Music. "Henry VIII."	Saint-Saens
Waltz. "Kaiser." (New.)	Strauss
Overture. "Orpheus."	Offenbach
Overture. "Die Meistersinger."	Wagner
Ballet Music. "Boabdil."	Moszkowski
(First time in America.)	
Hymn to St. Cecilia."	Gounod
Overture. "Fledermaus."	Strauss
Selection. "Cavelleria Rusticana."	Mascagni
Loin du Bal	Gillet
Polka. "Libelle."	Strauss
March. "Boccaccio."	Suppe

Boston Daily Globe.

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BOSTON MUSIC HALL.

MUSIC HALL PROMENADE CONCERTS

SEVENTH SEASON.

EVENINGS, EIGHT TO ELEVEN.

GRAND ORCHESTRA OF 50.

Mr. T. ADAMOWSKI, CONDUCTOR.

POPULAR PROGRAMMES,
ABLE SOLOISTS,
FINE FLORAL DISPLAY,
LIGHT REFRESHMENTS.
All the attractive features of past seasons.

FIRST NIGHT.

TUESDAY, MAY 31, 1892.

Programme.

KRONUNGSMARSCH.	*Meyerbeer*
BALLET MUSIC. "Henry VIII."	*Saint-Saens*
a) GYPSY DANCE.	
b) GIGUE.	
WALTZ. "Kaiser." (new)	*Strauss*
OVERTURE. "Orpheus."	*Offenbach*
OVERTURE. "Die Meistersinger."	*Wagner*
BALLET MUSIC. "Boabdil."	*Moszkowski*
a) SCHERZO WALTZ.	
b) MALAGUENA.	
(First time in America.)	
HYMN to "St. Cecilia."	*Govnod*
OVERTURE. "Fledermans."	*Strauss*
SELECTION. "Cavalleria Rusticana."	*Mascagni*
LOIN DES BAL.	*Gillet*
POLKA. "Libelle."	*Strauss*
MARCH. "Boccacio."	*Suppe*

Popular Prices. Reserved Seats on Floor or Balcony 50 Cts. **TICKETS, 25 CENTS.**

Boston Transcript

TUESDAY, MAY 31, 1892.

The Promenade Concerts at the Music Hall will begin tonight, and will be continued nightly, except Sundays, until further notice. In all respects the arrangements are the same as in the previous seasons. Mr. Timothée Adamowski is conductor. Tonight's programme is pleasantly varied and contains interesting novelties, and this character will be maintained through the season. Singers and players of high repute have been engaged for solo performances from time to time, particulars of which will be duly announced.

Boston Post.

MONDAY MORNING, MAY 30, 1892.

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He will give the first America hearing of the ballet music from "Boabdil," the new opera by Moszkowsky, and a new Strauss waltz, and many other brilliant numbers will be included in the programme.

The orchestra will number 50 picked men, the concerts will be given from 8 to 11 each evening for six weeks, and the same popular arrangements w[illegible] continue under Manager Ellis' direction.

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Boston Journal.

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Boston Sunday Globe.

SUNDAY, MAY 29, 1892.

Summer Promenades.

The Music Hall promenade concerts will open for a season of six weeks next Tuesday evening, and will present a wealth of attractions to lovers of popular music. Mr. T. Adamowski, who filled the position so acceptably last year, has again been chosen as conductor. The orchestra will number 50 picked musicians.

The programmes are to be strictly popular. The arrangement of the hall will be the same as in past seasons. The seats on the floor will be replaced by chairs and tables, where light refreshments will be served by polite waiters.

Smoking will be in order on the floor, but will not be permitted in the balconies. The hall will be made additionally attractive by a plentiful display of plants and shrubs. The admission fee will be 25 cents, with a limited number of reserved seats at 50 cents.

The programme in full for Tuesday's concert is as follows:

Kroenung's marsch.......................Meyerbeer
Ballet music, Henry VIII.....................Saint-Saens
a. Gypsy Dance.
b. Gigue.
Waltz, Kaiser (new)...........................Strauss
Overture, Orpheus.............................Offenbach
Overture, Die Meistersinger...................Wagner
Ballet music, Boabdil.........................Moszkowski
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Hymn to St. Cecelia...........................Gounod
Overture, Fledermans..........................Strauss
Selection, Cavalleria Rusticana...............Mascagni
Loin de Bal...................................Gillet
Polka, Libelle................................Strauss
March, Boccaccio..............................Suppe

——Mr. Ellis has had his usual good fortune in securing Mr. Adamowski for the leader of the popular concerts to begin Tuesday night at Music Hall. He could not have obtained a better or more generally popular musician anywhere for the position. Mr. Adamowski goes abroad for the midsummer for his vacation, which last year he spent in America for the first time since he came over to this country. The arrangements for the "pops" will be the same as last year, and the programmes are to be even better.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 150.

SUNDAY, MAY 29, 1892.

MUSICAL MATTERS.

The Music Hall Promenades---Plans of Director Adamowski.

The "Puritania" Production at the Tremont—The Globe's Light Opera Season—Tonight's O'Reilly Memorial Concert—Lilian Durell's Success in "Mignon"—News and Gossip.

The Music Hall promenade concerts begin on Tuesday evening next for a six weeks' season, during which Mr. T. Adamowski will direct an orchestra of 50 men from the symphony players of the winter months, and, for the first time, the same rule will be in force regarding this organization as that controlling the Symphony orchestra in regard to personal attendance, no substitutes being permitted during the season. Mr. Otto Roth is to be the concert meister, and the engagements include all of the principal men of the winter orchestra.

Manager Charles A. Ellis, who for several seasons has maintained these concerts at the highest standard of excellence, is again in control, and his plans for the coming concerts indicate a desire to keep the character of the promenades unchanged and afford entertainment for the thousands of music lovers who are eager to enjoy the lighter compositions which are ignored in the winter orchestral programmes.

Mr. Adamowski enters upon this his second season as conductor of the promenades admirably equipped for the duties of his position. He established himself as a favorite with the promenade audiences of a year ago, and, with the added opportunities afforded him this season, there is every reason to predict a still greater success for him in the coming concerts.

He has secured a large number of compositions new not only to Boston, but to America as well, and these will be introduced in his programmes in rapid succession. Especial prominence will be given to the works of French composers which have been heard but little in recent years, and many novelties by Moszkowski, Strauss, Mascagni and the modern composers of other continental countries have been secured. Several Boston composers have placed new things at Mr. Adamowski's disposal, and Messrs. Chadwick, Foote and other local men will be given an early hearing.

Some brilliant new dance music by Strauss has just come to hand for these concerts, and an early sensation is promised in the first performance by full orchestra of the overture to the "Sphinx" recently given by the Hasty Pudding Club.

The programmes will, as usual, be made in three parts, the first and last being given to the more brilliant compositions, with some more dignified compositions between; the concerts lasting each evening from 8 to 11 o'clock. The opening programme on Tuesday evening is as follows:

Kroenungsmarsch..............................Meyerbeer
Ballet music, "Henry VIII."...........Saint-Saens
a Gypsy dance.
b Gigue.
Waltz, "Kaiser" (new).........................Strauss
Overture, "Orpheus"...........................Offenbach
Overture, "Die Meistersinger".................Wagner
Ballet music, "Boabdil".......................Moszkowski
a Scherzo waltz.
b Malaguena
(First time in America.)
Hymn to "St. Cecilia".........................Gounod
Overture, "Fledermans"........................Strauss
Selection, "Cavalleria Rusticana".............Mascagni
Loin du Bal...................................Gillet
Polka, "Libelle"..............................Strauss
March, "Boccaccio"............................Suppe

BOSTON DAILY ADVERTISER

Established 1813.

SATURDAY MORNING, MAY 28, 1892.

MUSIC HALL PROMENADE CONCERTS.

The promenade concerts at Music Hall with all the features which made them so successful last season will begin next Tuesday evening. Mr. T. Adamowski will again be the conductor. He will have an orchestra of unusual excellence numbering 50 performers. The programmes will be strictly popular and will include many interesting novelties lately added to the library. The arrangement of the hall will be the same as before. The seats on the floor will be replaced by chairs and tables at which light refreshments will be served by polite waiters. Smoking will be in order on the floor but will not be allowed in the balconies. The "first night" promises to be an exceptionally brilliant occasion. Nearly all the seats have already been sold.

The Boston Commercial.

SATURDAY, MAY 28, 1892.

The promenade concerts at Music Hall will begin next Tuesday eveninge These concerts will be under the sam. able direction as last year, Mr. T. Adamowski and Mr. E. Grunberg, who won such a signal success last season, dividing their time as conductors of these summer night entertainments. Mr. Adamowski will direct the concerts on Tuesday, Thursday and Saturday evenings, and Mr. Grunberg on Monday, Wednesday and Friday evenings, each selecting programmes of their own choice. The fixed charge for admission will be retained at 25 cents, and ample accommodations, both on the floor and in the balconies, will be provided at this price, a limited number of seats being reserved both above and below stairs at 50 cents.

THE SOUTH BOSTON NEWS.

SATURDAY, MAY 28, 1892.

THE POP CONCERTS.—Next Tuesday evening Music Hall will present a beautiful appearance, that being the date of the first "pop" concert of the season. An orchestra of fifty of Boston's best musicians, under the direction of T. Adamowski, will provide the music, which will be of the same class as in past years, thus assuring a repetition of the great successes which these concerts have proved ever since their inception by Manager Charles H. Ellis.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 29, 1892.

The Music hall promenade concerts will begin next Tuesday evening, and will be continued each week day evening from 8 to 11 o'clock. The direction of these concerts will be divided between Mr. T. Adamowski and Mr. E. Grunberg, the conductors under whom such a success was won for these summer night entertainments last year. Mr. Adamowski will direct the concerts on Tuesday, Thursday and Saturday evenings, and Mr. Grunberg on Monday, Wednesday and Friday evenings, each selecting programmes of their own choice. An orchestra of fifty men will be drawn from the ranks of the players in the Boston Symphony concerts, and, in addition to the instrumental soloists thus secured, the programme will be varied by vocal selections, with possibly other attractions of an unusually interesting character.

Boston Journal.

MONDAY, MAY 30, 1892.

THE PROMENADE CONCERTS.

The Music Hall promenade concerts, which long ago became a popular institution in this city, will open to-morrow evening for a season of six weeks. The programmes will be made up entirely of popular music of the best class, but the music will be performed with all the care given to the more serious concerts of the winter season. A superb orchestra of 50 musicians has been engaged, and will be conducted by Mr. T. Adamowski. Facilities will be provided for enjoying a good cigar and light refreshments while listening to the music, which will add not a little to the enjoyment of patrons of these entertainments.

Especial prominence will be given to the works of French composers, and Messrs. Chadwick, Foote and other Americans will be given a hearing. There will be new dance music by Strauss and the first performance by full orchestra of the overture to the "Sphinx," recently given by the Hasty Pudding.

The programme will be in three parts, and the concerts will last from 8 o'clock until 11.

Boston Journal.

WEDNESDAY, MAY 25, 1892.

MUSIC HALL
Promenade Concerts.
SEVENTH SEASON. FIRST NIGHT.
TUESDAY EVENING, MAY 31,
GRAND ORCHESTRA OF 50.
MR. T. ADAMOWSKI, Conductor.
EVERY EVENING 8 TO 11.
Tickets for the First Week will be on sale at Music Hall Thursday, May 26. 4t my25

Boston Daily Globe.

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The Beacon.

BOSTON, SATURDAY, MAY 28, 1892.

THE PROMENADES.

On Tuesday evening the Music Hall will throw open its doors for another season of the delightful evening promenade concerts. The experience of previous seasons will guide Manager Ellis in providing for the advantage and pleasure of his patrons in every way, and while the same general system as heretofore will be followed, room for novelties will be frequently found. The orchestra will be made of fifty men, drawn from the Symphony forces, and the conductor will be Mr. Adamowski, whose personal popularity and musicianly ability qualify him for the responsible position, as his success last season on the alternate nights which were assigned to him proved. Seats and tables for the opening night are already in demand.

Boston Transcript

SATURDAY, MAY 28, 1892.

The Promenade Concerts at the Music Hall will begin next Wednesday night, and will be continued nightly, except Sundays, until further notice. In all respects the arrangements will be the same as the seasons that have gone before. Mr. Timothée Adamowski will be the conductor.

BOSTON EVENING RECORD.

MUSIC HALL PROMENADE CONCERTS.

The promenade concerts at Music Hall with all the features which made them so successful last season will begin next Tuesday evening. Mr. T. Adamowski will again be the conductor. He will have an orchestra of unusual excellence numbering 50 performers. The programmes will be strictly popular and will include many interesting novelties lately added to the library. The arrangement of the hall will be the same as before. The seats on the floor will be replaced by chairs and tables at which light refreshments will be served by polite waiters. Smoking will be in order on the floor but will not be allowed in the balconies. The "first night" promises to be an exceptionally brilliant occasion.

BOSTON HOME JOURNAL.

SATURDAY, MAY 28, 1892.

The management has at last completed all the arrangements for the Music Hall promenade concerts which open next Tuesday evening. Mr. T. Adamowski will conduct the orchestra of fifty members, and only the best class of popular music will be included in the programs. Soloists will appear from time to time, although they are not yet ready to be announced. The season will last but six weeks as many of the musicians have made summer engagements, others will go abroad, and a few will take a vacation until the opening of the concert season.

Boston Sunday Globe.

SUNDAY, MAY 22, 1892.

MUSICAL PROMISES.

Pleasant Prospects for the Coming Season of "Pop" Concerts—Aid for the O'Reilly Fund.

The seventh season of the Music Hall promenade concerts, which have become so important a feature of each musical year, will open at Music Hall on Tuesday evening, May 31. The concerts will continue for six weeks, a performance being given every evening except Sundays.

The great popularity which these concerts attained during the first season has increased with each successive year, and no musical enterprise in this city ever proved more acceptable to the public.

The orchestra for the coming season will number 50 selected musicians, and will be under the direction of Messrs. Adamowski and E. Gruenberg, who will conduct on alternate evenings. The programmes will be strictly popular, and will include much new music lately added to the library.

The arrangement of the hall will be the same as before. The regular seats on the floor will be replaced by chairs and tables at which light refreshments will be sold. Smoking will be in order on the floor, but not in the balconies.

The sale of reserved seats for the opening night will open next Thursday.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 143.

SUNDAY, MAY 22, 1892.

THE PROMENADES.

Manager Charles A. Ellis has been busily engaged since his return from the annual tour of the Boston Symphony Orchestra in completing the arrangements for the Promenade concerts which begin at Music Hall on Tuesday, the 31st inst., and continue for six weeks every evening.

In selecting the conductors for the concerts this season Manager Ellis has, having in mind the unusual interest awakened last season by the joint direction of Messrs. T. Adamowski and E. Grunberg, decided to again divide the concerts between these two conductors, a decision that will unquestionably meet the approval of their respective friends. It is intended that each of these directors shall have his own choice in programme making, and in this way a widely varied repertoire is assured.

The concerts will engage the services of fifty members of the Symphony orchestra and the immense library already belonging to the promenades will be still further increased for the coming series of concerts.

The promenades will last from 8 to 11 each evening. Special attractions have been engaged in the line of solo artists, and the popular scale of prices, 25 and 50 cents, will be retained.

Boston Post.

WEDNESDAY MORNING, MAY 25, 1892.

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SEVENTH SEASON. FIRST NIGHT.
TUESDAY EVENING, MAY 31,
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MR. T. ADAMOWSKI, Conductor.
EVERY EVENING 8 TO 11.
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BOSTON HERALD.

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Smoking will be in order on the floor, but will not be permitted in the balconies. The hall will be made additionally attractive by a plentiful display of plants and shrubs. The admission fee will be 25 cents, with a limited number of reserved seats at 50 cents.

The programme in full for Tuesday's concert is as follows:

Kroenung's marsch	Meyerbeer
Ballet music, Henry VIII	Saint-Saens
a. Gypsy Dance.	
b. Gigue.	
Waltz, Kaiser (new)	Strauss
Overture, Orpheus	Offenbach
Overture, Die Meistersinger	Wagner
Ballet music, Boabdil	Moszkowski
(First time in America.)	
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Overture, Fiedermans	Strauss
Selection, Cavalleria Rusticana	Mascagni
Loin de Bal	Gillet
Polka, Libelle	Strauss
March, Boccaccio	Suppe

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a Scherzo waltz.	
b Malaguena	
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Hymn to "St. Cecilia"	Gounod
Overture, "Fledermans"	Strauss
Selection, "Cavalleria Rusticana"	Mascagni
Loin du Bal	Gillet
Polka "Libelle"	Strauss
March "Boccaccio"	Suppe

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Established 1813.

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The Boston Commercial.

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THE SOUTH BOSTON NEWS.

SATURDAY, MAY 28, 1892.

The Pop Concerts.—Next Tuesday evening Music Hall will present a beautiful appearance, that being the date of the first "pop" concert of the season. An orchestra of fifty of Boston's best musicians, under the direction of T. Adamowski, will provide the music, which will be of the same class as in past years, thus assuring a repetition of the great successes which these concerts have proved ever since their inception by Manager Charles H. Ellis.

THE BOSTON TIMES

BOSTON, SUNDAY, MAY 29, 1892.

The Music hall promenade concerts will begin next Tuesday evening, and will be continued each week day evening from 8 to 11 o'clock. The direction of these concerts will be divided between Mr. T. Adamowski and Mr. E. Grunberg, the conductors under whom such a success was won for these summer night entertainments last year. Mr. Adamowski will direct the concerts on Tuesday, Thursday and Saturday evenings, and Mr. Grunberg on Monday, Wednesday and Friday evenings, each selecting programmes of their own choice. An orchestra of fifty men will be drawn from the ranks of the players in the Boston Symphony concerts, and, in addition to the instrumental soloists thus secured, the programme will be varied by vocal selections, with possibly other attractions of an unusually interesting character.

Boston Journal.

MONDAY, MAY 30, 1892.

THE PROMENADE CONCERTS.

The Music Hall promenade concerts, which long ago became a popular institution in this city, will open to-morrow evening for a season of six weeks. The programmes will be made up entirely of popular music of the best class, but the music will be performed with all the care given to the more serious concerts of the winter season. A superb orchestra of 50 musicians has been engaged, and will be conducted by Mr. T. Adamowski. Facilities will be provided for enjoying a good cigar and light refreshments while listening to the music, which will add not a little to the enjoyment of patrons of these entertainments.

Especial prominence will be given to the works of French composers, and Messrs. Chadwick, Foote and other Americans will be given a hearing. There will be new dance music by Strauss and the first performance by full orchestra of the overture to the "Sphinx," recently given by the Hasty Pudding.

The programme will be in three parts, and the concerts will last from 8 o'clock until 11.

Boston Journal.

WEDNESDAY, MAY 25, 1892.

MUSIC HALL
Promenade Concerts.
SEVENTH SEASON. FIRST NIGHT.
TUESDAY EVENING, MAY 31,
GRAND ORCHESTRA OF 50.
MR. T. ADAMOWSKI, Conductor.
EVERY EVENING 8 TO 11.

Tickets for the First Week will be on sale at Music Hall Thursday, May 26. 4t my25

Boston Daily Globe.

WEDNESDAY, MAY 25, 1892.

MUSIC HALL
PROMENADE CONCERTS.
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The Beacon.

BOSTON, SATURDAY, MAY 28, 1892.

THE PROMENADES.

On Tuesday evening the Music Hall will throw open its doors for another season of the delightful evening promenade concerts. The experience of previous seasons will guide Manager Ellis in providing for the advantage and pleasure of his patrons in every way, and while the same general system as heretofore will be followed, room for novelties will be frequently found. The orchestra will be made of fifty men, drawn from the Symphony forces, and the conductor will be Mr. Adamowski, whose personal popularity and musicianly ability qualify him for the responsible position, as his success last season on the alternate nights which were assigned to him proved. Seats and tables for the opening night are already in demand.

Boston Transcript

SATURDAY, MAY 28, 1892.

The Promenade Concerts at the Music Hall will begin next Wednesday night, and will be continued nightly, except Sundays, until further notice. In all respects the arrangements will be the same as the seasons that have gone before. Mr. Timothée Adamowski will be the conductor.

BOSTON EVENING RECORD.

MUSIC HALL PROMENADE CONCERTS.

The promenade concerts at Music Hall with all the features which made them so successful last season will begin next Tuesday evening. Mr. T. Adamowski will again be the conductor. He will have an orchestra of unusual excellence numbering 50 performers. The programmes will be strictly popular and will include many interesting novelties lately added to the library. The arrangement of the hall will be the same as before. The seats on the floor will be replaced by chairs and tables at which light refreshments will be served by polite waiters. Smoking will be in order on the floor but will not be allowed in the balconies. The "first night" promises to be an exceptionally brilliant occasion.

BOSTON HOME JOURNAL.

SATURDAY, MAY 28, 1892.

The management has at last completed all the arrangements for the Music Hall promenade concerts which open next Tuesday evening. Mr. T. Adamowski will conduct the orchestra of fifty members, and only the best class of popular music will be included in the programs. Soloists will appear from time to time, although they are not yet ready to be announced. The season will last but six weeks as many of the musicians have made summer engagements, others will go abroad, and a few will take a vacation until the opening of the concert season.

Boston Sunday Globe.

SUNDAY, MAY 22, 1892.

MUSICAL PROMISES.

Pleasant Prospects for the Coming Season of "Pop" Concerts—Aid for the O'Reilly Fund.

The seventh season of the Music Hall promenade concerts, which have become so important a feature of each musical year, will open at Music Hall on Tuesday evening, May 31. The concerts will continue for six weeks, a performance being given every evening except Sundays.

The great popularity which these concerts attained during the first season has increased with each successive year, and no musical enterprise in this city ever proved more acceptable to the public.

The orchestra for the coming season will number 50 selected musicians, and will be under the direction of Messrs. Adamowski and E. Gruenberg, who will conduct on alternate evenings. The programmes will be strictly popular, and will include much new music lately added to the library.

The arrangement of the hall will be the same as before. The regular seats on the floor will be replaced by chairs and tables at which light refreshments will be sold. Smoking will be in order on the floor, but not in the balconies.

The sale of reserved seats for the opening night will open next Thursday.

SUNDAY HERALD.

PUBLISHED EVERY SUNDAY IN THE YEAR.
VOL. XCI., NO. 143.

SUNDAY, MAY 22, 1892.

THE PROMENADES.

Manager Charles A. Ellis has been busily engaged since his return from the annual tour of the Boston Symphony Orchestra in completing the arrangements for the Promenade concerts which begin at Music Hall on Tuesday, the 31st inst., and continue for six weeks every evening.

In selecting the conductors for the concerts this season Manager Ellis has, having in mind the unusual interest awakened last season by the joint direction of Messrs. T. Adamowski and E. Grunberg, decided to again divide the concerts between these two conductors, a decision that will unquestionably meet the approval of their respective friends. It is intended that each of these directors shall have his own choice in programme making, and in this way a widely varied repertoire is assured.

The concerts will engage the services of fifty members of the Symphony orchestra and the immense library already belonging to the promenades will be still further increased for the coming series of concerts.

The promenades will last from 8 to 11 each evening. Special attractions have been engaged in the line of solo artists, and the popular scale of prices, 25 and 50 cents, will be retained.

Boston Post,

WEDNESDAY MORNING, MAY 25, 1892.

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MR. T. ADAMOWSKI, Conductor.
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BOSTON HERALD.

PUBLISHED EVERY DAY IN THE YEAR.
VOL. XCI., NO. 146.

WEDNESDAY, MAY 25, 1892.

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BOSTON DAILY ADVERTISER

Established 1813.

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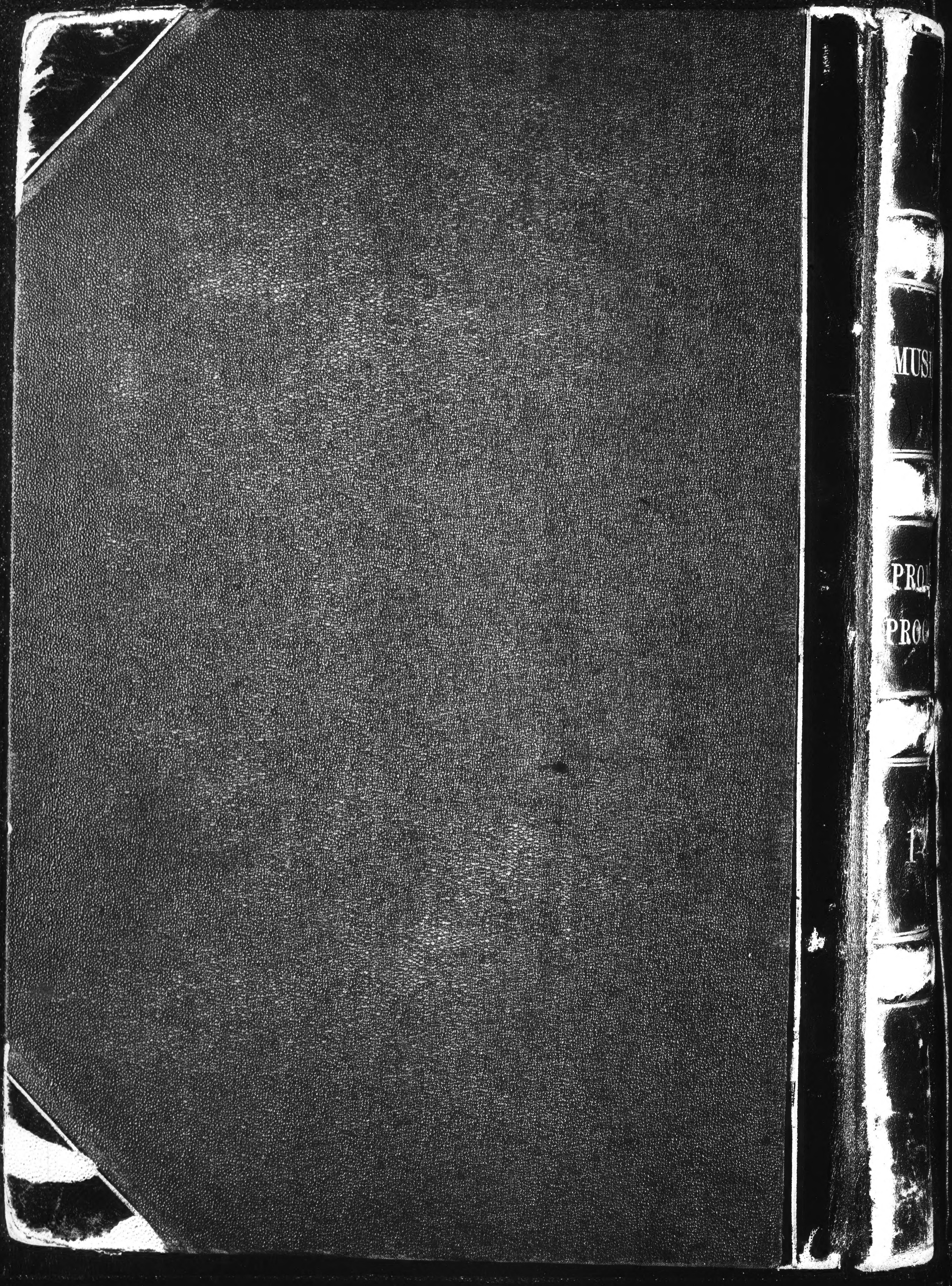
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